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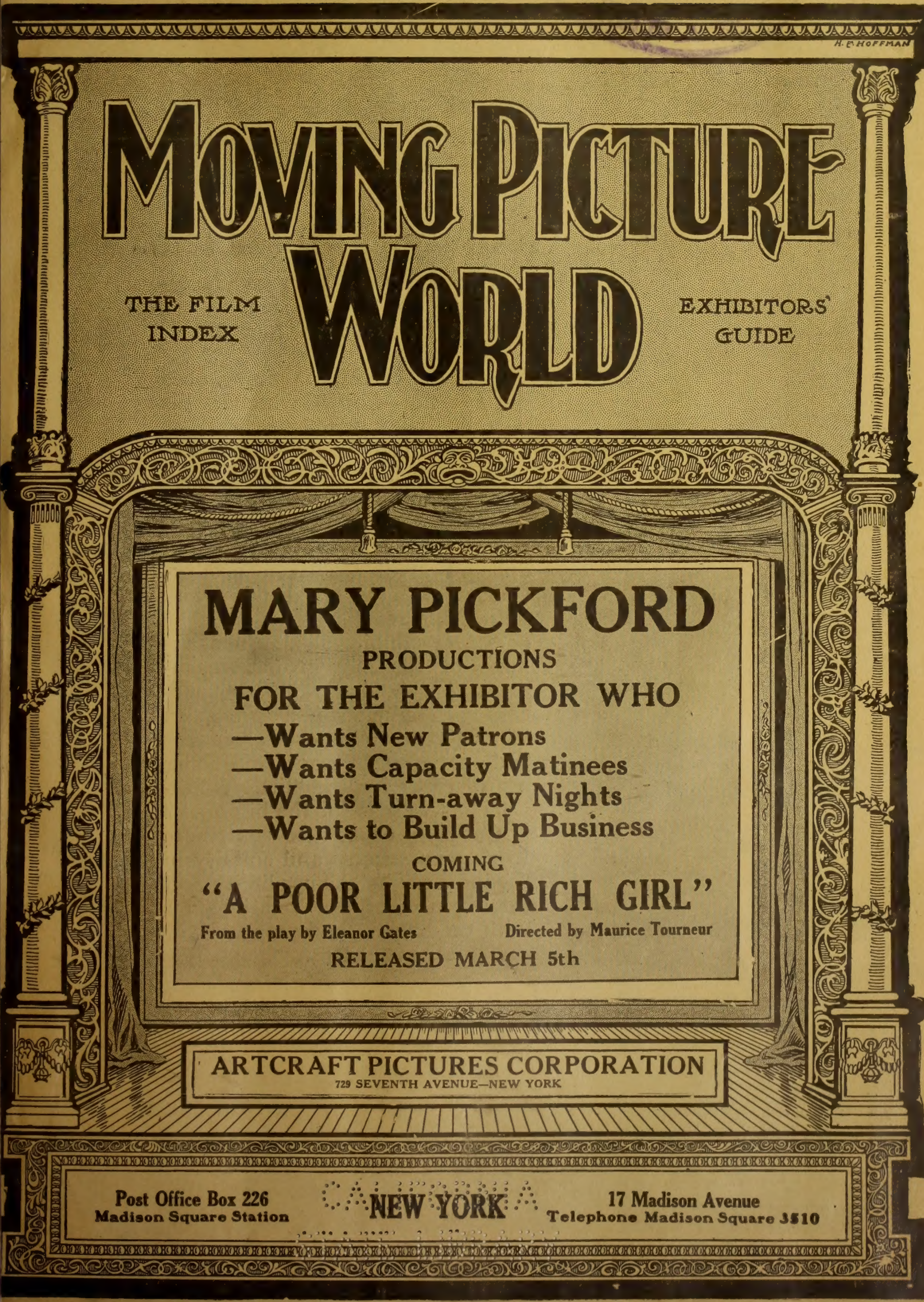

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

MARY PICKFORD
PRODUCTIONS
FOR THE EXHIBITOR WHO
—Wants New Patrons
—Wants Capacity Matinees
—Wants Turn-away Nights
—Wants to Build Up Business

COMING
"A POOR LITTLE RICH GIRL"
From the play by Eleanor Gates
Directed by Maurice Tourneur
RELEASED MARCH 5th

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE—NEW YORK

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

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Goldwyn Pictures

Goldwyn's Message to Quincy, Illinois

[And 10,000 Towns Like It]

MR. SOHM, of Quincy, does not know whether his Belasco Theatre will be able to afford Goldwyn Pictures because he is a "little exhibitor."

This announcement is to assure him and the thousands of other exhibitors like him that the big and powerful Goldwyn productions will be at his disposal and **within his reach.**

"Little exhibitors" are the backbone of the motion picture industry; they determine the success or failure of a producer. What could be more profitable and satisfying than producing **big** pictures for the "little exhibitors" as well as for the big ones ?

Goldwyn expects to contribute to its own success and solidity in the industry by the cordiality and intelligence of its relationships with the owners and managers of the smaller theatres.

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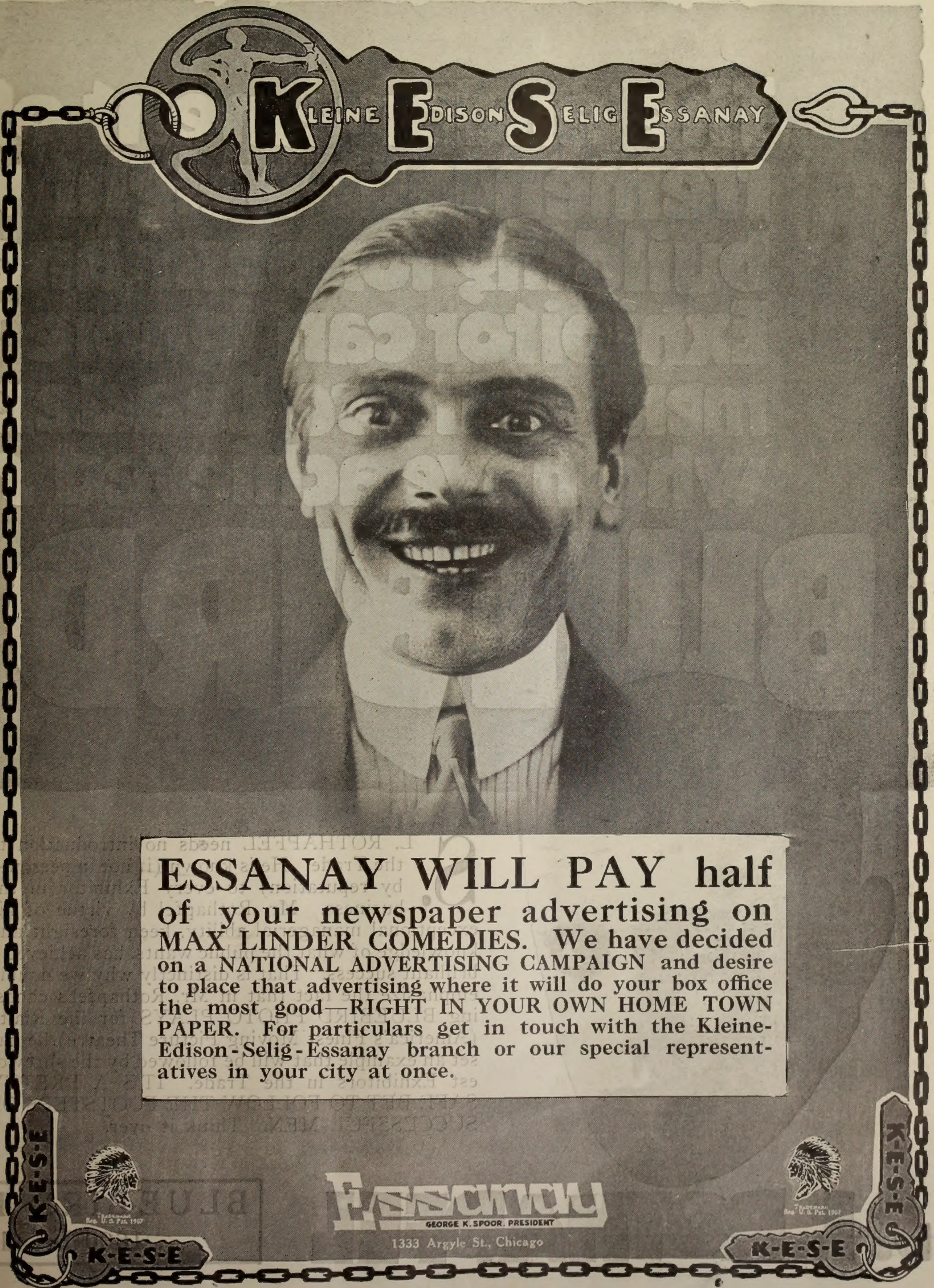
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ESSANAY WILL PAY half

of your newspaper advertising on MAX LINDER COMEDIES. We have decided on a NATIONAL ADVERTISING CAMPAIGN and desire to place that advertising where it will do your box office the most good—RIGHT IN YOUR OWN HOME TOWN PAPER. For particulars get in touch with the Kleine-Edison-Selig-Essanay branch or our special representatives in your city at once.

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

The endorsement of
tremendous weight wi
building for permanen
Exhibitor can ignore T
ment of These Leaders
who have achieved su

BLUEBIRD

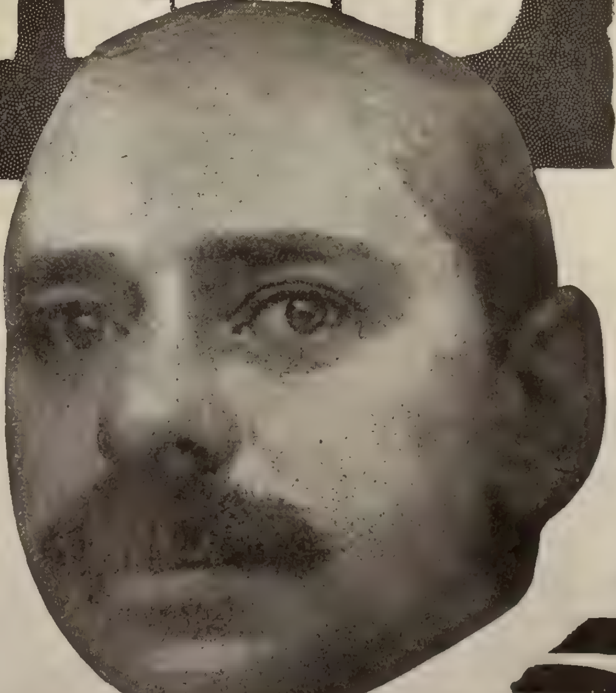
S. L. ROTHAPFEL needs no introduction to the Trade. He is known (if not in person—by reputation) to every Exhibitor in the business. Mr. Rothapfel by virtue of his exceptional managerial ability, keen foresight and knowledge of what the public wants, has achieved a brilliant success. That is distinctly why we doubly emphasize the fact that in Mr. Rothapfel's choosing BLUEBIRD PHOTO PLAYS for the Rialto (America's Finest Moving Picture Theatre) he has set an example that will be followed by the shrewdest Exhibitors in the Trade. IT'S A PRETTY SAFE BET TO FOLLOW THE FOOTSTEPS OF SUCCESSFUL MEN. Think it over.

S. L. ROTHAPFEL

BLUEBIRD PH
1600 Broadway

hese Two Men carries
th Exhibitors who are
ce.-No serious minded
e Foresight and judg=
of the Exhibiting industry
ccess and who have chosen

PHOTO-PLAYS



MARCUS LOEW as one of the largest individual owners of Moving Picture Theatre circuits in the entire world, **THINKS** before he **ACTS** and always bases his judgment on something tangible. This "Something Tangible" is "the wishes of his patrons." Mr. Loew realizes, as does Mr. Rothapfel, that the life of pictures depends on the QUALITY of the pictures and NOT upon the Star. That's why Mr. Loew booked BLUEBIRD PHOTOPLAYS in all his Theatres. Thousands of men have succeeded by following the examples of successful men. Apply that principle to your Business.

TO-PLAYS, Inc.
ew York City

MARCUS LOEW'S

¿Which?

Specialties or Regular Releases

Special Releases on the Universal Program for the Week of Feb. 26, 1917.

RED FEATHER—"THE GIRL AND THE CRISIS" (Five-Reel Drama)—W. V. Mong, Dorothy Davenport.

NESTOR—"A MILLION IN SIGHT" (One-Reel Comedy)—Eddie Lyons and Lee Moran.

L-KO—"SPIKE'S BIZZY BIKE" (Two-Reel Comedy)—Dan Russell.

REX—"THE RENTED MAN" (Two-Reel Drama)—Claire McDowell, M. K. Wilson.

VICTOR—"THEY WERE FOUR" (One-Reel Comedy)—Neal Hart.

UNIVERSAL SCREEN MAGAZINE, No. 8.

BISON—"THE TORNADO" (Two-Reel Western)—Jack Ford.

JOKER—"PASSING THE GRIP" (One-Reel Comedy)—Gale Henry and Wm. Franey.

POWERS—"MR. FULLER PEP—AN OLD BIRD PAYS HIM A VISIT" (Com. Cartoon)—and "The Land of Buddha Seen by Dr. Dorsey" (Split Reel).

Regular Releases on the Universal Program for the Week of Feb. 26, 1917.

GOLD SEAL—"MARY FROM AMERICA" (Three-Reel Comedy-Drama)—Douglas Gerrard and Ruth Clifford.

VICTOR—"A NOVEL ROMANCE" (One-Reel Comedy-Drama)—Flora Parker De Haven and Paul Byron.

UNIVERSAL ANIMATED WEEKLY— No. 61.

IMP—"A NIGHT OF TERROR" (One-Reel Drama)—Matt Moore and Jane Gail.

IMP—"EVIL HANDS" (One-Reel Drama)—Edith Roberts and Edward Hearn.

BIG U—"A BATTLE OF WITS" (Two-Reel War Drama)—Harold Lockwood.

LAEMMLE—"UNDOING EVIL" (One-Reel Drama)—King Baggot and Jane Gail.

IMP—"TANGLED THREADS" (Two-Reel Underworld Drama)—Lorimer Johnson and Ted Sloman.

BIG U—"BURIED ALIVE" (One-Reel Western Drama)—Wallace Reid and Dorothy Davenport.

NOTE—These also may be booked separately.

The Two Combined Constitute the Full UNIVERSAL PROGRAM

To the Exhibitor Who Runs an "Open Booking" or "Feature" House

You are always on the lookout for distinctly good specialties that will strengthen your show, popularize your house and add to your profits. The specialties in the smaller circle above are the finest of short reel subjects that can be booked anywhere. Look over the list and thank the Universal for so arranging the great Universal Program that by paying a slight advance you can book these marvelous attractions and be assured that you have crowd getters no matter what else you may have on your program. This list is made for your convenience. Read it carefully and then communicate with your nearest Universal Exchange or with the home office at the address given below.

To the Exhibitor Who Runs a "Complete Program" House

If you are running a program house and are not getting the patronage you think you are entitled to, look at the twenty-nine reels included in the releases listed in BOTH circles above. These twenty-nine reels constitute the regular UNIVERSAL PROGRAM—the most varied and scientifically balanced Program on earth. Look at the high class Dramas with well-known stars—in two and three reels; look at the comedies—Nestors, L-KO'S and Jokers; look at the Universal Animated Weekly and the Universal Screen Magazine, the two greatest one-reel features in the world; look at the Westerns, with more punch to the reel than most other five-reel Westerns; look at the Red Feather five-reel feature—the peer of any five-reelers on the market; You can't beat this layout, gentlemen. Better get in line for good business today by writing to your nearest Universal Exchange, or to

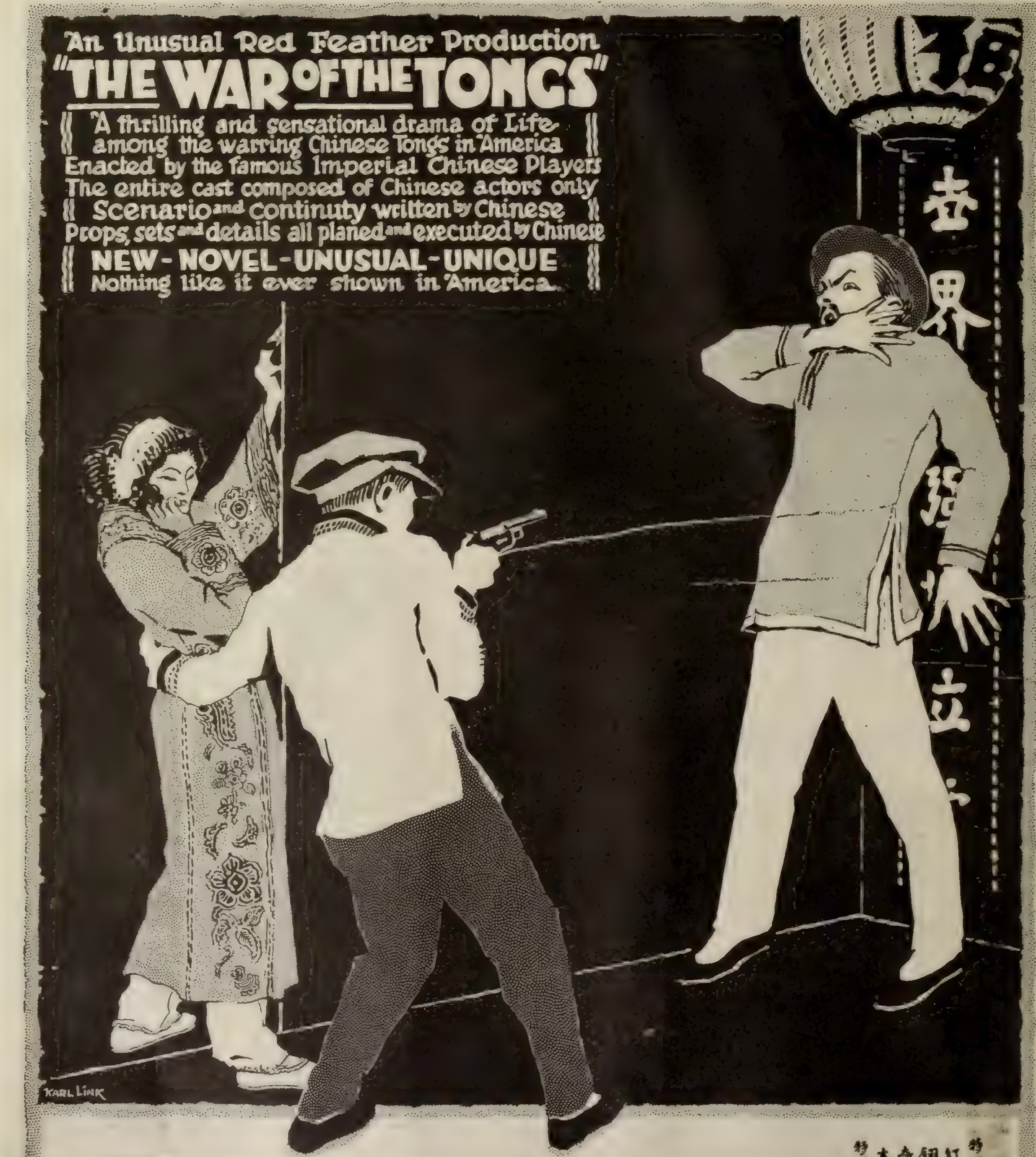
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Book the Complete UNIVERSAL Program



An Unusual Red Feather Production

"THE WAR OF THE TONGS"

"A thrilling and sensational drama of Life among the warring Chinese Tongs in America

Enacted by the famous Imperial Chinese Players

The entire cast composed of Chinese actors only

Scenario and continuity written by Chinese

Props, sets and details all planed and executed by Chinese

NEW - NOVEL - UNUSUAL - UNIQUE

Nothing like it ever shown in America.

Nothing like this marvelous production has ever been either produced or shown in this country before. It shows you the crafty workings of the rival Chinese Tongs or secret societies; for the first time a faithful reproduction of Chinese gambling dens; shows the actual games and methods of play in close-ups; shows Chinese courtship, arrangement of dowry and other quaint marriage rites. Full of swift action with an intensely interesting and human story. Book it and you will have the greatest novelty ever shown in your town. Ask for full particulars from your nearest Universal Exchange.

特別 紅翎奇本 特別

中國著名御班巧演

堂戰劇

出神入化之五出頭

"This is Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

State Rights

Now Selling

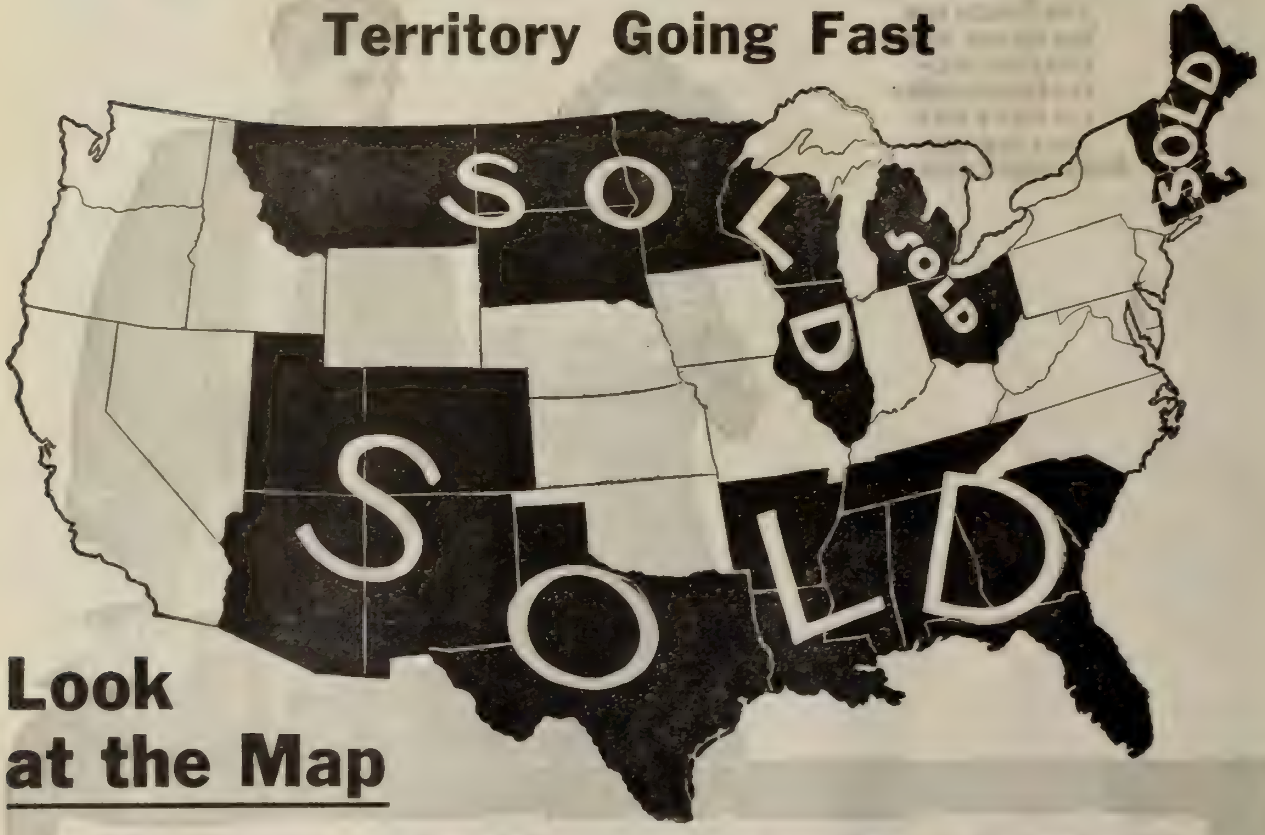
State Rights Men and Exhibitors who **understand** the Box Office value of State Right Productions, will need no selling arguments to convince them of the golden flood of profits in "HELL MORGAN'S GIRL." One single inspection of a sample print will **SELL** any State Rights man and book any Exhibitor in the country.

"HELL MORGAN'S GIRL" altho' powerful of title, is one of the greatest pieces of direction ever known—the story is unusual—the scenes and settings lavish and faithful to the last degree and there's not one single iota of suggestiveness in the entire five reels. It's a money getter from the word "Go." Wire for territory, terms and information to the State Rights Dep't.

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
1600 BROADWAY "The Largest Film Manufacturing Concern in the Universe" **NEW YORK**

"20,000 LEAGUES UNDER THE SEA"

Territory Going Fast



Look at the Map

STATE RIGHTS

ON this—the most remarkable picture ever filmed—the stupendous production that is still the sensation of Broadway, where at the Broadway Theatre it played to $22,000 in two weeks—are going rapidly as a glance at the map will show.

This remarkable realization and visualization of Jules Verne's great dreams and future prophecies as foretold in his 50-year-old classic "20,000 LEAGUES UNDER THE SEA" cost a half million dollars to produce and was over two years in the making.

IT is an ideal State Rights production, because so long as people can read, Jules Verne's wonderful tale will be read, and the people will clamor to see the story in this great picture. It will be as great a box office attraction five years from now as it is today when it is breaking all records wherever shown.

Write today for the magnificent book giving full particulars regarding every detail of this mammoth production, including advertising props, etc. Address all communications to the STATE RIGHTS DEP'T of the

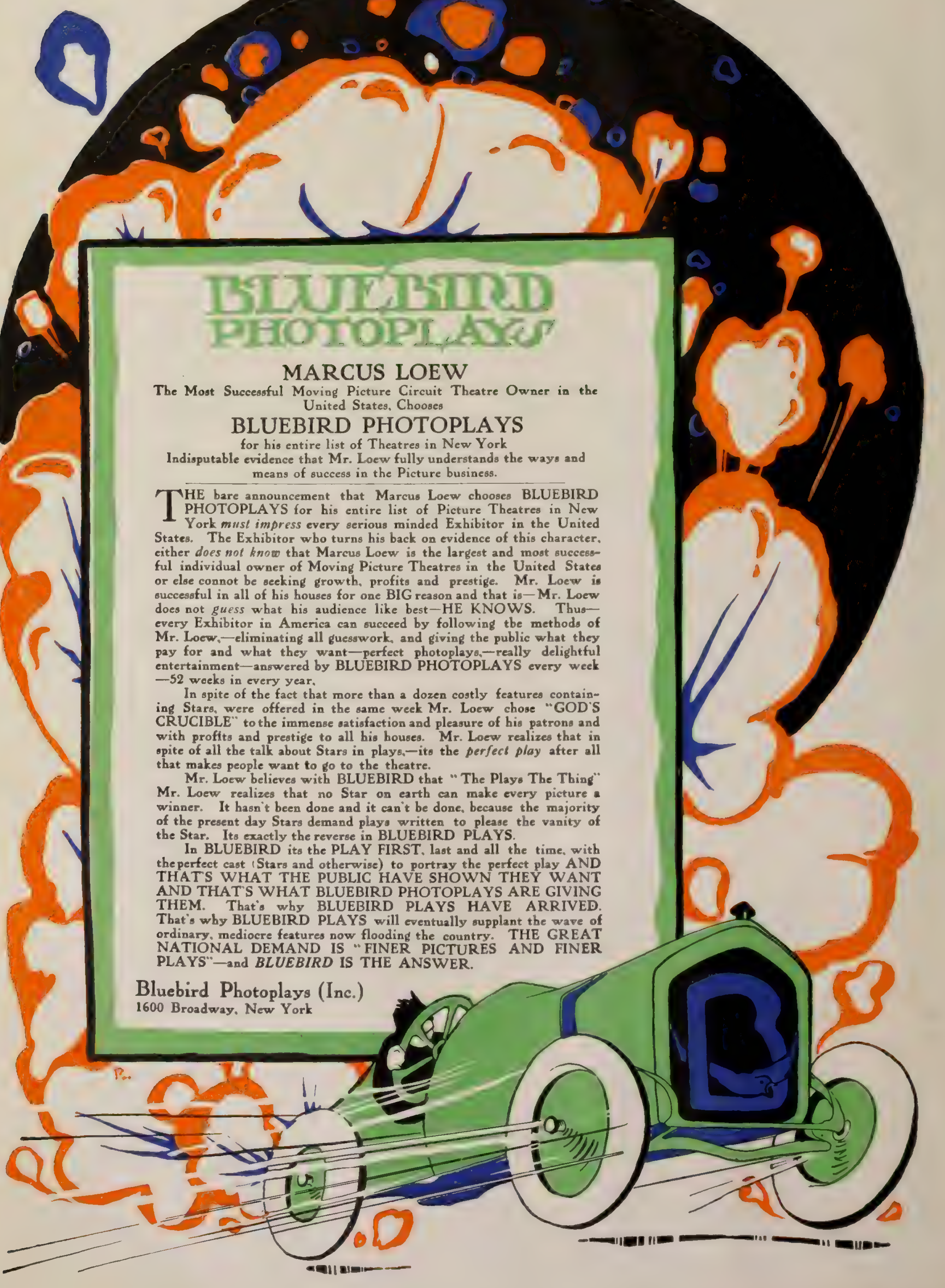
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

1600 BROADWAY "The Largest Film Manufacturing Concern in the Universe" **NEW YORK**

Undersea Photography made possible by the Williamson Bros. Inventions

BLUEBIRD
Photoplays Inc Present
Franklyn Farnum in
"THE MAN WHO TOOK A CHANCE"
A Perfect Bluebird Entertainment
Directed by Wm Worthington
ER



BLUEBIRD PHOTOPLAYS

MARCUS LOEW

The Most Successful Moving Picture Circuit Theatre Owner in the United States, Chooses

BLUEBIRD PHOTOPLAYS

for his entire list of Theatres in New York
Indisputable evidence that Mr. Loew fully understands the ways and means of success in the Picture business.

THE bare announcement that Marcus Loew chooses BLUEBIRD PHOTOPLAYS for his entire list of Picture Theatres in New York *must impress* every serious minded Exhibitor in the United States. The Exhibitor who turns his back on evidence of this character, either *does not know* that Marcus Loew is the largest and most successful individual owner of Moving Picture Theatres in the United States or else connot be seeking growth, profits and prestige. Mr. Loew is successful in all of his houses for one BIG reason and that is—Mr. Loew does not *guess* what his audience like best—HE KNOWS. Thus—every Exhibitor in America can succeed by following the methods of Mr. Loew,—eliminating all guesswork, and giving the public what they pay for and what they want—perfect photoplays,—really delightful entertainment—answered by BLUEBIRD PHOTOPLAYS every week —52 weeks in every year.

In spite of the fact that more than a dozen costly features containing Stars, were offered in the same week Mr. Loew chose "GOD'S CRUCIBLE" to the immense satisfaction and pleasure of his patrons and with profits and prestige to all his houses. Mr. Loew realizes that in spite of all the talk about Stars in plays,—its the *perfect play* after all that makes people want to go to the theatre.

Mr. Loew believes with BLUEBIRD that "The Plays The Thing" Mr. Loew realizes that no Star on earth can make every picture a winner. It hasn't been done and it can't be done, because the majority of the present day Stars demand plays written to please the vanity of the Star. Its exactly the reverse in BLUEBIRD PLAYS.

In BLUEBIRD its the PLAY FIRST, last and all the time, with the perfect cast (Stars and otherwise) to portray the perfect play AND THAT'S WHAT THE PUBLIC HAVE SHOWN THEY WANT AND THAT'S WHAT BLUEBIRD PHOTOPLAYS ARE GIVING THEM. That's why BLUEBIRD PLAYS HAVE ARRIVED. That's why BLUEBIRD PLAYS will eventually supplant the wave of ordinary, mediocre features now flooding the country. THE GREAT NATIONAL DEMAND IS "FINER PICTURES AND FINER PLAYS"—and *BLUEBIRD* IS THE ANSWER.

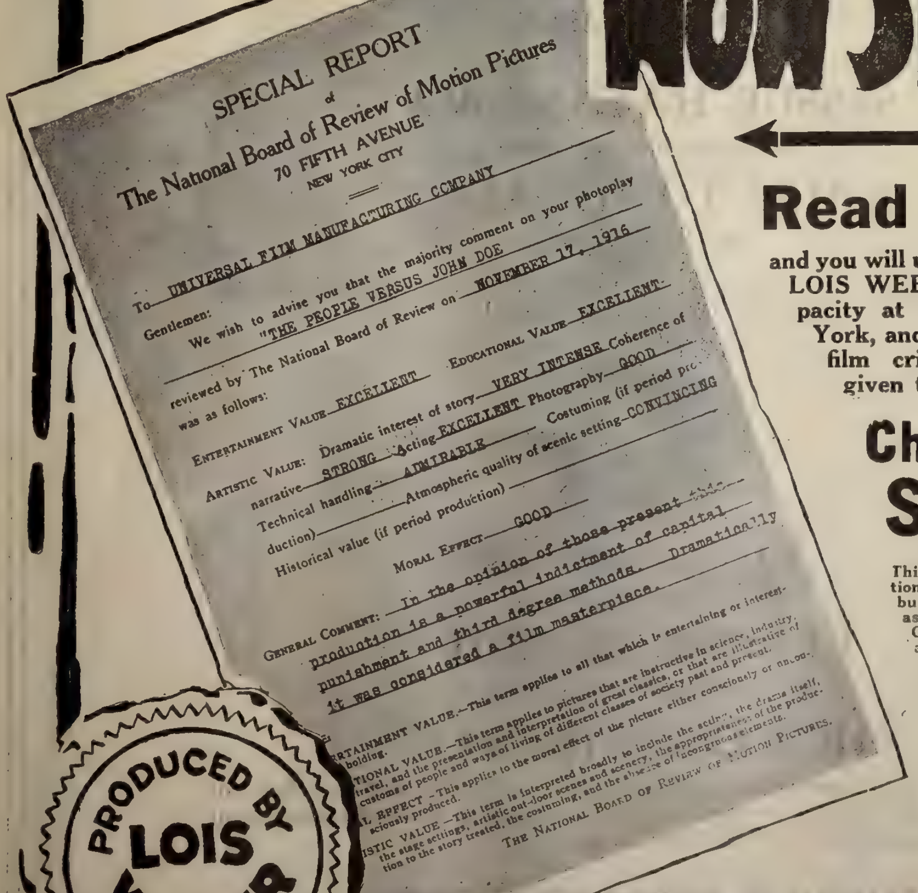
Bluebird Photoplays (Inc.)
1600 Broadway, New York

"The PEOPLE AGAINST JOHN DOE"

Produced by LOIS WEBER

Producer of such notable successes as "Where Are My Children?" "Shoes," "Scandal," "Jewel," "Hypocrites" and others.

STATE RIGHTS NOW SELLING



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To UNIVERSAL FILM MANUFACTURING COMPANY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE PEOPLE VERSUS JOHN DOE" reviewed by The National Board of Review on NOVEMBER 17, 1916 was as follows:

ENTERTAINMENT VALUE EXCELLENT EDUCATIONAL VALUE EXCELLENT

ARTISTIC VALUE: Dramatic interest of story VERY INTENSE Coherence of narrative STRONG Acting EXCELLENT Photography GOOD Technical handling ADMIRABLE Costuming (if period production) Atmospheric quality of scenic setting CONVINCING Historical value (if period production)

MORAL EFFECT GOOD

GENERAL COMMENT: In the opinion of those present ~~this~~ production is a powerful indictment of capital punishment and third degree methods. Dramatically it was considered a film masterpiece.

RTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.

TIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

L EFFECT —This applies to the moral effect of the picture either consciously or unconsciously produced.

ISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

PRODUCED BY LOIS WEBER

Read This Report

and you will understand why this stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from newspaper and film critics an endorsement rarely given to any cinema production.

Choice Territory Still Open

This is the ideal type of State Rights production. It not only gets the capacity crowds, but it starts discussion in Press and Pulpit, as well as among the People themselves. Choice territory still available, but quick action is necessary. Write today for handsome illustrated and descriptive folder which tells you all about this big production; advertising props, paper, etc.

Address all communications to the

STATE RIGHTS DEPARTMENT

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President. "The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

Always Something *New!*

The Paramount Program is the oldest feature program yet. There is always a newness of spirit and vitality that is characteristic of Paramount Pictures. This strength and virility is not a "now and then" attribute—it is a week in-week out fact.

The *New* Releases

THIS WEEK

JESSE L. LASKY
presents

SESSUE HAYAKAWA

in a powerful racial drama

"EACH TO HIS KIND"

By Paul West

The lure and mystery of India in "Each to His Kind" is introduced with the added dramatic value of scenic contrast in England.

PALLAS PICTURES
presents

LENORE ULRICH

in a thrilling modern drama

"HER OWN PEOPLE"

Lenore Ulrich won a great personal triumph on the stage in "The Heart of Wetona." It was her rare interpretation that convinced Pallas-Paramount of her unusual adaptability to "Her Own People."

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres.* Cecil B. De Mille *Director General*
New York City

New Paramount Stars

Jesse L. Lasky introduces
to the thousands that are
and the thousands that will
be Paramount Exhibitors

Mme. Petrova
famous emotional star of stage and screen.

Margaret Illington
one of the most illustrious artists of the legitimate stage.

Soon to appear in

Paramount Pictures

The fame and histrionic ability of these great artists add to the lustre of the long list of celebrities already seen in the productions of Famous Players, Lasky, Morosco and Pallas.

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General
New York City

The World's Greatest Film Star in

MARY

This is the long awaited photoplay that a hundred million parents will take their children to see.

RELEASED
Monday MARCH 5th Through

The World's Best Known Story of Childhood

PICKFORD

IN HER LATEST
ARTCRAFT PICTURE

"A POOR LITTLE RICH GIRL"

From the Play by ELEANOR GATES
Directed by MAURICE TOURNEUR

Artcraft Pictures Corporation
729 Seventh Ave., New York

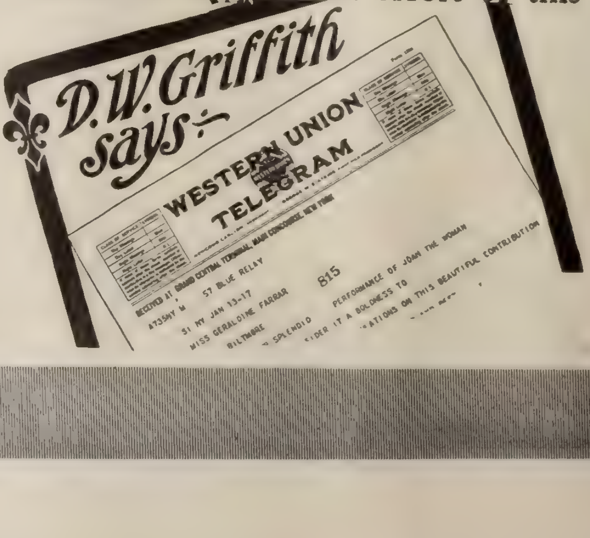
MOTION PICTURE MAIL.

JANUARY 27, 1917.

S. L. Rothapfel says

I SAW "Joan the Woman," produced by Jesse L. Lasky under the personal direction of Cecil B. DeMille, and as a lover of the moving picture I consider it a treat for every one to go and see this production at the Forty-fourth Street Theatre.

In my opinion, I consider it the greatest picture since "The Birth of a Nation" and one that will take equal rank with this great production. In many respects it is even finer. If we are to develop the moving picture, if we are to make it the glorious institution that we want to make it, if it is to rise to the point where it can truly be called an art, every moving picture fan owes it to himself and to the picture to support an effort of this kind.


D. W. Griffith says:

WESTERN UNION TELEGRAM

RECEIVED AT GRAND CENTRAL TERMINAL, MAIN CONCOURSE, NEW YORK

A735NY M 57 BLUE RELAY

SI NY JAN 13-17 815

MISS GERALDINE FARRAR

BILTMORE

SPLENDID PERFORMANCE OF JOAN THE WOMAN

SIDER IT A BOLDNESS TO

ATIONS ON THIS BEAUTIFUL CONTRIBUTION

GREATER THAN PRAISE!

FROM THE CRITICS AND LEADING
AUTHORITIES OF THE INDUSTRY
IS

THE PUBLIC ENTHUSIASM FOR

"JOAN THE WOMAN"

OF WHICH

GERALDINE FARRAR

IS THE STAR AND

CECIL B. DEMILLE

IS THE PRODUCER

NOW BEING PRESENTED TWICE DAILY TO
CAPACITY AUDIENCES BY

JESSE L. LASKY

AT THE

FORTY-FOURTH STREET THEATRE, NEW YORK
AND THE
MAJESTIC THEATRE, LOS ANGELES

CARDINAL FILM CORPORATION

485 FIFTH AVENUE, NEW YORK

High Spigh, an ambitious but unsuccessful detective, looks over his morning paper and finds an account of how *Herr Trigger,* the eminent scientist, has discovered a powerful explosive and that several foreign nations are bidding for the secret—**then the riot starts.**

PARAMOUNT
ANNOUNCES
"HE DID IT HIMSELF"

A single reel Black Diamond Comedy

Released January 22nd

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres. D. L. HART, Treas.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 17, 1917

MARGARITA FISCHER HAS STRONG ROLE IN "DEVIL'S ASSISTANT"

"THE DEVIL'S ASSISTANT" is the newest Fischer-Mutual Photoplay. It features Margarita Fischer. It was produced at the studios of the Pollard Picture Plays Company at San Diego, California. It is in five acts. It will be released the week of March 5th.

Fourth of Fischer Series.

"The Devil's Assistant" is the fourth of the Fischer-Mutual Photoplays. The ones previously released are "The Pearl of Paradise," "Miss Jackie of the Navy" and "The Butterfly Girl." All are still playing to capacity business at theatres all over the country. Today Margarita Fischer is one of America's foremost screen idols. She continues to grow in popularity with each new release. In "The Devil's Assistant" she has a role totally different from anything that she has previously attempted. Those who have had the privilege of attending a pre-release showing are unanimous in the opinion that Miss Fischer is as charming and winsome in this drama as in anything that she has enacted.

Story With a Moral.

Aside from its appeal as an entertainment, "The Devil's Assistant" will appeal to many audiences on account of the moral it points. The same unusual camera work and technical perfection that have made previous releases from the Pollard Picture Play studios popular will be noted in this new release. "The Devil's Assistant" is a strong attraction for any theatre. Bookings on Fischer-Mutual Photoplays can be arranged at any Mutual Film Exchange.

Crane Wilbur Is Again With Mutual

Crane Wilbur will soon be offered in a series of five reel Mutual Photoplays which will be distributed by Mutual Exchanges. Mr. Wilbur has been at work for some weeks in the David Horsley studios in Los Angeles. Several Wilbur-Mutual Photoplays have already been completed. Mr. Wilbur feels that in them he has done some of his best work. In the past many exhibitors have found Crane Wilbur one of their strongest drawing cards. His return to the screen will be welcomed by a host of photoplayers. Titles and dates for release for the Wilbur-Mutual Photoplays will be made shortly. Mutual Exchanges are now ready to accept bookings.

Mutual Star Productions For February

Week Beginning February 5th.

Title.	Lead.
Where Love Is.....	Ann Murdock

Week Beginning February 19th.

The Gentle Intruder	Mary Miles Minter

Week Beginning February 26th.

The Greater Woman	Marjorie Rambeau

"THE RAILROAD RAIDERS"

In Which Daring Helen Holmes Is Featured

NEW SERIAL PRODUCTION

Helen Holmes and her husband-director, J. P. McGowan, are again at work on a 15 chapter photonovel featuring Helen Holmes. Work has already begun on the new chapterplay. Its title is "The Railroad Raiders." Its locations will be in and about the offices, shops, roundhouses, depots and yards of a big transcontinental railroad. A glance over the manuscript of the story indicates that this will be the best railroad chapterplay ever filmed by the Signal Film Corporation. Helen Holmes was a great drawing card in "The Girl and the Game." In "A Lass of the Lumberlands" she did even more thrilling "stunts," and the picture proved even more of a box-office magnet. Now, in "The Railroad Raiders," she is working in a still better photonovel—one which will draw even bigger business to the theatres showing it. Exhibitors may arrange bookings now on "The Railroad Raiders" at their nearest Mutual Exchange.

Several big new stages have been specially erected at the Signal studios for the new chapterplay. This week Director McGowan is superintending the erection of a set that is costing $2,500. The exact date of release for chapter one of "The Railroad Raiders" will be announced in the near future. The new serial is in fifteen chapters—each two reels in length.

Sturgeon to Direct Gail Kane

Rollin S. Sturgeon, known to photoplay fans as a director of note, has been engaged to superintend the productions in which Gail Kane is to appear.

GALAXY OF STARS IS NOW WORKING IN MUTUAL PHOTOPLAYS

A TRULY phenomenal galaxy of stars is now arrayed under the Mutual banner. Each of the stars is already a national celebrity—an actor or actress whose name and fame is known from coast to coast. They are not people with reputations yet to be made—people for whom the exhibitors will have to create a following—but stars whose names are so well known that the announcement of their coming to any theatre will result in capacity business.

Many Studios Busy.

Studios in New York, Los Angeles, San Diego and Santa Barbara are working day and night. The plants of the American Film Company, Inc., the Pollard Picture Plays Company, the Frank Powell Producing Corporation, the Mardan Photoplay Company, The Lone Star Film Corporation and the Empire All Star Corporation are busy hives of industry. In one studio Marjorie Rambeau has completed or is appearing in such Mutual Photoplays as "The Greater Woman," "Motherhood," "The Debt," "The Second Wife" and "The Doll's House," and Nance O'Neil, who has finished "Mrs. Balfame," is working in "Hedda Gabler" and "Bleak House." At the American plant Gail Kane is enacting "Whose Wife," William Russell is starring in "My Fighting Gentleman" and "High Play," and Mary Miles Minter has just completed "The Gentle Intruder." At San Diego, Margarita Fischer is playing in "A Knight at Tarquizzi" and "Birds of Passage." Ann Murdock, first of the Frohman stars engaged by the Empire All Star Corporation, is hard at work in New York, and Edna Goodrich is soon to begin her first Goodrich-Mutual Photoplay. Charlie Chaplin is hard at it in Los Angeles creating laughs by the thousand, and in the near future still other former Frohman stars will appear before the camera.

"Big Stars Only" Policy.

All of these activities indicate Mutual's sincere intention to live up to its new slogan of "Big Stars Only." Nothing short of the best in the way of either stars or plays will satisfy Mutual executives. Exhibitors showing Mutual Photoplays are going to have the pick of the market. Advance reservations on the big productions now in the making can be arranged now at Mutual Exchanges.

A Gaumont cameraman of the Mutual Weekly scored a real "scoop" in getting the wreck of the U. S. S. Milwaukee on the screens of Los Angeles theatres hours ahead of any other animated weekly. This is but one instance of Gaumont's efficiency.

MUTUAL

“BIG STARS

Announcing Forth
Exemplifying Th

THE announcement of the new Mutual Policy for 1917 — “BIG STARS ONLY”—caused many of our Exhibitor friends to write us for specific information of productions and stars to be presented under the “BIG STARS ONLY” banner. Herein are set the initial results of the new policy. The attractions listed below are productions of the highest quality—each featuring a star of the first magnitude and each a production of genuine merit. We recommend these new Mutual Photoplays to exhibitors operating first run houses in the larger cities, with the assurance that each production will be found to be of the highest standard. Definite release dates will be announced at an early date. Reservations are now being made at all Mutual Exchanges.

MARJORIE RAMBEAU-MUTUAL PHOTOPLAYS

“The Greater Woman”
“Motherhood”
“The Debt”
“The Second Wife”
“The Doll's House”

Produced by Frank Powell Producing Corporation.

NANCE O'NEIL—MUTUAL PHOTOPLAYS

“Mrs. Belfame”
“Hedda Gabler”
“Bleak House”

Produced by Frank Powell Producing Corporation.

RESERVATIONS NOW A

MUTUAL

ONLY"

Coming Attractions New Mutual Policy

GAIL KANE—MUTUAL PHOTOPLAYS
"Whose Wife"
Produced by American Film Company, Inc.

MARY MILES MINTER—MUTUAL PHOTOPLAYS
"The Gentle Intruder"
Produced by American Film Company, Inc

WILLIAM RUSSELL-MUTUAL PHOTOPLAYS
"My Fighting Gentleman"
"High Play"
Produced by American Film Company, Inc.

MARGARITA FISCHER-MUTUAL PHOTOPLAYS
"A Knight at Tarquizzi"
"Birds of Passage"
Produced by Pollard Picture Plays Company

ANN MURDOCK—MUTUAL PHOTOPLAYS
(To be announced soon)
Produced by Empire All-Star Corporation

CHARLIE CHAPLIN—MUTUAL SPECIALS
"Easy Street"

EDNA GOODRICH—MUTUAL PHOTOPLAYS
(To be announced soon)

LL MUTUAL EXCHANGES

MUTUAL

POLLARD PICTURE PLAYS COMPANY
Presents
The Popular Star

MARGARITA FISCHER

IN

"The DEVIL'S ASSISTANT"

A tremendously powerful story with a moral.– A photoplay affording Miss Fischer some unusual opportunities for the display of her emotional ability. Directed by Harry Pollard. In five acts. Released week of March 5th. Fourth of the Fischer-Mutual Photoplays. ~ ~ ~

Now Playing:
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
"THE BUTTERFLY GIRL"

BOOKING NOW AT
ALL MUTUAL
EXCHANGES–

MAKING CUB COMEDIES

Cub Comedies are produced, not in a hit or miss way, but in conformity with a well defined policy.

This policy is to make Cub Comedies as **your** patrons like them.

So, before a single foot of negative is exposed the producer first satisfies himself, as far as it is possible for him to judge, that his picture will win general approval.

The observance of this policy has been a boon to the business of exhibitors everywhere as is reflectel in the steadily increasing demand for Cub Comedies.

Book Cub Comedies—your patrons will like them and they'll help your business.

Released Thursdays through the exchanges of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

Released Feb. 15
"Jerry's Big Mystery"
featuring
George Ovey

Released Feb. 22
"Jerry's Brilliant Scheme"
featuring
George Ovey

MUTUAL

Reel Life
The Mutual Film Magazine
Show —
this reel every week if you want to build up a profit-able patronage

YOU can bet a week's receipts that "Reel Life" gets over B-I-G. Successful showmen "give the people what they want," and Old Man Experience has proved that people want Gaumont's Mutual Magazine in Film, "Reel Life." You've noticed how "Better Films" Committees have been patting "Reel Life" on the back—as well as saying kind things about all the other Gaumont Single-Reels. Have a "Reel Life" day at your theatre every week, and you'll have a real live day in your box-office every week. Advertise that it's fine for children, too.

Gaumont Co.

FLUSHING, N.Y.

ANN MURDOCK in ENVY

Read what the Critics say:

The Moving Picture World

Miss Murdock presents a most pleasing appearance. She is cute, as you might say, and when she dons a peculiar style of bloomers and stretches out on a comfortable divan you don't blame either Adam or Skinner for their admiration. Rather do you envy the twain for being admitted to her presence.

Edward Weitzel.

Motion Picture News

Ann Murdock heads the cast. As Betty Howard, the actress, her beauty and histrionic skill are important assets in the success of the picture. A fetching boudoir costume, a chic bathing suit and an elaborate "nightie" are features of her extensive wardrobe.

Peter Milne.

Dramatic Mirror

This winning and gentle drama is anything but deadly, especially when decorated by the piquant personality of Ann Murdock.

If "Envy" with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by exhibitors.

A. G. S.

New York Tribune

If the "Seven Deadly Sins" continue to be made so attractive, it is going to be difficult to say "Get thee behind me."

Harriette Underhill.

The Morning Telegraph

It would be hard to find a production better equipped in the way of players; each of the three principals has strong screen personality. Ann Murdock is a vivacious and sparkling Betty, and most ornamental, while Shirley Mason, who will appear in other pictures of this series, has a film magnetism which will carry her a long way on the road to popularity. She is a natural, unaffected little actress. George Le Guere is, of course, a fine juvenile.

Agnes Smith.

Exhibitor's Trade Review

Ann Murdock, who is featured in this release, wears many pretty gowns, and she is indeed an engaging picture to behold.

Billboard

The film has action; Miss Murdock is good to look upon, there are some unique scenes, especially that of a rainstorm, and it has the virtue of not being obviously didactic.

Variety. ("Envy")

It has much scenic beauty and a wealth of melodrama with a "punch," not to speak of the very agreeable pictures of the slender Miss Murdock several times in a boudoir negligee of black knickerbockers, and once again in an Annette Kellerman bathing suit.

SEVEN DEADLY SINS

McClure Series Dept.,
Triangle Distributing Corporation.
1459 Broadway. New York City.

McCLURE PICTURES

These Magazines tell the story of SEVEN DEADLY SINS

BOOK THROUGH TRIANGLE EXCHANGES

An immense country-wide advertising—campaign in leading newspapers is starting — see our announcement next week

BOOK —

Address McClure Series Dept.,

77 Here is the gigantic 77
magazine advertising campaign
behind

777 SEVEN DEADLY SINS

'seven plays-
seven stars'

Twenty-four national magazines, including the four leading motion picture magazines are telling the story of SEVEN DEADLY SINS — to over fifty million readers ———

Letters are pouring into the offices of McClure Pictures asking where this series can be seen 7 7 7 7 7

Link your theatre to the greatest advertising campaign in motion-picture history 7 7

SEVEN DEADLY SINS

McCLURE PICTURES

Triangle Distributing Corp. 1459 B'way New York

TRIANGLE

SUNDAY, FEB. 18th

ROBERT HARRON } **Fine Arts**

IN

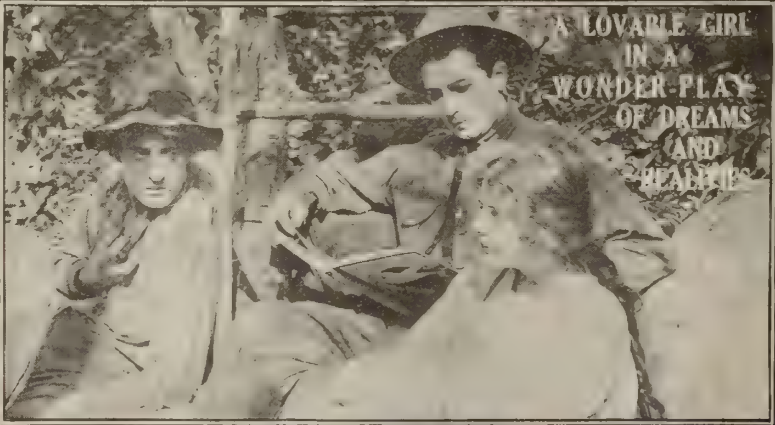
"THE BAD BOY"

AND

A Triangle Komedy

"THE TELEPHONE BELLE"

The real story of a real Amer-
boy. For boys and grown-ups.



A LOVABLE GIRL
IN A
WONDER-PLAY
OF DREAMS
AND
REALITIES

THURSDAY, FEB. 22nd

ENID BENNETT } **Ince-Kay Bee**

IN

"PRINCESS of the DARK"

AND

A Triangle Komedy

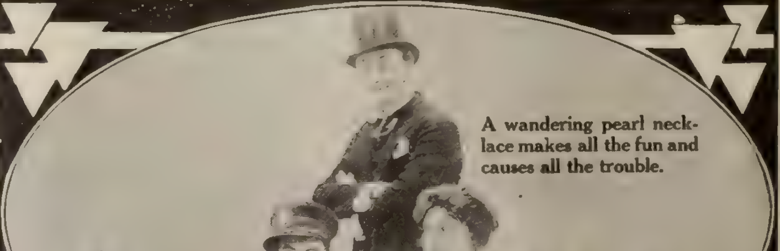
"WHEN HEARTS COLLIDE"

SUNDAY, FEB. 18th

The special Mack Sennett-Keystone Comedy

"STARS AND BARS"

A Real Riot of Fun



A wandering pearl necklace makes all the fun and causes all the trouble.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE NEW TRIANGLE

There is a NEW TRIANGLE.

The word has taken on an added significance, with the entrance of the Triangle Distributing Corporation into the field of activities broadly included by the word "TRIANGLE."

The motion picture industry knows what the word "TRIANGLE" has stood for, and still stands for, in its reference to the grouping in one compact program of the pictures produced by three studios, each in a class by itself—which will continue as heretrfore.

But now there is an added meaning, a NEW TRIANGLE—the Exhibitor, the Producer, the Distributor—joined firmly and solidly together by ties whose strength will stand every test.

The Triangle Distributing Corporation is composed of SPECIALISTS, men who appreciate the vital inter-dependence of producer, distributor and exhibitor whose breadth of vision comprehends that the needs of one are the needs of all. They will learn, through close touch with the exhibitor, his views and his suggestions, and thus be enabled to transmit to the producers of Triangle pictures information which will aid them in supplying a product even higher in standard and more satisfying in box-office efficiency than has been the case heretofore—and this is saying much.

Further announcements of very great importance to all exhibitors will follow.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES FOR THE CLEAN-MINDED

PREMIER ANNOUNCEMENT

BERNSTEINS DRAMATIC FILM PRODUCTIONS

THE STORY, CAST, DIRECTION, SETTINGS AND PHOTOGRAPHY OF PICTURES BEARING THIS TRADE MARK WILL POSSESS THE BEST THAT THOROUGH EXPERIENCE CAN POSSIBLY PRODUCE

THE TRADE MARK IS A FURTHER ASSURANCE THAT THESE PRODUCTIONS MAY BE ENJOYED BY EVERY MAN WOMAN AND CHILD; THEY ARE MADE FOR THE **CLEAN - MINDED MILLIONS** WHO SUPPORT YOUR THEATRES

The works of the following writers will appear under this trade mark

HENRY CHRISTEEN WARNACK
Author "The Honor System" etc.
ETHEL & JAMES DORRANCE
Authors "His Robe of Honor" etc.
RAY LEWIS
Author "Songs of Earth" etc.
ROSALIE ASHTON & BEATRICE MORRIS
Authors "The Undertow" etc.

IN PREPARATION

THE SEVEN CARDINAL VIRTUES

A SERIES OF DRAMATIC PRODUCTIONS DEPICTING **LIFE** IN ALL ITS PHASES

Direction JACK PRATT
Supervision ISADORE BERNSTEIN

MADE IN AMERICA'S MOST BEAUTIFUL STUDIO

BERNSTEINS FILM PRODUCTIONS
BOYLE & STEVENSON AVENUES
LOS ANGELES

Next advertisement with full particulars will soon appear in the Moving Picture World.

MACK SENNETT
PRESENTS
MISS MABEL
NORMAND
AND HER OWN COMPANY IN

"MICKEY"

THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

IMPORTANT NOTICE!!!
THERE ARE NO
One-Reel Mack Sennett-Keystones

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

THE GREAT

HALL CAINE

MASTERPIECE

THE DEEMSTER

STARRING

DERWENT HALL CAINE

STATE RIGHTS

NOW BEING SOLD

ARROW FILM CORP.

TIMES BUILDING NEW YORK CITY

PHONE BRYANT 7095

WORLD PICTURES BRADY-MADE

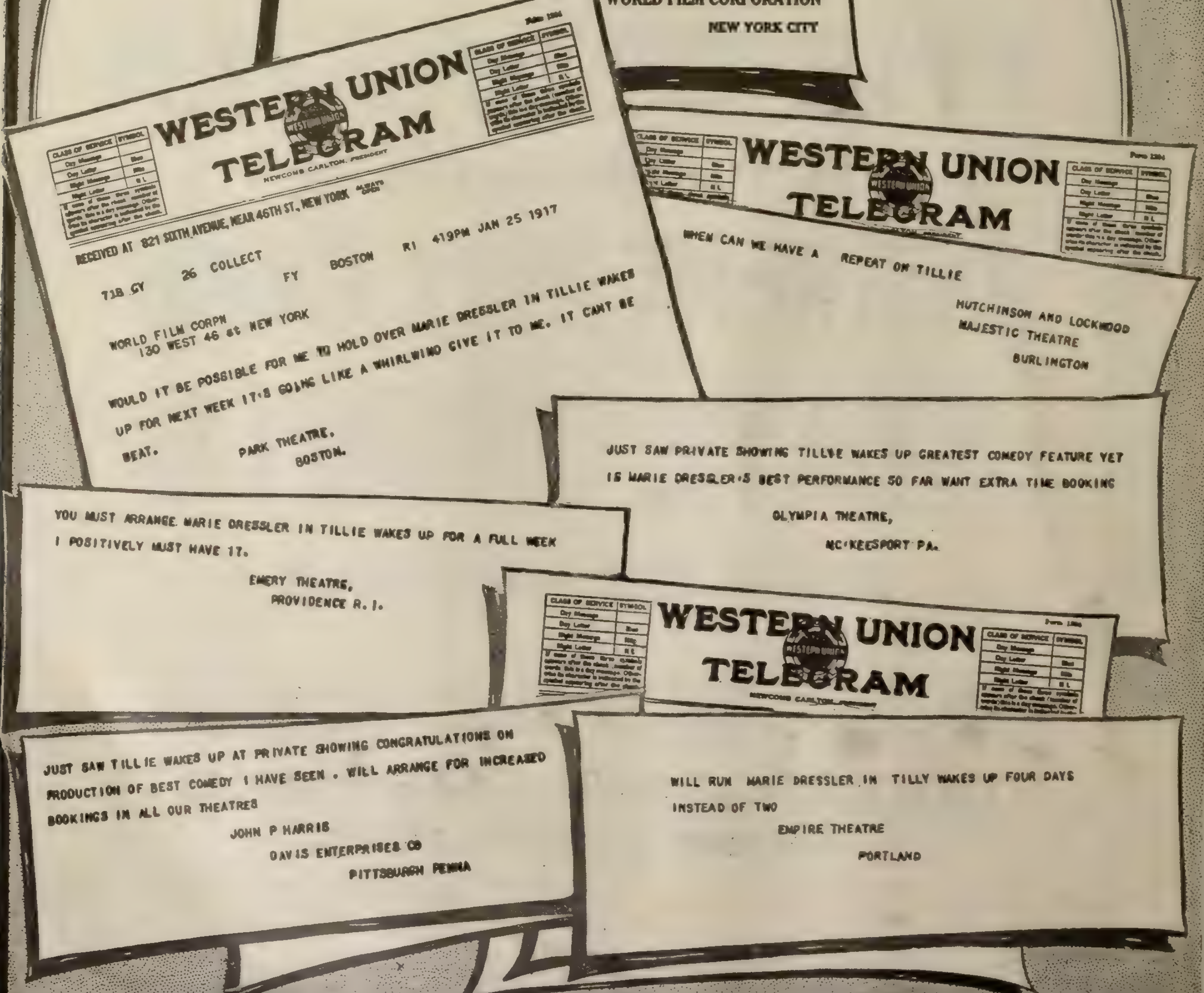
NOTICE to EXHIBITORS of WORLD PICTURES

We hereby notify you that extra bookings on Marie Dressler's "Tillie Wakes Up" will be granted to World Pictures Contract holders in order in which applications are received.

Under no circumstances may extra bookings be permitted to interfere with regular play dates of Franchise holders.

Exhibitors please *notify* our Service Branch at the earliest possible moment the number of extra days wanted.

WORLD FILM CORPORATION
NEW YORK CITY



WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT

RECEIVED AT 821 SIXTH AVENUE, NEAR 46TH ST., NEW YORK

71B GY 26 COLLECT FY BOSTON RI 419PM JAN 25 1917

WORLD FILM CORPN
130 WEST 46 st NEW YORK

WOULD IT BE POSSIBLE FOR ME TO HOLD OVER MARIE DRESSLER IN TILLIE WAKES UP FOR NEXT WEEK IT'S GOING LIKE A WHIRLWIND GIVE IT TO ME. IT CANT BE BEAT.

PARK THEATRE,
BOSTON.

WESTERN UNION TELEGRAM

WHEN CAN WE HAVE A REPEAT ON TILLIE

HUTCHINSON AND LOCKWOOD
MAJESTIC THEATRE
BURLINGTON

JUST SAW PRIVATE SHOWING TILLIE WAKES UP GREATEST COMEDY FEATURE YET IS MARIE DRESSLER'S BEST PERFORMANCE SO FAR WANT EXTRA TIME BOOKING

OLYMPIA THEATRE,
MC'KEESPORT PA.

YOU MUST ARRANGE MARIE DRESSLER IN TILLIE WAKES UP FOR A FULL WEEK I POSITIVELY MUST HAVE IT.

EMERY THEATRE,
PROVIDENCE R. I.

WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT

JUST SAW TILLIE WAKES UP AT PRIVATE SHOWING CONGRATULATIONS ON PRODUCTION OF BEST COMEDY I HAVE SEEN. WILL ARRANGE FOR INCREASED BOOKINGS IN ALL OUR THEATRES

JOHN P HARRIS
DAVIS ENTERPRISES CO
PITTSBURGH PENNA

WILL RUN MARIE DRESSLER IN TILLY WAKES UP FOUR DAYS INSTEAD OF TWO

EMPIRE THEATRE
PORTLAND

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

GAIL KANE

in *"The Red Woman"*

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By
David Graham Phillips

CHARLES GIBLYN
Director

ALBERT CAPELLANI
Director Gen'l

THE STORY OF A GIRL WHO MARRIED FOR MILLIONS AND RENOUNCED THEM FOR LOVE . . .

Joseph M. Schenck's
Presentation of

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe

WAS AS BIG A HIT IN CHICAGO AS IN NEW YORK . . .

> "Possesses the very ingredients of what is good in photo-plays - photographic excellence, narrative continuity, dramatic intensity and splendid acting"
> Chicago News.

Directed By **ALLAN DWAN**

SOLE
DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES
EVERYWHERE

SELZNICK PICTURES

Harry Rapf
Presents

ROBERT WARWICK

In
(By Arrangement With Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford
And William J. Burns

DIRECTED BY THE RENOWNED

RALPH W. INCE

A PICTURE THAT HOLDS
ALL THE ELEMENTS
OF SUCCESS . . .

**MYSTERY-ADVENTURE
ROMANCE AND ACTION.**

SOLE DISTRIBUTORS
**LEWIS J. SELZNICK
EXCHANGES**

BRANCHES
EVERYWHERE

Famous Stars Pictures Corporation

One Forty Nine Broadway New York City

SOME old fashioned exhibitors haven't yet realized what a great big place the RIGHT COMEDIES have in their programs. They still think the "feature's the thing"—entirely.

The PUBLIC knows better. They are DEMANDING enthusiasm and good cheer—HARLEQUIN COMEDIES which you are going to hear much about here. A program doesn't MEAN anything without the right comedies to round it out.

The Famous Stars Pictures Corporation begins a new era in Screendom. Famous stars, famous authors, famous directors, will combine to produce refined but screamingly funny two reel feature comedies. Comedies that will keep folks on edge for more. Comedies that will build goodwill and "comeback" patronage for your house.

See opposite page for additional information about HARLEQUIN releases.

And watch this magazine for further Famous Stars Pictures Corporation announcements—FOR THE SAKE OF YOUR BOX OFFICE.

Introducing

Mr. Tworeel Harlequin. He's the herald of GOOD comedies—the sort of comedies you've been waiting for to make your program A No. 1 from the first flicker to the last close up.

There's a jim dandy Harlequin two reeler coming along soon now starring one of the cleverest, prettiest, smartest little women in Filmland—a FAMOUS STAR from a FAMOUS FAMILY OF STARS.

Who is she?

We'll never tell you—that is, not this week.

But you are good enough business man to watch for further announcements of

HARLEQUIN

The Comedies with Counterplots

Harlequin comedies are "different" comedies—they've got a point as well as a tickle to them.

Remember—famous stars, famous authors, famous directors, all working together to produce just the very best fun that this great big, good natured world affords.

You'll be glad to welcome Harlequin.

Famous Stars Pictures Corporation

One Forty Nine Broadway

New York City

The SCARLET LETTER:

Hawthorne's Tragic and Beautiful Story of Old Puritan New England Has Been Made Into a Master Photoplay Filled with Thrills and Throbs – an Epic of Emotion and Sentiment and Interest

WILLIAM FOX

PRESENTS THIS GREATEST OF AMERICAN CLASSICS WITH

Stuart Holmes

AS PASTOR DIMMESDALE

DIRECTED BY CARL HARBAUGH

FOXFILM COMEDY SERVICE

RELEASE FOR WEEK OF FEBRUARY 12th

"THERE'S MANY A FOOL" *Two Reels*

THE CLEVEREST BURLESQUE EVER SHOWN IN A FILM BASED ON "A FOOL THERE WAS"

HANK MANN *as the Fool.*

CARMEN PHILLIPS *as the Vampire*

FOXFILM COMEDIES ARE RELEASED WEEKLY.
INDEPENDENT OF REGULAR FOX PROGRAM.

RELEASED
ON THE
METRO
PROGRAM
FEBRUARY 19.

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD
and MAY ALLISON
IN
THE PROMISE

A METRO
wonderplay in 5 acts
adapted from the novel
of James B. Hendrix
and directed by
Fred J. Balshofer

By Arrangement With
ALL STORY WEEKLY

2 6 4 2
Theatres
in two weeks have
booked and more
daily are booking

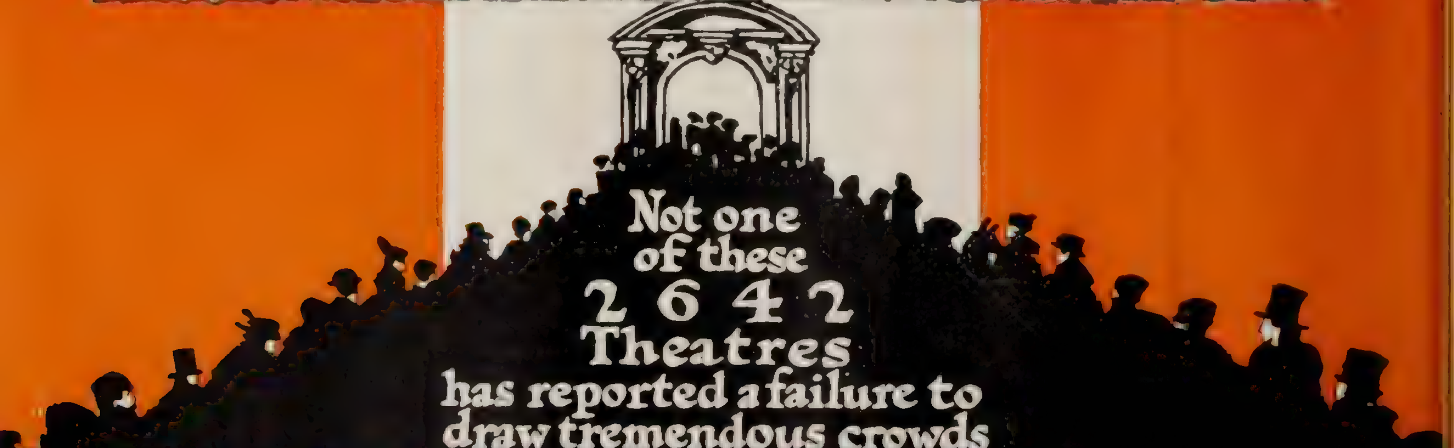
Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

starring the supreme
box office magnets

FRANCIS X. BUSHMAN and BEVERLY BAYNE



Not one
of these
2 6 4 2
Theatres
has reported a failure to
draw tremendous crowds

As a businessman, think this over

BOOKING THROUGH
METRO EXCHANGES

Produced by
SERIAL Producing Co.

Presented by
QUALITY Pictures Corp'n

PATHÉ

LOOKING INTO A GOOD THING!

THE EXHIBITOR WHO LOOKS INTO

LUKE

COMEDIES IS LOOKINTO A GOOD THING AND WILL SURELY BOOK THEM.

HERE'S A LETTER FROM ONE OF THE MOST FAMOUS EXHIBITORS OF THE SOUTH MR. ERNEST BOEHRINGER.

> "We are agreeably surprised by the consistent excellence of your 'LUKE' comedies. Not only is the featured comedian (Harold Lloyd) one of the best but the entire company is composed of excellent comedians and the action keeps the spectators in an uproar.
>
> More power to 'Luke' He should be the biggest business getter on your books. He would be if all the exhibitors knew the regularity with which he comes across in satisfactory style."
>
> Ernest Boehringer, m'g'r-
> Triangle Theatre
> New Orleans, La.

PRODUCED BY **ROLIN**

PATRIA

THE INTERNATIONAL SERIAL

HAS BEEN BOOKED OVER THE

ENTIRE KEITH CIRCUIT

AND ALSO BY ALL THE

PROCTOR

THEATRES OF NEW YORK AND THE VICINITY

◆

THE COUNTRY'S GREATEST SHOWMEN KNOW A GREAT ATTRACTION WHEN THEY SEE IT.

◆

RELEASED BY

PATHÉ

THE STAR OF

PATRIA

IS

MRS. VERNON CASTLE

THE BEST KNOWN WOMAN IN AMERICA.
THE STORY IS BY LOUIS JOSEPH VANCE,
THE FAMOUS AUTHOR. THIS IS THE ONLY
SERIAL EVER SHOWN IN THE

PALACE

THE COUNTRY'S LEADING VAUDEVILLE THEATRE.

◆

PRODUCED FOR INTERNATIONAL
BY WHARTON, INC.

RELEASED BY PATHÉ

PATHÉ

AN AD ON

PEARL OF THE ARMY

THAT THE EXHIBITORS WROTE

"Our record with you is 146 consecutive weeks of PATHE serials. To skip two weeks would hurt our business."

HARRODSBURG AMUSEMENT CO., Inc.
Harrodsburg, Kentucky

"I have found PATHE serials not only the best, but also the best drawing serials from a box office standpoint, and I have shown quite a number of other serials since their inception."

JAY EMANUEL, Manager
RIDGE AVENUE THEATRE
18th and Ridge Ave.,
Philadelphia, Pa.

EVERY "PEARL OF THE ARMY" EXHIBITOR IS A PATHÉ SERIAL BOOSTER

PEARL OF THE ARMY

FEATURING

PEARL WHITE

THE GREATEST DRAWING CARD
IN MOTION PICTURES

PRODUCED BY ASTRA
UNDER THE DIRECTION OF EDWARD JOSÉ

PATHÉ

FLORENCE LaBADIE

IN A THRILLING FIVE PART GOLD ROOSTER
PLAY BASED ON PRISON REFORM

HER LIFE AND HIS

PRODUCED BY
THANHOUSER
RELEASED FEB. 18

THE GIRL WHO WANTED TO LIVE MEETS THE MAN WHO WANTED TO DIE. YOU WILL NOT WANT TO MISS A SINGLE SCENE.

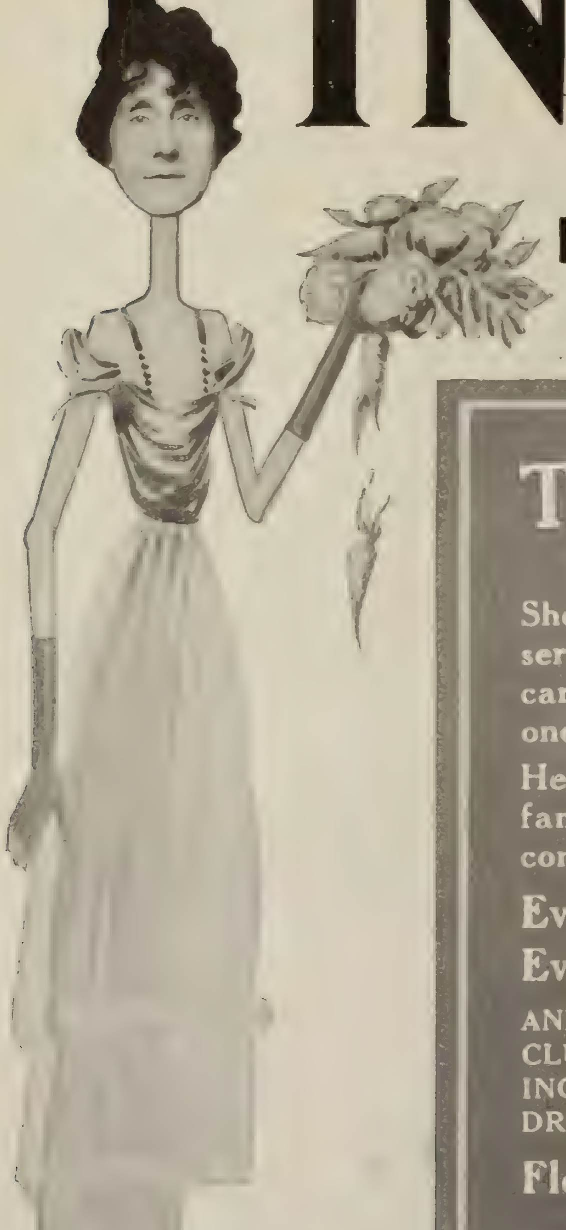
Thanhouser-Made
Pathé Gold Rooster Plays

Doris Grey
and
Wayne Arey
in
"Her Beloved Enemy"
Released March 4

The entrancing romance of a pretty heiress and a man of mystery.

Thanhouser Film Corporation
New Rochelle N.Y. Edwin Thanhouser President Jacksonville, Fla.
European Office, Thanhouser Films Ltd 167 Wardour St., W London

FLORA FINCH!!



IN ALL HER SCRAWNY, SKINNY MAJESTY!

THE first funny-woman of the screen who to this day has no successor.

She will now appear in a comedy series that only a FLORA FINCH can make great—and there's only one FLORA FINCH!

Her tremendous following is her fame, and in State Rights it becomes your asset.

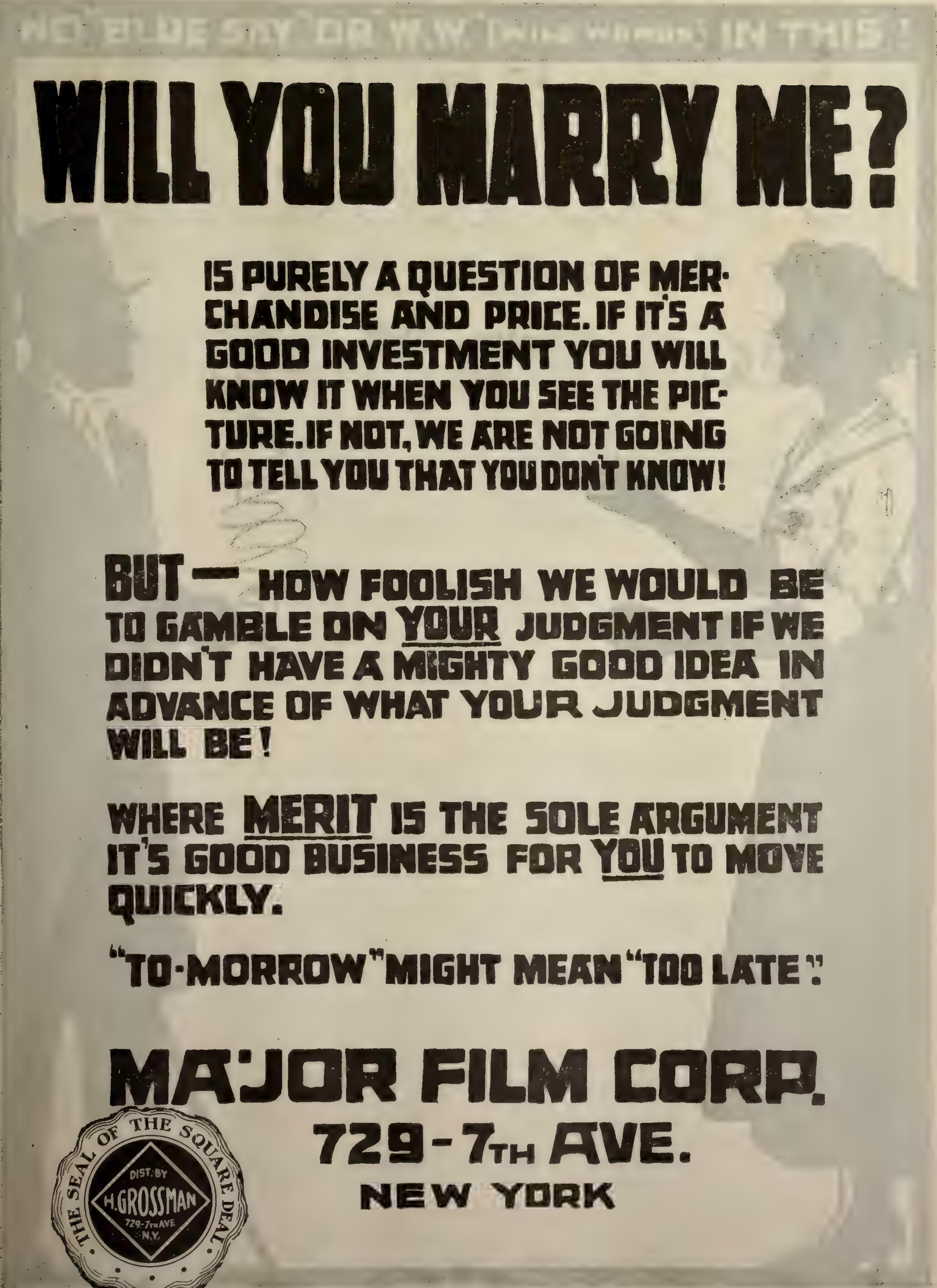
Everybody Knows Flora Finch! Everybody Wants Her!

AND NOW, AS AN INDIVIDUAL EXCLUSIVE STAR, BACKED BY CORKING PRODUCTION, NEW IDEAS AND A DRIVING ADVERTISING CAMPAIGN.

Flora Finch is ready for you!

FLORA FINCH FILM
CORPORATION
729 7th Avenue, New York

THE SEAL OF THE SQUARE DEAL
DIST. BY
H. GROSSMAN
729-7th AVE.
N.Y.



NO "BLUE SKY" OR W.W. (Wild Women) IN THIS!

WILL YOU MARRY ME?

IS PURELY A QUESTION OF MERCHANDISE AND PRICE. IF IT'S A GOOD INVESTMENT YOU WILL KNOW IT WHEN YOU SEE THE PICTURE. IF NOT, WE ARE NOT GOING TO TELL YOU THAT YOU DON'T KNOW!

BUT — HOW FOOLISH WE WOULD BE TO GAMBLE ON YOUR JUDGMENT IF WE DIDN'T HAVE A MIGHTY GOOD IDEA IN ADVANCE OF WHAT YOUR JUDGMENT WILL BE!

WHERE MERIT IS THE SOLE ARGUMENT IT'S GOOD BUSINESS FOR YOU TO MOVE QUICKLY.

"TO-MORROW" MIGHT MEAN "TOO LATE".

MAJOR FILM CORP.
729-7TH AVE.
NEW YORK

THE SEAL OF THE SQUARE DEAL
DIST. BY
H. GROSSMAN
729-7TH AVE
N.Y.

FORT DEARBORN PHOTOPLAYS INC.

Now Ready

The Wonder Fairy Picture

Modern Mother Goose

IN FIVE PARTS

State Rights Now Offered on This Wonderplay of Excellence

BE in the vanguard of the Cleaner Films Movement. Be able to offer your Exhibitors better films. The Modern Mother Goose is endorsed by the Illinois Congress of Mothers, the Parent Teachers' Association and the Better Films Committee.

AT the two presentations of The Modern Mother Goose at the Strand Theatre, Chicago, childish shouts of glee greeted the funny capers of the well-known characters who returned to earth to perform. The delight of the children and the appreciation of the older ones who brought them was a thing not soon to be forgotten.

WHAT THE CRITICS SAY

LOUELLA PARSONS IN CHICAGO "HERALD":

"It is a picture that mothers can feel sure their little people will understand and enjoy. It has much in it that will appeal to grown ups as well as little ones."

ROB REEL IN CHICAGO "EXAMINER":

"Here is a film every child in the country should see and one in which adults can renew their younger days."

SOLE DISTRIBUTORS

LEA-BEL CO.

64 W. Randolph St., Chicago, Ill.

LEA BEL

ART DRAMAS

A half interest in the Ford Motor Company once went begging at $5,000—

And it is a great deal easier to secure an Art Dramas exhibiting franchise *now* than it will be *next month.*

WILLIAM L. SHERRILL

presents

Dorothy Bernard and Jack Sherrill

in

"THE ACCOMPLICE"

A novel theme, developed in a strikingly dramatic manner, featuring two star players of proven box-office magnetism.

Produced by William L. Sherrill Feature Corp.

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY CO., 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING CO., 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Building.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investment Building.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
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Written and directed by
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Now Playing at The

PARK THEATRE N.Y.

attracted 39,217 paid admissions in 7 days The normal capacity of the Park Theatre during the same length of time is 33,000

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The Week in Detail

Sunday, Jan. 28	3,751	paid admission
Monday, " 29	4,405	" "
Tuesday, " 30	4,866	" "
Wednesday, " 31	5,610	" "
Thursday, Feb. 1	5,860	" "
Friday, " 2	6,744	" "
Saturday, " 3	7,981	" "
Total	39,217	

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That is the Burning Question of the Day

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Carlsbad, New Mex., January 13th, 1917.

Kleine-Edison-Selig-Essanay,
Denver, Colorado.

Gentlemen: To the best of our knowledge, this was the best serial ever booked in this theatre. During the six months we have had the PEOPLE'S, our biggest business for any one night was done when we showed the first chapter of "Gloria's Romance." Since that time we could count on our biggest night being "Romance" night. The title gets a hand every time it goes on the screen, and the best people in town are the ones who have not missed a single episode. Allow us the privilege of thanking you for giving us the opportunity to book it.

Yours very truly,
(Signed) T. R. LINN, Mgr.,
PEOPLES THEATRE.

Manager Linn's letter is evidence of the tremendous success of Gloria's Romance—the Kleine masterpiece featuring the star supreme, Billie Burke. In the small towns and the big cities Gloria's Romance is showing to packed houses. Thousands of people who ordinarily do not patronize picture theatres are enthusiastic followers of this great motion picture classic. Billie Burke in Gloria's Romance is without a rival. Magnificent scenery, gorgeous costumes, an all-star cast and wonderful photography stamp this feature far above all others. No matter what the capacity of your house, you can pack it to the limit with Gloria's Romance. Twenty chapters—a new chapter each week. Call, wire or write your nearest Kleine-Edison-Selig-Essanay exchange or

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A Motion Picture Novel by Mr. and Mrs.
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The Rialto, New York's ultra-progressive picture theatre, contracts for a week's showing of

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"SKINNER'S DRESS SUIT"

Your Patrons Will Thank You, Mr. Rothapfel!

The Rialto shows only the highest class pictures, and "SKINNER'S DRESS SUIT" fits perfectly.

Your Judgment is Good, Mr. Rothapfel!

After viewing "SKINNER'S DRESS SUIT," the Rialto's world-famed manager said: "It is a great picture and I will be glad to run it at the Rialto. Am taking out a picture to make place for it—that's how much I think of it."

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Jack Pickford and Bessie Eyton

IN

Written and Directed by Marshall Neilan, and Presenting the World's Most Popular Stars!

BESSIE EYTON
POPULAR SELIG PLAYER

A Selig Comedy-Drama of Unusual Worth with JACK PICKFORD and BESSIE EYTON at Their Best!

A STRANGE ADVENTURE

SELIG POLYSCOPE CO.
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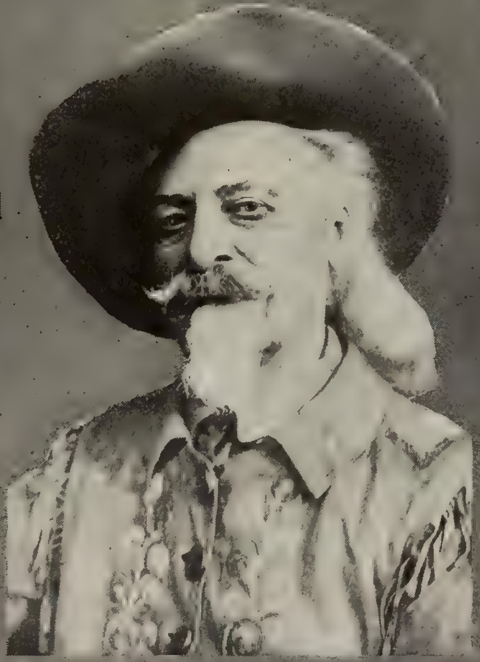
K E S E

KLEINE EDISON SELIG ESSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

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KLEINE EDISON SELIG ESSANAY

BRYANT WASHBURN

is presented in

"SKINNER'S DRESS SUIT"

Taken from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Everyone will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a comedy-drama full of heart interest; it strikes a note that reaches every home.

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Harry Beaumont, Director

By Arrangement with
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General Film Service

BLACK CAT

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Book them every Tuesday—
They are sure drawing cards

Here are the latest:

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and
Anna Mae Walthall

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Bryant Washburn

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Billy Mason and Ruth Hennessy
With Alaskan Scenic

Screen time 15 minutes *Released Feb. 14*

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Each play has a separate and distinct plot. Here they are:

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"The Sinful Marriage"—Jan 20th
"The Magic Mirror"—Jan. 27th
"Shifting Shadows"—Feb. 3rd
"Desertion and Nonsupport"—Feb. 10th
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"The Extravagant Bride"—Feb. 24th
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Solves all seat selling problems

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By Charles Mortimer Peck
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Quality, Not Length, Is What Counts

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KALEM

235 West 23rd

"A Daughter of Daring"

*A Money Maker If
There Ever Was One*

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Miss Gibson, whose heroic exploits are not approached by any other player of her sex in motion pictures today, needs no lengthy introduction.

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In short, we urge you to see your nearest General Film Exchange and arrange for these splendid SERIES pictures before a competing theatre ties them up.

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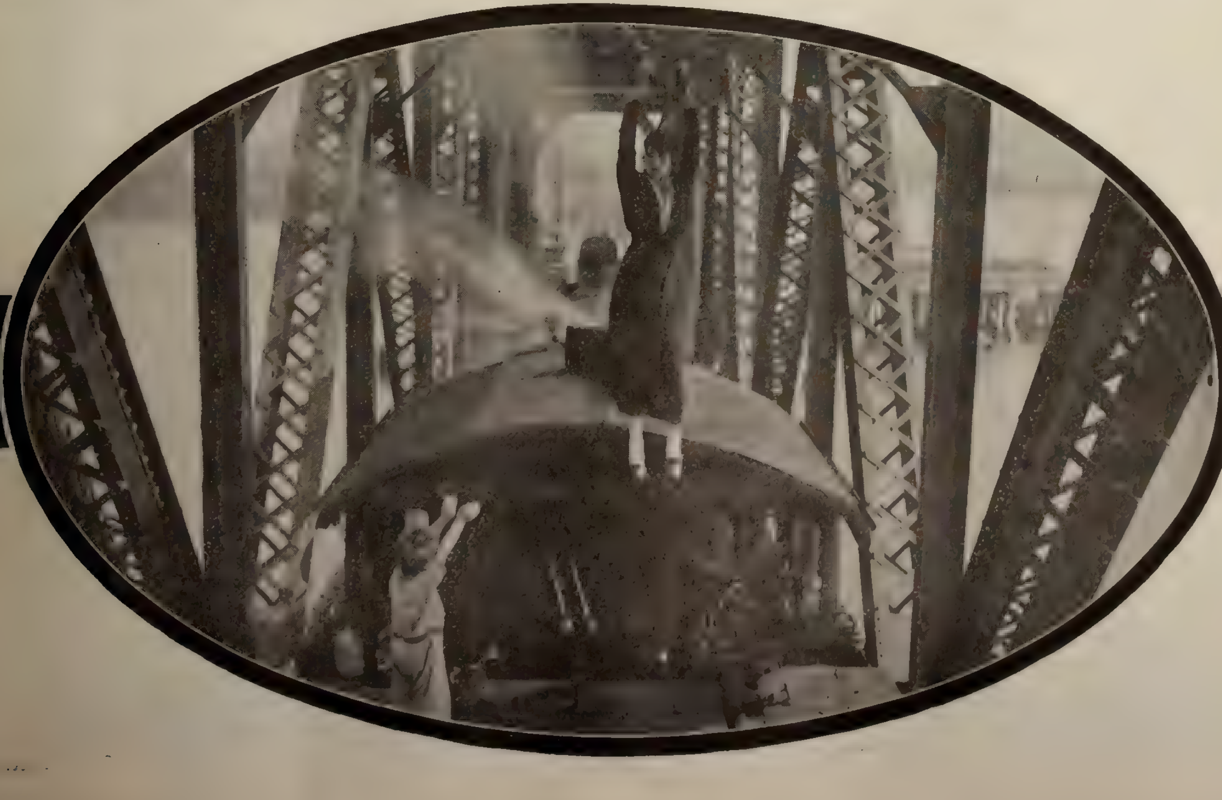

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The Code Letter
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The Trail of Graft
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The Menace
The Violet Ray
Winged Diamonds
The Wizard's Plot
The Trunk Mystery
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A Mission of State
The House of Three Deuces

Don't overlook the money-making opportunities that await you in

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Twenty-five splendid stories of the New West picturized from stories by Robert Welles Ritchie, originally published in "Short Stories" magazine.

Starring MARIN SAIS

Eventually You will want to play the SERIES that has broken all records—

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Why not complete arrangement with your nearest General exchange NOW?

Featuring HELEN GIBSON

Those irresistible

HAM COMEDIES

will liven up the deadest program. Clean, wholesome fun, dished up by sure-fire comedians. Book them!

KALEM COMPANY

235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

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(Index to this issue will be found on page 1086.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 17, 1917

Facts and Comments

AGAIN within the past few days we have been compelled to close the columns of this paper to the advertising of a film production the exploitation and exhibition of which we believe could only prove harmful to the whole industry. With censorship bills pending in twenty states, as we pointed out in last week's issue, it seems unbelievable that producers will still persist in building pictures, intended for amusement and entertainment, around such forbidden subjects as an unmentionable *hereditary* disease. Undoubtedly we will again be sneered at unjustly for our *self-righteous* attitude, but once more we are compelled to say that we do not want business of this sort. We are also quite sure that mighty few in the industry, either manufacturers or exhibitors, want this sort of filth.

STATE rights and other "special" pictures, except those that have won a big name, are under the disability of peculiar competition. A report from Montana states that many films of this nature have been sailing under breezy argument with no cargo and that exhibitors have grown *leery* of them. What is more, the state rights boys have formed the habit of taking them to the old "opry house" when the regular picture theater refuses them. The "opry house" man has on the percentage basis nothing to lose and he doesn't care how rotten they are. He depends on vaudeville and road shows; why should he worry?

* * *

PROMOTERS of "get-rich-quick" motion picture companies will find little comfort in the testimony given before the New York legislative investigating committee by leading motion picture producers of known standing in the trade, most of which has been printed in the daily press. Frequently the same daily papers carry advertisements of the most alluring character, calculated to coax good coin from the pockets of the uninformed, hence the fairly truthful statements regarding the extreme risks that are taken by picture producers may have the effect of cooling the ardor of those who hope to become wealthy over night by investing in the picture business.

* * *

A CORRESPONDENT brings forward a pertinent suggestion in connection with the present investigation by both the New York State and Federal legislators with a view to increased taxation on the industry. As the public eventually pays all taxation the screens of our picture houses might become a potent factor in a campaign for an investigation of the pork-chasing investigators. We hear a lot about the waste and extravagance of some of our picture producers, but what about the extravagance in our legislative assemblies? A real investigation in the sole interest of the taxpayer would be mighty instructive and the picture theaters could help greatly in such an agitation.

* * *

THERE is in this neighborhood a slight but noticeable increase in the popularity of vaudeville. Vaudeville is wholly entertainment; it seldom makes any appeal to the mind. Pictures perhaps have been overdoing this appeal to the mind with their problems of the hour, their sociological and sexological, political and religious stories. The fact that they could offer more matter than vaudeville gave them a tremendous advantage at the start; but it won't do to make the picture show too much like a forum. Perhaps, also, programs of pictures have been growing too long.

* * *

ANNOUNCING in the printed program the projection time of the daily feature is proving to many theater managers to be one of the most effective means of preventing a satisfied patron from becoming disgruntled. The announcement should be made in a prominent part of the space allotted to each day's show. The plan operates particularly well with neighborhood houses and houses having a mailing list, as it enables patrons to leave their homes in time to reach the theater before the feature is shown.

* * *

"REFINED comedy in pictures does not go strongly with refined audiences," said a local exhibitor of marked success. "They want slap-stick, but without vulgarity. They prefer comedies in a stage setting with dialogue to picture stories that carefully build up a comedy situation. Picture comedies are enjoyed piecemeal and the slap-stick parts are liked the best."

As High As His Brow

By Louis Reeves Harrison

IF THE whole history of motion picture production could be briefly presented in bright and attractive style by some man writing from the fullness of experience it would not only be of general interest, but it would have a definite value for those who are attempting to make moving pictures under present conditions. Not only might it give a clearer view of what is to be done in the future to strengthen an art which has won its way to people's hearts as a medium, in spite of bad examples, but it might prevent a repetition of avoidable mistakes now being made over and over again.

It is manifestly impossible to relate within the limitations of an editorial what these mistakes have been—they number thousands—but it may be indicated that most of them resulted from the dominating influence of men who had never been called upon before for an accurate measurement of public taste, inclusive of some who could not measure anything beyond their own limited capabilities.

It was not so very long ago that backdrops were painted with the light effects from one side for use in open-air studios where the actual light was from the opposite side. Everything was theatrical. The characters walked up to the supposed audience, as if to deliver their lines, most carefully facing the camera while talking to each other, and there was a veritable scrimmage in all mob scenes to get to the front. Both characters and situations were of the limited kind that has dulled many a stage performance.

Nothing seems to take such deep root in the human mind as a well-established error, such as that of there being only a certain number of "situations" possible in a story. Some old saw has compiled them all and enumerated them in purely arbitrary fashion to the serious detriment of original work, wholly unaware that *variety* is what has ever made for improvement, just as *variation* has brought the human race out of monotony of type. Nature has a larger vision. Rarely do two human beings so closely resemble each other that they cannot be distinguished one from the other. Almost never are two characters to be found not presenting differences easily recognizable.

A male guest enters a private household of two people who have found married life uncongenial. Instantly the man of statistics says "Eternal Triangle." The "Eternal Triangle" presumes that the guest and the wife are to fall in love with each other, while the arrival of that guest may simply precipitate any one of a thousand situations, as in real life, but the mind purely theatrical has been accustomed so long to connect that arrival with one development that no other is conceivable. Then it is wholly overlooked that plots, situations, incidents, characters and motives are merely a composite in great plays. The whole impression is really the thing to be considered.

Suppose the effect is biblical, "The peace of God which passeth all understanding," "Though your sins be as scarlet they shall be as white as snow," "The way of the transgressor is hard," "The wages of sin is death," "Ever learning and never able to come to knowledge of the truth," "A still small voice," or any one of hundreds of effects, what has any particular set of stock characters or stock situations to do with the matter other than a means to an end. The designer of the play gets along with them or without them in accord with the best possible method of reaching what he is after—they are of minor importance.

We have improved. One play used to be repeated over and over again, with scarcely any variation. The hero is falsely accused of committing the crime and the cowboys decided to string him up because the villain carefully planted the weapon in the innocent hero's pocket, or wherever it could mislead the unwary. At the last moment, when all seemed lost, the villain conveniently dies and confesses his crime to the heroine, signing his name to a written statement, and she dashes to the scene of lynching to be embraced by the hero as he is about to say his prayers.

Such was the typical scenario of rough stuff, slightly varied with a bomb conspiracy where cowboys were not handy. People liked moving pictures, and they went like lambs to the slaughter, always generous and hopeful. What they saw would be laughed to scorn now, just as much now shown on the screen will be laughed to scorn tomorrow. If you are standing in close conversation with a man, you only see the upper part of him within direct line of vision, yet it was a long time before such close-ups, giving as they do a chance to interpret motive, were permitted by the gentleman with the purse. He said they were not true to life.

A man's estimate of human intelligence can only be as broad as his vision, as high as his own ideals. If his vision and his ideals are limited to the theatric we must expect the stage villain to be unmasked at the altar, just as he is about to wed the unfortunate heroine whose banker father is in the villain's power, or some other self-sacrifice situation all out of focus with common sense. We will continue to gaze in stupid reminiscence at the "After All" dramas of the mellow. Then the salacious, produced only for the salacity that is in them, leaving a bad taste in the mouth at the end, will come along with stale-beer frequency until the time when all concerned in motion picture production get a larger view.

Gone are many of the old producers, some of them with fat purses, who could not adapt themselves to changed conditions. Many others will follow without fat purses on the same account. Their brows are too low for a race of people enthusiastically devoted to self-improvement. If there is a keynote to American character it is progress. Progress does not mean adherence to worn-out ideas and ideals. We still have gentlemen of accidental success in our midst, the kind that never read the papers. It is even doubtful if they would learn anything if they did. But there is a change for the better constantly taking place.

Some producers are paying insane salaries to stars; others are squandering money on settings; still others are avoiding extravagant outlay through system at the starting point, and only those will survive elimination who carefully weigh all the composite elements of motion picture making and appraise them accordingly. It takes breadth of brow as well as height to grasp the close relation of artistry and financial success and of a due proportion of the elements of artistry, each element dependent upon the other, all fusing harmoniously in the crucible.

Far from reaching the end for which they are intended, moving pictures are still in the experimental stage. We are developing the means, the authors, actors and directors, now more or less antagonistic, eventually to fuse them in plays that make a deep and lasting impression. Individual artistry is far ahead of that we knew yesterday. The melting together in one harmonious blend is yet to come. The producer who considers only one or another of those elements cannot expect to win—he must have them all. More than that—having them is not enough—he must be able himself to melt them together in one product of beauty and power, or one suited to the new educational system which is bound to come.

The Fight Is On

By Rev. W. H. Jackson

WHAT a pity, nay, we might almost say what a disgrace that in these days of enlightenment, of arbitration and of peace councils such a matter as the use of moving pictures on Sunday has to be called a *"FIGHT"!* What a bad example it is for a minister to announce an address on the Sunday picture question under the title "The Fight Is On". Equally bad is it for the moving picture champions to call for an attack on the Lord's Day Alliance and kindred organizations because they are conscientiously dedicated to the principles of Sabbath observance. Both of these attacks are beside the truth and what should be the proper issue of the day.

Two questions in this debate should be considered as settled: There is a recognition of the Sabbath which must be both demanded and conceded, likewise there is a recognition of the moving picture which must be both demanded and conceded; the next point in question is, What are the best means of bringing concessions together to the advantage of neither, but to the advantage of both. The Church should remember that the use of the moving picture on Sunday is not an evil. Hundreds of churches are using it with great profit to their general church work. The commercial use of it is the one problem that confronts.

Let us first consider the labor part of this matter. All the labor required is that of *attendants,* which the moving picture more than anything else has reduced to a minimum. Where is there a public entertainment which calls for so little labor as the exhibition of the moving picture? We use our telephones on Sunday without thought of the labor engaged; and yet if we only knew we should find those employed on that day is by by no means an inconsiderable number. The writer has also verified the fact that the moving picture operator has more time to himself on the Sunday than has the rich man's chauffeur, who takes his master to church.

The Church must also remember that this is not a "fight" between the moving pictures or nothing. Before the moving pictures came there was an everlasting contention between the "Church and the World" as to the many and varied forms of Sunday attractions. Many of these were of admittedly objectionable kind, which the moving pictures have driven away and supplanted. Should the moving picture in turn be driven out these former objectionable things will return, with perhaps others still more objectionable, so that "the latter state of things will be worse than the former." It is, therefore, a choice between the moving picture and the former things or others still worse.

Such a thing as vacuum in the social order of the human family is impossible. Even idleness itself is not a vacuum. It is nothing more than a period of time between that which last occupied the human activities and that which is to follow. When, however, that which is to follow is not dictated by useful motives it becomes first useless, then mischievous and then criminal. To attempt to create a social vacuum is to become the indirect cause of crime, for "Satan finds some mischief still for idle hands to do." Let the Church be careful not to create a city full of idle hands without preparing to take the responsibility therefor.

Let us now ask a broad question, or rather put the matter hypothetically. Given a large city with hundreds of thousands of inhabitants, the vast majority of whom have neither the means nor the circumstances to conduct themselves according to the requirements of the Church on the Sabbath day; also believing that the greater part of these people desire to secure from the day of rest the greatest possible good, spirit, soul and body; knowing the impossibilities which so surround them that the well-meaning offers of the Church cannot be accepted by them; knowing also the tendency to yield to attractions non-advantageous to their better welfare, and, having abolished the greater evils which surrounded these thousands of people, and, knowing also that something must be given in the place of those things taken away, and seeking always to do that which shall secure "the greatest good for the greatest number" without considering those few who have advantages on the one hand, or the limitations on the other, what can be given the people at large that shall better fill all possible conditions and contingencies than the moving picture?

Is there any other form of attraction or entertainment that can be made if necessary to serve at least a religious purpose? Has it not also a store of religious attractions so that it can be directed in that channel? Is there any other attraction which can be truthfully called educational? What other form of entertainment can send the people to the public library so that they may become the better acquainted with the classics that have first been introduced to them on the screen?

Where else can the poor stay-at-homes go that will give them a larger knowledge of "the world in which we live" than to see the wonderful travel and scenic pictures which the camera has brought to their doors? How superior to the newspapers are the topical subjects which give them an actual view of the extraordinary events happening everywhere of which the papers give only a meagre description, which too often many cannot read.

Following this theme in the larger sense, how is the literary digest of the screen which takes up the more educating happenings of the day and reveals them to the people who would otherwise never hear of them? How refreshing to the dwellers in the city, with its confines so often distressingly irksome, to be able to read from "the living book of nature" those things which the dwellers in the country themselves delight to see and read.

For the young "the fowls of the air, the beasts of the field, the fishes of the sea" become a real thing as they are seen, not in cold print, but alive in their haunts, revealing their manners and customs. The workers, too, are interested and helped by the great number of industrial pictures now becoming exceedingly common, so that they are made familiar with their own and other forms of industry either kindred to or associated with that which interests them most.

The moving picture house has been called "the workingman's theater." This title was good in its way, in that it was intended to imply that those things in the theater which were beyond the workingman had been brought within his reach. Truly, the time has come when something more immediately profitable than the theater can be ascribed to the moving picture. Can it not be called the workingman's educator? In behalf of the moving picture interests the day has gone by when it was found profitable to pander to a questionable taste. We are living in the days of progress and culture. Even the very fun of the pictures has become of that kind which excludes coarseness and vulgarity, it having been learned that the laugh which may be repeated and remembered is more exhilarating than the one which should be forgotten lest it sting.

Without doubt, then, the moving picture must be allowed to demonstrate for itself it has a Sunday mission.

Deposits or No Deposits: That's the Question

By Sam Spedon

THE deposit system now in vogue by most of the exchanges is nothing more nor less than a bond upon the exhibitor, and the most surprising part of it is the exhibitor is his own bondsman. In addition to the bond, it places him under an obligation, with no reciprocal bond or obligation on the part of the exchange. The exhibitor must sign a contract to take a program or a certain number of releases for a certain length of time, and in addition must deposit a certain sum of money to make it binding on his part to take these releases, for which he must also pay weekly in advance.

From the standpoint of fairness it does look all one-sided. If the exhibitor is obliged to give a deposit, or put up a cash bond, why don't the exchanges give a bond to the exhibitor? Such a bond would not only guarantee the exhibitor his service—the right kind—but would also be a security to the exhibitor for the deposit which he places with the exchange. The exchanges say the exhibitor may not be responsible. In some instances he may not be, but it is the business of the exchange to have its credit man find this out. We have heard it said, quite as justly, that some of the exchanges are not responsible. We are frank to admit that we have always thought the exhibitors as a general rule are not good business men; they are apt to take too much for granted. On the other hand, exchangemen are generally good business men and take nothing for granted.

We make bold to say that a feeling of distrust pervades the motion picture industry and the business has not been conducted on the same business status as other industries not half as large and important. Some sort of credit system, some sort of financial report, like Dun's or Bradstreet's, could be established. In this way we could readily tell who is and who is not financially responsible in any branch of the industry. Some wise fool has said, "A man who is suspicious of everybody else is a suspicious character." It is time the industry should destroy, as far as possible, this atmosphere of suspicion that surrounds it.

As the deposit system now stands, it does seem that it is all in favor of the exchange. An exhibitor would not dare to presume that all exchanges are irresponsible. Then, we ask (as a point of information), why should the exchange presume that all exhibitors are irresponsible?

We have all heard that no other business under the sun is conducted on this presumption. Every business gives credit, when it is good, for thirty, sixty and ninety days. We cannot vouch for all exhibitors throughout the country, but we do know that the members of New York Exhibitors' State League do not ask credit. They are willing to pay for their service or programs weekly in advance, and furthermore, the league is ready to bond all its members with a reliable bonding company which will make good any non-payments on their contracts. In this way they can do away with tying up their money, for which they often have immediate need. We have very often heard it openly stated by exhibitors that the money they are placing on deposit is being used to capitalize producing companies interested in the exchanges, and without this capital they would go to pieces. No one can contradict this unless they know the inside workings of the exchanges, and there should be some way of refuting it, as George Kleine did in his recently published statement and suggestions on the deposit system.

About ten days ago we repeated Mr. Kleine's suggestions to one of the exhibitors' leagues in a nearby state, and one of the members flatly said he repudiated the deposit system in toto as a reflection upon his and other exhibitors' standing as reputable and responsible business men. This "slam" hurt us because we used it to refute the imputation of all the producers using the deposits as working capital. We publish our views and these statements for what they are worth—not to agitate but to elucidate a question that should be solved by some sort of credit system which will establish the responsibility of each and every component individual interest of the industry.

We Are Now In Society

By Sam Spedon.

THE strongest evidence of the popularity of moving pictures is the numerous educational, philanthropic and pro-bono-publico societies that have recently come into existence for their promotion. These societies are composed of some of the most socially prominent and influential people of this country.

Don't take it from us, take it from the New York World of Jan. 17th. Here are the facts:

> A national organization called the Photoplay League, with offices at No. 665 Fifth avenue, and a long list of prominent backers, has been formed to uplift the movies. Its purpose, according to the prospectus issued yesterday, is to make "an organized effort to create a demand for wholesome, attractive and instructive plays.
>
> "The present tendency toward sensational and otherwise undesirable photoplays," it continues, "is not only a matter of concern to those who believe in the possibilities of the motion picture as a means of public education, but may become a menace to the welfare of the community. The Advisory Board of the league will undertake the publication of lists of recommended plays and of subjects suited for the best productions."
>
> The League purposes to make itself "a great power in the improvement of public taste." It will encourage classical and educational pictures, will show instructive films at educational institutions, and will urge "the preservation of the films of permanent value in the public libraries."
>
> It will hold a meeting at 11 o'clock this morning at the Rialto theater to see "The Development and Psychology of the Photoplay" on the screen.

They all insist upon one essential, however, namely, that pictures must be clean, free from anything vitiating, unmoral—not shocking or sensational; unnecessary so at any rate.

What does it mean? It means that those who have been slow to recognize the value of moving pictures, those who have heretofore belittled them, have suddenly woke up to a realization that the people want them and must have them. They are part of their lives. Now they are anxious and willing to see that the people get them and get them right.

A few years ago the producers were bewailing that moving pictures were not attracting the attention of the cultured and better class, the appreciation which the pictures deserve. Their dreams have now come true and now we have got to make good.

How often have we heard the exhibitor lament the difficulty he had to get the better element of his neighborhood into his theater. He naturally felt that he was a public benefactor, a reputable, respectable business man and a power for good in his community. In some instances he was not, but no doubt he wanted to be. Now he must be.

The day of the vulgar rough-neck and the side-show exhibitor is a thing of the past.

The sooner we realize that the producer and the exhibitor of moving pictures are a power for good and uplift the sooner censorship will be a dead letter in the laws of the land.

We are on the threshold of a new era in filmdom. We have all been expecting it. The Educational and National pictures are now demanding the attention of the producers. To some extent they will in the future share the patronage of the public. This is all the more reason why our motion picture theaters will have to more carefully consider their programs and bring them up to the higher standard set for them. It is up to the producer to see that he gets them.

It looks as if the public is becoming educated to moving pictures and it looks as if there is a general movement on foot to see that they shall be educated up to the higher standard of moving pictures.

This does not mean they are going to be dry and liverless; it means they have got to be clean, with stories of some beneficial purpose or moral.

At Leading Picture Theaters

Programs for the Week of Feb. 4 at New York's Best Motion Picture Houses.

"Each to His Kind" at the Strand.

SESSUE HAYAKAWA, the famous Japanese actor, in "Each to His Kind," written by Paul West, and prepared for the screen by George Dubois Proctor, was the star at the Strand the week of Feb. 4. Mr. Hayakawa portrays an East Indian, the son of the Maharajah, who, through a girl's fickleness, is embittered against the English and vows to start a rebellion. He captures Dick Larrimer, an English officer to whom the English girl is engaged. The story is worked out with much dramatic strength. In the supporting cast are: Tsuri Aoki, Vola Vale, Ernest Joy, Eugene Pallette, Walter Long, Paul Weigel and others.

War pictures taken on the French front, a new comedy, interesting and instructive educational studies, and the Strand Topical Review complete the picture part of the program.

"Polly Redhead" at the Rialto.

"Polly Redhead," the Bluebird photoplay founded on one of the "Pollyooly" stories by Edgar Jepson, was the leading attraction at the Rialto. It introduced Ella Hall as a star in a dual role which called for some clever double exposure work. The story tells of a twelve year old girl who is exchanged for another who is her double, after the manner of "The Prince and the Pauper." Miss Hall plays both parts. It is the portrayal of this sort of characters which has given the star her reputation.

In "Easy Street," as he calls his latest whimsicality, Charlie Chaplin was seen as the pestered policeman who patrols a beat in a tough neighborhood. New war pictures and educational features were also shown.

Henry Miller and a sextette were on the musical program.

"Twenty Thousand Leagues" at the Broadway.

The seventh week of the engagement of the Universal photoplay, "Twenty Thousand Leagues Under the Sea," at the Broadway theater, shows no falling off of the business. The noval features of this picture are enjoyed by children and grownups alike.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday, Dorothy Dalton was seen in "Chicken Casey," and Claire Anderson in "A Male Governess." Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Crab," and a Triangle Comedy, "The Road Agent," were the picture features.

DORIS KENYON IN DRAMATIC ART.

Doris Kenyon, who created such a favorable impression in the International's five-reel feature, "The Ocean Waif," in which she was starred with Carlyle Blackwell, has been engaged as co-star with Henry B. Walthall, in the Essanay's forthcoming production, "On Trial." Miss Kenyon's ability as a dramatic screen actress will be given full play in "On Trial." She is one of the most popular of the younger motion picture actresses, and her friends expect that her work in "On Trial" will prove their claim of her great dramatic power.

Uncle Sam Going After Film Business

Post Office Department Intends to Give Special Attention to Wants of Shippers.

THE First Assistant Postmaster General, J. C. Koons, has issued a circular letter, inviting attention to the instructions issued by the Post Office Department, admitting motion picture films for transmission in the mails. In his letter Mr. Koons states: "Postmasters are directed to give particular attention to the handling of motion picture films and should consult with exhibitors and exchange managers with a view to making arrangements for the prompt delivery, collection and dispatch of cases containing films."

It is the intention of the Post Office Department in a way to make a specialty of carrying films. Its intentions were outlined by the Superintendent of Mails of the Washington Post Office, W. H. Haycock, to the exchange managers of Washington at their last meeting. The managers were favorably impressed with what Mr. Haycock had to offer, he speaking for officials of the Post Office Department as well as of the local post office. Superintendents and postmasters in other sections of the country are now to do likewise. Where the business is large enough to warrant it the belief is that the department will detail a special wagon or automobile to picking up and delivering films to the exchanges. In addition, where requested, a schedule of train movements to such points as the exchange managers ship films will be provided.

Mr. Haycock pointed out that it would enable the exchange managers to effect quite a little saving if they would patronize the mails for the transmission of films in the first and second zones. In the third zone the rates would be about the same as those of the express companies. There are more trains carrying United States mails than there are trains carrying express matter and it is pointed out that this is another advantage for the motion picture interests. In any event the department realizes that the film business will prove a very remunerative one for the mail service if it can be secured.

Louise Du Pre

THE happy combination of youth, beauty and extensive experience is always pleasant to behold and in picture work amounts almost to success insurance. Louise Du Pre, the little leading woman in the Plimpton Epic feature, "Old Ways and New," is the fortunate possessor of these attributes.

Louise Du Pre.

Miss Du Pre is a southern girl with a convent education and a dramatic training that has occupied nearly half of her twenty-one years of life and includes the leading parts in such well-known stage successes as "Bought and Paid For," "The Wolf" and "Hanky Panky."

To quote Horace Plimpton's opinion, "she has a screen personality that is decidedly original both as to type and style and it is the matter of distinctiveness of type that has won the present popularity of the great stars of the picture play, and in Louise Du Pre I believe I have featured an accomplished little actress that will very shortly take her place among the popular stars of the screen."

Miss Du Pre has come to the screen with the stage title of "The Ingenue Vampire," but being of the diminutive demure type physically and mentally abhorring anything that is not pleasing she has determined to bend all her efforts to appear on the screen only in parts that call for emotional work without the element of questionable motives.

Legislative Committee Still Nosing Around

Hunt for Information Brings Another Batch of Picture Men Before the Committee—Submits List of Questions to be Answered

FURTHER testimony that the motion picture industry is not a fit subject for taxation was given last week before the committee appointed by the New York State Legislature, when the committee resumed its hearings in the Murray Hill Hotel, New York City. The committee is composed of members of the State Senate and Assembly. Senator Hinman is counsel for the committee. The motion picture industry is represented legally by William L. Seabury.

Testimony was given last week by Marcus Loew, W. W. Hodkinson, Theodore Wharton, William Wright, Samuel L. Rothapfel, Richard A. Royland, Mitchel Mark and Abraham Finch.

During the week the committee had mailed to sixty-nine concerns a "quiz sheet" on which were forty-six questions. The response to the committee's request that these questions be answered was very poor, only three of them having been returned up until last Friday. Senator Hinman remarked that perhaps different measures might have to be used to obtain information.

The first witness called on Wednesday was Theodore Wharton, president of Wharton, Inc., which corporation produced for the International Film Service the serials "The Mysteries of Myra," "Beatrice Fairfax" and "Patria." The Whartons had received one of the "quiz sheets" and had returned it to the committee. Mr. Wharton testified that the net profits of Wharton, Inc., for the year ended December 31, 1916, had been $45,229. In answer to Mr. Seabury's questions, the witness said that the profits earned by Wharton Inc. had been earned because the Whartons were contracting producers.

"Do you know if the International Film Service's business was successful last year?" he was asked.

"I don't know, but I believe their business was not successful last year," he answered.

"Well, you know that International is now releasing through Pathe, don't you; and that that in effect eliminated the International from the field as an independent?" Mr. Seabury asked.

"Not exactly eliminated—just a consolidation of exchanges," replied Mr. Wharton.

Questioned regarding his belief as to financial conditions prevalent in the motion picture industry, the witness said: "I believe the industry is financially weaker today than it has been for some time; but it is in no danger."

Mr. Wharton told the probers that besides the three serials his corporation had produced for International they had also produced a feature picture with the title "The Black Stork." He said that that had been produced for a group of Chicago men.

Explaining his contract with International and the basis on which costs were figured, the witness declared that in approximating in advance the cost of production a leeway of fifty per cent. profit was allowed. This was to cover unforeseen contingencies that always arise in the production of pictures. He cited an instance where a whole town had to be rebuilt and where more than 500 "extras" had to be rehired for some scenes because the film exposed on the destruction of the town the first time had been defective.

William Wright, manager of the Kalem Company, was next called. The Kalem company had also answered the 46 questions sent out by the committee, and Mr. Wright testified as to the authenticity of the answers. During the course of his testimony the witness said: "Motion pictures to be great must be home entertainment. There have been some pictures produced that are not home entertainment, but we are praying for their elimination."

Asked as to present conditions, Mr. Wright gave it as his opinion that conditions in the motion picture industry are at present deplorable. "The business is extremely unprofitable at the present time," he said. "It is suffering from overproduction and overmarketing. It is suffering, too, because men with only a smattering of knowledge of the business entered it. They would interest capital, companies would be floated, and they would start to make pictures. In order to immediately begin production these newcomers would take the older companies' employes away. Frequently these new productions were mediocre and even worse, and they found no ready market. Then they cut prices on the pictures. As a consequence the old-line manufacturers who were paying their expenses out of their earnings lost money."

Mr. Seabury asked Mr. Wright if Kalem pictures had not been profitable up until about one and one-half years ago.

"They were profitable up until about a year and a half ago," said the witness, "but since then competition has been too keen for anyone to make money."

Mr. Wright stated that the Kalem company had lost upwards of $100,000 on "The Social Pirates" series.

"Do you believe that the motion picture industry is a fit subject for state taxation at the present time?" Mr. Seabury asked.

"Absolutely not! To tax the motion picture industry would be to tax a losing proposition—losing on every end, producing, distributing, exhibiting. This can be proved by any one interested."

"Is the General Film Company indebted to Kalem?" was one of the questions put.

"Yes," was the reply.

Further questions by Mr. Seabury elicited answers from Mr. Wright to the effect that Kalem had declared only one dividend in the past year and a half. "And that," the witness added, "was over my protest."

The morning session closed with testimony by Samuel L. Rothapfel, managing director of the Rialto Theater, New York. He told the committee at great length of his career in the motion picture business, which began several years ago when he changed the unsavory dance hall that was connected with a saloon in a small Pennsylvania town from a place of ill repute into a respectable motion picture house.

Mr. Rothapfel stated that the Rialto Theater Corporation had already declared a dividend of seven per cent. on the preferred stock. No dividend on the common stock has as yet been declared, he said. He also stated that the Rialto Theater was at present in a very flourishing condition, and was probably the most successful motion picture theater in the country.

The Rialto's managing director had no hesitancy in telling the committee anything they wished to know upon which he could enlighten them. He freely told them, when asked, that he was receiving a salary of $10,000 a year, in addition to a certain percentage of the Rialto's profits.

Statements by Mr. Rothapfel that any exhibitor could make money if the right principles were applied to his theater were later qualified, through Mr. Seabury's questioning, with the condition that any exhibitor could make his house pay if he had the capital to invest in improvements.

"But few exhibitors have any capital; is that not so?" queried Mr. Seabury.

"That is true," the witness replied.

The entire afternoon session was taken up by Senator Hinman's examination of Richard A. Rowland, president of the Metro Pictures Corporation. Mr. Rowland's examination was confined to questions that brought out in great detail information as to Metro's exchange system. Most of the questions had to do with capitalizations and incorporations. Mr. Rowland also told the committee of his exhibiting interests in Pennsylvania.

W. W. Hodkinson, president of the Triangle Distributing Corporation, and former president of the Paramount Pictures Corporation, was called as a witness on Thursday. He was questioned at great length regarding the financial affairs of Paramount. In answer to Senator Hinman's questions, he stated that $100,000 cash was put into Paramount at the time of its incorporation. Later, he said, the authorized capital was increased to $5,000,000, of which amount $3,500,000 in common stock was issued.

The witness testified that Paramount took over fifty-one per cent. of the stock of each of the five subsidiary exchange corporations, and gave each corporation in exchange for its stock $700,000 worth of Paramount stock. This was on the basis of fourteen shares of Paramount stock to one share of the exchange corporation's stock.

On September 16, 1915, Mr. Hodkinson testified, Paramount made a note issue of $500,000. The cash acquired was advanced to the producing corporations, he said. This took place, according to Mr. Hodkinson's testimony, at about the time he resigned as Paramount's president.

Mr. Hodkinson was followed on the stand by Abraham Finch, assistant treasurer of the Astra Film Corporation. He told the committee in detail of the affairs of the Astra Corporation.

Marcus Loew, who operates and controls a large chain of theaters, and who is one of the biggest exhibitors in the country, appeared before the committee on Friday. He told the legislators that the only producing company he was interested in was the Comique Film Company (Roscoe Arbuckle's company). He said that he was only a small stockholder in that concern. He stated that he was interested in about eighty theaters throughout the United States.

Mr. Loew testified that the margin of profits of exhibiting motion pictures had been steadily narrowing during the past few years. He said that this was due to enormous increases in operating costs. "The people have been educated up to a higher quality of pictures all the time," he said, "and now they demand the best. The better quality of entertainment naturally costs more. Where I used to pay $150 for entertainment a few years ago, I now must pay $3,000."

The witness gave as an example of the narrowing of the margin of profit the Seventh Avenue Theater, New York. He said that seven years ago that theater cleared $100,000 net in a year. Now, he stated, the theater, although doing the same business in point of attendance as it did seven years ago, was netting only about $6,000 a year. Keen competition also made profits less, he declared.

Mr. Loew told the commitee that since he had been in the business the smaller theaters were constantly being crowded out by larger houses. Not even one of the small theaters he had been interested in, he said, was left.

The witness gave it as his opinion that producers were not making any money at present. He said that there were big profits in the producing end several years ago. He said he believed motion pictures were of a higher character and quality today than they have ever before been.

The trend of the questioning turned toward off-color pictures. Mr. Loew said that the exhibitor who runs an off-color picture is killing his own game. "That type of nictures might get you a few extra nickels once," he said, "but in the long run they do not pay. I would not permit any of my theaters to show a picture that wasn't fit for the entire family to see. It doesn't pay."

This brought censorship into the limelight for a few moments.

"Do you believe censorship is necessary?" Mr. Seabury asked.

"I do not," asnwered Mr. Loew. "Every exhibitor should be his own censor. More and more exhibitors are learning that clean entertainment pays best, and as a consequence there are few, if any, off-color pictures being produced."

"Generally speaking," said Mr. Seabury, "how are financial conditions with the exhibitors of New York State?"

Mr. Loew remarked that it might appear egotistical on his part to answer that question because he himself is making money. But he finally told the investigators that financial conditions were, in his opinion, very bad throughout the State.

"Would you say the majority of exhibitors were conducting a profitable or unprofitable business?"

"Unprofitable. All exhibitors seem to be bidding against each other for pictures, and the prices are almost prohibitive and ruinous as a consequence."

Questions by Mr. Seabury brought testimony that exhibitors were going out of business every day. "The number of exhibitors going out of business at the present time," said Mr. Loew, "is proportionately greater than the number of failures in any other business."

"But wouldn't the right kind of a man succeed? Doesn't failure or success depend on the man?" Senator Hinman asked.

"I wouldn't care to say that?" answered Mr. Loew. "There are any number of factors to be taken into consideration. Almost every exhibitor used to make money, but not now."

"But in those days," interjected Mr. Seabury, "they weren't worried with censorship, licenses, fire laws, and all other manner of things, were they?"

Before the witness had a chance to answer Senator Hinman broke in with questions regarding Mr. Loew's experience in the fur business.

"Before you entered this business—when you were in the fur business—didn't changes in style and other like matters act upon the fur business much as do the things that Mr. Seabury has mentioned act on the motion picture business?" the Senator asked.

Mr. Loew said that changes in style was his reason for quitting the fur business.

Mitchel H. Mark, who operates the Strand theater, New York, followed Mr. Loew on the stand. He told the committee of his holdings and interests, stating that he was interested in several theaters. As an indication of the growth of the business, Mr. Mark cited Buffalo, N. Y., where he has theater interests. He said that Buffalo had fifteen theaters six years ago and that there were now ninety-three motion picture houses in that city.

Mr. Mark said that he believed eighty-five per cent. of the producers were not making money. "They have valuable negatives on the shelf that they cannot get a just return for," he said. "I believe they would make good profits if they could invade the foreign markets, but at present the foreign markets are practically closed to American manufacturers."

Mr. Mark, like Mr. Loew, was very willing to answer any questions. He told the legislators that the expenses of Strand theater were $10,000 a week.

Mr. Mark's testimony concluded the morning session. A witness who had promised to testify in the afternoon did not appear, and the hearing was adjourned until Wednesday, February 7.

Questions the Committee Want Answered.

The committee has formulated forty-six questions which it wants the manufacturers to answer. Sixty-nine copies were submitted to as many different concerns, but up to Friday replies had been received from but three. Here are the questions:

1. Corporate name of company.
2. Date when and name of state in which incorporated.
3. Location of principal and branch offices, giving city, street and number.
4. If a foreign corporation, give location of each office and place of business of the company in the State of New York, the kind or class of business conducted by the corporation in this state, and the name of the person in charge of each such office, with his official title.
5. Amount of the company's original authorized capital stock, and dates and amounts actually issued.
6. Has capital stock been increased? If so give date and amount of each increase authorized, and of increased capital issued.
7. Classification or description of stock.
8. The par value of each share.
9. Name and post office address of each stockholder, giving number of shares of stock owned by each, as appeared on the books of the company on January 1, 1917.
10. Names and addresses of officers and directors of the company.
11. Statement of amounts paid each year to each officer, director and general manager of the corporation since the date of its incorporation in the way of salary, compensation for services or otherwise.
12. A statement of the amounts which the company has paid each year to each director having charge of the production or distribution of its pictures.
13. An itemized statement of all royalties and commissions paid by the company to any of its stockholders, officers or employees during each year since its incorporation, the name of the persons to whom paid, and purposes for which paid.
14. General description of real estate owned or leased by corporation in this state and where located.
15. General description of real estate owned or leased by a corporation outside of the State of New York, with location thereof.
16. Total amount of cash actually invested by company in tangible property, with general description of such property and its location.
17. Total amount of cash actually paid to and received by the company for capital stock issued.
18. If capital steck issued in whole or in part for property or labor, give general description of such property and the amount for which it was turned into the company.
19. Total indebtedness of the company in notes or bonds, with statement of date when, purposes for which, and names of persons or corporations to whom issued, together with rate of interest, and how secured.
20. Does any officer, corporate director, manager, director of production, or other employee of the company have any contract or arrangement with the corporation by which he has received or is to receive any royalties, commissions, compensation, benefit, emolument, or thing of value, other than his fixed salary? If so, give names of such persons and statement as to the amounts so paid and for what.
21. Total amount of dividends declared or paid by the company since its incorporation, with dates of payment, and whether such dividends have been in cash or otherwise.
22. Itemized statement of royalties, commissions, or other form of compensation which the company has received or is receiving from any story, scenario, play or picture owned by it or in which it has any interest, and which has been or is being produced or distributed by or through any other corporation or concern.
23. Statement of the number of exchanges, including branches, operated by or through which your corporation distributes its pictures in this state, giving name and location of each, and whether owned or controlled in whole or in part by your company through stock ownership or otherwise.
24. Statement of the name, location and seating capacity of each theater in this state served in whole or in part by pictures manufactured or distributed by your company or its subsidiary or allied companies and concerns.
25. Of such theaters, state which ones are exclusively motion picture theaters.
26. Total number of exchanges and branches located in the United States and Canada operated by or through which your company distributes its pictures, with location and names of such exchanges. Do such exchanges handle pictures of producers other than your company?
27. Has your company any foreign trade or business? If so, give description of such business and where located and how conducted.
28. Statement of average number of prints made of each picture produced or distributed by your company.

29. Statement of the average number of prints of each picture which are distributed in this state by your company.

30. The average length of time between the release of any given picture and the date when it has completed the circuit of the zone in which it is operating, and has become "dead."

31. Total number of pictures produced by your company each year since its incorporation, with the number of reels in each picture and number released each year.

32. Average length of the print of the pictures so produced by your company.

33. Average cost per foot of the negative of each picture produced by your company up to and including the making of the negative, and not including special feature pictures nor cost of advertising.

34. Cost of advertising paid by your company each year in connection with the marketing and distribution of pictures, during the last three years.

35. Average cost per foot of the raw film used in the production of your pictures, stating where and from whom the same is purchased.

36. Average cost per foot to your company of printing each print.

37. The total amount in feet of raw film purchased by your company each year during the past three years, with name of the corporation or concern from which purchased.

38. Name and location of each studio or place where the corporation's pictures are produced.

39. Has your company purchased pictures from or distributed them for any other concerns? If so, name such other concerns and state generally the kind and the extent of such business and on what basis it is done.

40. Do you distribute your pictures through any exchanges or concerns except those owned or controlled in whole or in part by your company? If so, state through what exchanges it is done and on what terms.

41. Does your company produce pictures for any other companies or concerns? If so, what ones and on what terms?

42. Does your company have any interest, direct or indirect, in the way of stock ownership or otherwise in any other corporations or concerns engaged in any of the so-called "branches" of the moving picture industry? If so, name all such corporations and concerns, giving the kind and location of the business conducted and the kind and extent of your interest therein.

43. Give itemized statement of all taxes of every kind paid by your corporation or the corporations or concerns in which your corporation is interested, during each of the past three years, to the Federal Government, to the State of New York, and to each municipality in the State of New York, giving the date and amount of each such payment, to whom and for what purpose paid.

44. Give the total number of reels released each week in 1916 in this state by your company.

45. What is the general practice of your company or the subsidiary corporations or concerns through which it distributes its pictures in requiring the exhibitors to make deposits, and the amount of deposits which it requires as security for the payment of accounts and return of reels, or otherwise.

46. State generally whether the distribution of pictures released by your company is on a cash basis. If not, what are the average terms of credit?

Ohio Censors Pass "Birth of a Nation"

Report from Cleveland Says That Griffith's Famous Picture Has Been Approved.

According to the advice of the Moving Picture World's Cleveland correspondent, the Ohio Board of Censors has finally put its official seal of approval on David W. Griffith's famous production, "The Birth of a Nation," which has been barred from exhibiting in that state for nearly two years. This action will permit the people of Ohio to see and to judge for themselves how ridiculous is the institution "Censorship."

"The Birth of a Nation" was first presented to the board of censors in Ohio in the fall of 1915, at which time it was rejected. An appeal was taken to the state courts, which claimed they had no jurisdiction at the time because the question of the constitutionality was in the Federal courts. The matter was then taken to the Federal Court and again the "buck was passed" back to the state court, where it has hung fire ever since.

It is believed that politics was at the bottom of the barring of "The Birth of a Nation" from Ohio. A certain former high officer of that state is said to have promised certain of his constituency that he would keep the picture out. With the return of Governor Cox to office efforts to have the ban removed were at once instituted with the result above reported.

It should be made a matter of record that Maude Murray Miller, a member of the Ohio Board, voted at all times to admit "The Birth of a Nation" to Ohio theaters.

DANISH NOBLEMAN IN CAST OF "THE GREAT SECRET."

Baron Carl von Winther, a member of the Danish nobility, who plays the East Indian in Metro's serial, "The Great Secret," starring Francis X. Bushman and Beverly Bayne, is a director who has taken up acting to get the motion picture actor's point of view, having studied the profession from every other angle. The Baron is an expert cameraman, and is familiar with every detail of laboratory work in connection with preparing a picture for the screen. For the speaking stage he studied at the Royal School of Acting in Copenhagen, Denmark, taking it up, as he says, "just for fun."

Buffalo's Second Annual Ball a Success

Under Auspices of Local Screen Club Four Thousand Persons Gather to Dance and Greet Players.

The second annual Buffalo Screen Club ball, held the evening of January 29, was without question one of the most successful social events ever held in Elmwood Music hall. Over 4,000 moving picture fans gathered from the surrounding country to welcome the club's guests for the evening, Francis X. Bushman, Beverly Bayne and Muriel Ostriche.

The hall was transformed into a Persian Garden, such as one has seen in "Omar the Tent Maker" or "The Garden of Allah." Rich colors of the Orient predominated. Boxes hung with silks and carpeted with rugs surrounded three sides of the hall. The ceiling was covered with a bunting in sky blue, while thousands of vari-colored incandescent bulbs represented the stars. On the edge of the dancing space, bordering the promenade, were large Oriental vases filled with flowers, joined with strands of electric lights.

Over the stage was the club emblem in a setting of colored bulbs. On each side of the stage were stationed the music stands, one of which was occupied by the Seventy-fourth Regiment band and the other by an orchestra of forty men, under Joseph A. Ball, director of music at Shea's theater.

In this setting the Buffalo Screen club greeted its many friends and guests. The ball was opened at 9.30 o'clock with a promenade concert by the band. At 10 o'clock President and Mrs. G. A. Christoffers, to the tune of a peppery one-step, pirouetted out upon the dance floor and the ball was on. At 11 o'clock the event of the evening claimed the attention of all. This was the entrance of Francis X. Bushman, Beverly Bayne and Muriel Ostriche and the signal for a great outburst of applause.

From the stage Mr. Bushman talked of the progress and achievements of the silent drama, and inveighed against censorship.

"The people are the only censors to whom there should be any deference," he said. "No little handful of men and women in any state or community knows what the people want. The people are demanding higher standards all the time. Their judgment is to be trusted. No picture play that is unfit or harmful will last. I advise you to boost clean pictures and stay away from theaters showing questionable subjects."

Mr. Bushman introduced Miss Bayne, who spoke briefly, as did Miss Ostriche. The players then joined with the Screen Club in the grand march, following which the players retired to their respective boxes and immediately became the center of a throng.

On the afternoon of the ball, Charles A. Taylor, local manager of the Metro, took Mr. Bushman and Miss Bayne to Rochester, where they appeared at the Piccadilly theater and were accorded an enthusiastic reception.

All the local theater managers had boxes at the ball, as did the various film exchanges. The publicity committee flooded the town with posters, cards, billboards and other material for weeks preceding the ball, while the local newspapers were very liberal with space for the event, devoting many columns every week.

The committees which deserve credit for putting the ball over were:

Entertainment—G. H. Christoffers, chairman; Ira Mosher, J. M. Sitterly, C. A. Taylor, W. A. Mack, Frank Leonard, B. Brady, M. Cohen, B. J. Brandon and W. Penn.

Program—W. A. Mack, chairman; Al Becker, T. Hughes, H. F. Brink and B. Brady.

Publicity—Charles B. Taylor, Arthur C. Willats, Frank McGrath, G. H. Penn and C. A. Taylor.

Music—Pete Hofmeister, Harry Marsey and M. Whitman.

Tickets—C. A. Taylor, chairman; Daniel J. Savage, James R. Morgan, B. J. Brandon, J. M. Sitterly, B. Siegel, P. Hofmeister and H. F. Brink.

Reception—G. H. Christoffers, chairman; Frank S. Hopkins, G. H. Christoffers, J. M. Sitterly, W. A. Mack, Ira M. Mosher, C. A. Taylor, Arthur C. Willats, Charles B. Taylor, Frank Leonard, Al Becker and Daniel J. Savage.

Refreshments, Board of Governors and President Christoffers.

Decoration of hall, construction of boxes and checking—Harry Marsey, P. Hofmeister, Frank S. Hopkins and Al. Becker.

LAPPEN TO BOOST PARAMOUNT SALES.

There has recently been added to the sales force of the William L. Sherry Feature Film Company, distributors of Paramount Pictures in New York, Frank A. Lappen, who hails from the New York office of the Metro Company. Mr. Lappen will act as special representative throughout the state, conducting a selling campaign on single reels. This single reel business has grown to such an extent Mr. Sherry came to the decision a special man was necessary to handle this department of the business.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Trigger Not a Candidate

Says National League Should Have Big Man at Its Head—Is Satisfied to Be a Worker in the Ranks.

THIS is the season for the irresponsible boosters to propose candidates for president of the National League and they are already on the job. It was quite natural that Sam Trigger should be mentioned for that office, since he is the one live wire in these parts and is familiar with the politics of the national organization. But Sam does not want the job, so he says, and he is very definite in describing the kind of man he thinks should be selected. Here is his letter on the subject:

New York, January 30th, 1917.

Editor The Moving Picture World, New York City.

Dear Sir: Noticed in the Motion Picture News' issue of February 10th, a statement to the effect that I was out for the presidency of the National League.

Will you please deny such statement? In my opinion the president chosen at our next convention should be an exhibitor from the West, a man thoroughly acquainted with all the branches of the industry and one with organization ability and force to sustain, strengthen and demand the confidence of the League, a man balanced well, and truly square, to whom difficulties and obstacles are simply things to be surmounted. Such a man could get every big man in the business to support the League with their money and influence.

There are scores of such exhibitors. Am frank to admit that I am lacking in a number of the above qualifications. So, will you kindly tell those doing the boosting, to FORGET IT, as I would much prefer to remain a WORKER IN THE RANKS, and reiterate that under no circumstances will I become a candidate for League presidency.

Thanking you for past courtesies, I am, very sincerely yours,

SAM H. TRIGGER.

Secretary Varner in Legislative Fight

North Carolina Exhibitor Says Picture Men in His State Are Being Hit Too Hard.

H. B. VARNER, secretary of the Motion Picture Exhibitors' League of North Carolina, who has been in Washington on matters connected with the fight of newspaper and magazine publishers throughout the country with the manufacturers of news print paper, received a hurry call last week from President Percy W. Wells to join him and Attorney A. F. Sams in Raleigh, N. C., to appear before the joint finance committee of the General Assembly of North Carolina to aid in the protest being made by these officials on behalf of the exhibitors of that State against the existing taxes levied on theaters.

Mr. Varner, while visiting the Washington office of The Moving Picture World, outlined the injustice heaped upon the Tar Heel exhibitors by the Federal, State, County and City governments in the way of severe taxes.

"It seems as though we are paying out all of our earnings in taxes," said Secretary Varner. "We no sooner dispose of our obligations to the Federal Government, which imposes upon us an emergency revenue tax, based on the seating capacity of our theaters, as well as the corporation and individual income taxes assessed by the same law, when we have to start thinking about other assessments. Take the city of Raleigh, for instance. The fellows who operate motion picture theaters in that place have to pay $450, one-third of which goes to the State, one-third to the county, and the other one-third to the city. That is too much under existing conditions and we want the General Assembly to cut that down to a single one-third. In other words, we think $150 per annum is just about all of the taxes of that nature we ought to be called upon to assume, and Percy Wells, Mr. Sam and myself are going to see what can be done in the matter."

Mr. Varner is very active in the work in North Carolina and is in close touch with the folks capable of lifting a part of this burden if they will. He thinks the committee will be able to convince the law-makers of the justness of their contentions and that some sort of a reduction will be forthcoming.

Philadelphia Exhibitors Will Entertain

Have Planned Banquet and Ball for February 15—Expect Large Attendance.

THE Exhibitors' League of Philadelphia has completed plans for a banquet, entertainment and dansant which will be held on Thursday evening, February 15th, at the Hotel Bingham Roof Garden. Although this is the first affair of its kind to be given by the league, it has already secured the hearty co-operation of the various branches of the film industry in Philadelphia.

Ninety exhibitors at present compose the membership of the League, with a prospect of about fifty others from up state.

All of the exchangemen here have already pledged their support to the forthcoming entertainment in a substantial manner. President Lee Ochs of the National Exhibitors' League is reported to have vouched for the appearance of several noted screen stars who will be given a royal welcome. Charles H. Goodwin, the secretary, has sent invitations to several prominent public officials, most of whom are expected to be present. Among the number are Mayor Thomas B. Smith, Director of Public Safety W. H. Wilson, Chief Fire Marshal Joseph S. McLaughlin, E. J. Cattell, city statistician; Edwin Clark, George W. Elliot and James Robinson. In addition a large number of the public is expected to be in attendance.

The program has been carefully arranged so that everyone who attends shall find some form of diversion suitable to their individual taste. A combination ticket will entitle subscribers to the privileges of banquet, entertainment and dance. For those who wish to attend the entertainment and dance only a fifty-cent ticket will be required.

The banquet will start promptly at 7 P. M., after which the entertainment will follow at 8.30 and continue until A. M. Tickets are on sale at the local theaters and at the Bingham Hotel.

The entertainment committee comprises the following members: Sam Blatt, John O'Connell, Ben Shinder, J. Conway and B. Amsterdam.

St. Louis Exhibitors in a New Home

Take Lower Floor of Hotel Beers—Said to Be Well Suited for Purpose.

THE regular weekly meeting of the St. Louis Theater Managers and Motion Picture Exhibitors' Association was held in the Association's new headquarters for the first time on Friday, January 26. The new home of the organization is on the rathskeller floor of the Hotel Beers, at Grand avenue and Olive street.

A better location for the purpose could not have been found. The Hotel Beers is just across the street from the General, World Film, Metro, V. L. S. E., Unicorn and Fox exchanges, and within walking distance of half a dozen more, and the intersection of the Grand and Olive street car lines makes the place easy of reach from any point in the city.

The association is in possession of the entire lower floor of the building; an excellent restaurant with good meals for thirty cents, is maintained, and those with parched throats can find plenty of liquid refreshment at the buffet. The assembly room has liberal space, and in the event of an especially large gathering, or for banquets, the dining hall of the hotel is available. The association has taken a year's lease on the place.

Al Wittmann, of the McKinley Theater, says the Association would not refuse anything in the way of pictures and photographs of stars to decorate the assembly room, and furthermore, that the first pictures to arrive will be given the most conspicuous places on the walls.

California Exhibitors Hold Mass Meeting

Progress Reported on Organization of State Association—Many Applications Received.

A MASS meeting of the exhibitors of California was held on the morning of Jan. 25th in Photoplayer Hall, San Francisco, under the auspices of the recently organized Motion Picture Exhibitors' Association of California. The gathering, which was a very representative one, and which filled the hall, was called to order by Chairman H. L. Beach, who outlined what had been done at the meeting of the previous week at Oakland, where the Association had been formed. He told briefly of the manner in which the Alameda County local had kept its organization intact during recent years, part of the time without a state organization and without the co-operation of other locals, together with the many accomplishments of that league. He called attention to the fact that the work of organizing the new association had been completed already, and that the present meeting was for increasing its membership and completing the selection of a board of directors.

H. C. Schmidt, of Palo Alto, was the first to offer to join the state organization, and his application was followed by so many that the chair appointed J. Hellman to assist the secretary in caring for those wishing to affiliate. W. S. Webster, of Woodland, told of having been at Sacramento recently, where the State Legislature is in session, and stated that it was common talk there that active preparations were being made for the passage, if possible, of a state censorship bill. President H. L. Beach then read extracts from a Berkeley publication showing that the Rotary Club was active in this work and was organizing women's clubs to assist it.

Upon motion of Mr. McCullough a committee of three was appointed by the chair to visit the large theater owners of San Francisco and enlist their support, this consisting of Louis Greenfield, of the Kahn & Greenfield Circuit; C. L. Langley, of the Turner & Dahnken Circuit, and I. Oppenheimer, of the Royal Theater. It was decided to hold another meeting at the same place on February 8th to perfect the organization and in the meantime applications by mail will be received at the rooms of the American Photoplayer Company.

Maryland League Holds Special Meeting

The Board of Directors of the Maryland Exhibitors' League was called together at a special session by President Frank A. Hoernig on Tuesday, January 30, at the New Theater, 210 West Lexington street, and among other things, a committee of three was appointed to investigate and report upon the advisability of holding a ball for the exhibitors of Baltimore and Maryland in the near future in order to bring those who are now not affiliated with the body in closer contact with the members. After this committee has reached a decision, a report will be made to the President and then the action to be taken will be decided upon. Another meeting was also called for Tuesday, February 6th.

DELAWARE EXHIBITORS ENTERTAINED AT LUNCHEON.

Following out the general Paramount policy of promoting good relations with its exhibitors, the Famous Players' Exchange of Washington held its third exhibitors' luncheon at the Hotel Dupont, Wilmington, Del., on Monday, January 29.

An interesting feature of the occasion was the presence of W. H. Tunis, general traffic agent of the Adams Express Company for that territory. Mr. Tunis presented the company's side of the film handling question, and pointed out ways in which co-operation on both sides would aid in eliminating present difficulties.

The exhibitors present were D. Lee Short, William H. Warren, J. M. Ginns, T. M. Breeding, H. A. Newman, C. C. Hubert, H. P. Fennimore, L. S. Armour, C. C. Marshall and A. L. Heis. Representing the exchange were Messrs. W. W. Hines, G. M. Mann, E. R. Carr and H. P. Mulford.

Censorship Fight in West Virginia

M. E. Morgan Reports Some Progress in His Almost Single-Handed Contest Against Two Pernicious Bills—Getting Little Support.

EXHIBITORS of West Virginia are quite asleep, it would seem, to he danger that threatens them in the form of censorship. In a previous issue of this publication mention was made of the censorship bills that had been introduced in the Legislature at Charleston, it being pointed out at that time how great was the burden proposed to pile on the back of an industry already overladen with legal restrictions and various forms of taxation, but very little has been done to prevent the bills from becoming law.

The Moving Picture World is in receipt of a letter from M. E. Morgan of Fairmount, W. Va., which would indicate an unreasonable and almost suicidal attitude on the part of the exhibitors of that state which should speedily be remedied. This is what Mr. Morgan says:

Charleston, W. Va., Jan. 23, 1917.

Editor Moving Picture World, New York City.

Dear Sir: Relative to the censorship bills for motion pictures concerning which I wrote you some time ago, beg to advise you as follows: There are now two bills pending before the West Virginia Legislature providing for censorship, one of them being the bill of which I sent you a copy some time ago. The other is a bill introduced under the auspices of the Board of Regents (the board which has control of all educational institutions of the state), this bill being referred to the Committee of Education. A hearing for this bill was set for yesterday before the committee, but being somewhat doubtful of being able to defeat it before the committee, and knowing that even if it were defeated before this committee the result would simply be a fight before the Judiciary Committee, to which the other bill was referred, I succeeded in having the educational bill transferred to the Judiciary Committee, thus giving us only one committee to fight.

Ultimately, I feel, that these bills will be defeated. However, the fight is most discouraging, because of the fact that neither exhibitor, manufacturer nor exchange is giving any encouragement whatsoever. I am making the fight absolutely alone, with the help of a few Charleston exhibitors who are on the ground. So far neither exhibitors, manufacturers nor exchanges have done anything worth while to assist in bearing the financial burden.

About the time I wrote you regarding the West Virginia censorship bill, I wrote 175 exhibitors of West Virginia, asking that they take up the matter with their representatives in the Legislature, that they circulate petitions against the bill (which petitions I had printed and forwarded to them), and requesting a contribution of about $5 from each to assist in the fight. From the letters sent out, I received *two* replies, one enclosing $5, the other $3 as a financial contribution. The exhibitors in the vicinity of Fairmont, with whom I personally came in contact, responded to the request for financial help, but the small amount they were asked for has already been spent in sending out letters, etv.

Of the exchanges written to, *two* gave me any encouragement whatsoever. That you may see the attitude of teh exchanges, I am enclosing you a letter from the exchange of Pittsburgh, which will give you an insight into the genral feeling among the exchanges. Exhibitors of the state who have personally written to the exchanges with whom they have been doing business for years, have either not been accorded an answer, or have received replies similar to that enclosed. The result has been that these exhibitors have refused to take any part in an active fight, stating that at the present time they are paying every dollar in rentals to the exchanges that they can afford to pay, and that it will be absolutely impossible for the exchanges to shift the burden of censorship on them; that it is the exchange rather than the exhibitor in this state that should be making the fight.

From the manufacturers I have received only the statement that the matter of censorship in West Virginia was being considered, and something would ultimately be done about the matter. The Legislature of this state will adjourn on February 23, and if any censorship bill is passed, it will be before that time. For that reason, any action against the bill must be taken quickly. I would very much appreciate the favor if the Moving Picture World could call the attention of the Moving Picture Manufacturers' Association (or whatever name the associated manufacturers use) to this matter. If no help is to be expected from that source, it would be a great help to me to know that fact as early as possible. There are a multitude of expenses that could be legitimately incurred, and would be worth while, if there was any prospect whatsoever of being reimbursed for them. Personally I do not feel in a position to give my time to this fight, and bear the financial burden also, and consequently I am letting several things go that should be done, because no funds are in prospect to cover the expenditures.

Permit me to thank you for the press sheet and pamphlet covering the matter of censorship which you so kindly sent me to Fairmont some time since. I have had occasion to make use of both.

Very truly yours,
M. E. MORGAN, care Hotel Jefferson.

EXHIBITORS TO HOLD BALL FOR CHARITY.

The Motion Picture Exhibitors' League, Local No. 1, of Manhattan, will give a ball at Terrace Garden on Friday, February 16. It will be given to establish a fund for charitable purposes. Very often the league is called upon to contribute to charities of different kinds, hospitals, institutions for the blind, etc. The money made at this ball will be used as a nucleus to meet such demands. The league is promised the patronage of some of the most prominent people of the city and they will contribute liberally.

Every exhibitor in the city is expected to do his part, selling tickets and whatever he can to show an appreciation of the public support and patronage given his theater. This will give him an opportunity to help his fellow-men in a really charitable cause.

Samuel H. Trigger, president of the local, and his fellow leaguers have taken the initiative. They hope to make each one's contributive share of effort so small it will not make it a task so hard that any one will consider it a burden.

Indianapolis Exhibitors' Election

New Officers Named at a Recent Meeting of Local No. 1.

INDIANAPOLIS Local No. 1, of the Exhibitors' Protective Association of Indiana, has elected the following officers: B. V. Barton, president; A. C. Zaring, secretary; Harry Koch, treasurer. Celebrating the general good will and good feeling among the Indianapolis exhibitors in a Dutch lunch the other evening, a general good time was held in the exhibitors' headquarters, third floor, Lyric theater building.

B. V. Barton.

The new president, B. V. Barton, was inaugurated with a very impressive ceremony. The installation was conducted by Brother August Schmidt and State President F. J. Rembusch, who invested him with a large brass star (which hung around his neck by a chain) and a gavel so large that it took two hands to lift it. Mr. Barton is one of the oldest exhibitors in the state; is the present owner of the Alhambra, Isis and Lyric theaters; is very progressive and at the same time has a very lovable disposition.

Another meeting of the Indiana state organization will be held early in the spring. Our representative who attended the state meeting on January 18 said it was one of the best exhibitors' meetings he had ever attended, business from the word go. The Indianapolis Motion Picture Exhibitors' Protective Association, he said, is one of the best organized in the United States and believes it is actuated solely by high motives to bring about a betterment of the industry.

Mr. Barton as its president is the right man in the right place, a splendid personality with an executive and a parliamentary knowledge to conduct his office with honor to himself and advantage to his business associates; he has their confidence which assures him of their support.

To Bar Vice Pictures

Exhibitors of the Northwest Corporation Propose to Stop All Questionable Pictures in Minneapolis.

ON the question of the suppression of vice pictures and all others that tend to arouse the censorious tendencies of the public, are to be summarily suppressed by the members of the Motion Picture Exhibitors' Corporation of the Northwest, an organization composed largely of Minneapolis theater owners. The case against questionable and trouble breeding productions is stated in a letter from Secretary Koenig, which reads as follows:

Minneapolis, Minn., Jan. 25, 1917.

Editor Moving Picture World, New York, N. Y.

Dear Sir: As secretary of the Motion Picture Exhibitors' Corporation of the Northwest, I feel called upon to drop you these few lines.

After a conference with Mayor Van Lear concerning certain pictures being exhibited in the city, this organization went on record as being opposed to any and all vice pictures, or pictures with titles that are a disgrace to the motion picture industry.

We are certain that every exchange will feel that this organization is working in the right direction to eliminate censorship by going on record as being opposed to such pictures as have been shown in four or five theaters of this city during the past month. It seems strange to us that the exchanges cannot realize that the time for putting out pictures of that sort has passed and that the public is disapproving of motion picture theaters more and more as the result of that class of pictures being exhibited. We hope that the exchanges will realize that we are trying to bring back the picture patrons by giving them good, clean and wholesome films and we are almost certain that the exchanges handling such subjects will be more than pleased to co-operate with this association in this effort to regain the confidence of the public.

While practically every exhibitor in the Twin Cities is a member of this organization, still there are a few that have not united with us, and some of them think that they can put on pictures of questionable merit and get away with it. This association has gone on record as being opposed in a body to every picture which has received the least bit of criticism, and our reason for writing you at this time is because the Legislature is now in session and unless we all work together we are liable to be put out of business, the innocent suffering for the guilty. You konw as well as we do that there are already two bills in the Legislature concerning motion pictures and when you get State Censorship you will find that you will pay for all the laxness you are now displaying.

As a last appeal this association requests you to work with us toward eliminating that class of pictures which have caused such articles as have appeared in the daily papers during the last few weeks, and to prevent such articles appearing again.

We will make no more appeals to the exchanges. We are trying to do our part, and if the exchanges feel that they can afford to have a State Censor Board, all we can say is, "Try it and find out what you will get."

Trusting to hear from you on this matter, we remain,

Very truly yours,
MOTION PICTURE EXHIBITORS' CORP. OF THE NORTHWEST.
By WILLIAM KOENIG, Secretary.

Jersey Movie Ball Huge Success

Three Thousand Enthusiasts Make Merry at New Jersey Exhibitors' Ball in Newark.

EXCEEDING all the wildest expectations and anticipations of the New Jersey exhibitors, the first annual movie ball, given by the New Jersey State Exhibitors' League, on February 1, at Kreuger's Auditorium, Newark, was a decidedly social, fraternal and financial success. Fully three thousand persons thronged the hall to gain a view of their favorite stars. Such a galaxy of stars and luminaries in the film world were present, and so many stunts were presented in an interesting and entertaining manner during the evening, that everyone present enjoyed the affair.

Much credit must be give the committees and the charge d'affaires, Frank E. Samuels, who seemed to be everywhere in the big hall. The arrangements were so perfect that not a hitch interfered to spoil the affair.

Two bands furnished the music for the dancing, of which there was plenty. During the intermission between the dances, the stars were introduced by Mr. Samuels. Several professionals also helped entertain, as did also several of the younger film artists.

The grand march attracted considerable attention, due to the fact that the leaders were Hon. Thomas L. Raymond, Mayor of Newark, and Miss Anita Stewart, the famous Vitagraph star. Many screen celebrities were present and participated in the march. Among the photoplayers at the ball were the Misses Anita Stewart, Alice Brady, Florence La Badie, Marguerite Courtot, Leah Baird, Florence Turner, Gordon Gray, little Madge Evans, Jane and Katherine Lee, and Fred Mace, Edwin August, Paul Panzer, Roger Pierrot, Andrew Branigan and Mr. and Mrs. Sidney Drew. Ad Kessel, of the New York Motion Picture Company, was also present with several Triangle stars. A large delegation from New York City was also at the ball. Secretary Tom Howard, of the New York Exhibitors' League No. 1, and Billy Quirk, president of the Screen Club, were attendants at the affair.

Samuel Spedon, of the Moving Picture World, who was chairman of the publicity and press committee, received a hearty ovation when introduced by the chairman. Mr. Spedon expressed himself as being delighted at the large gathering present, and urged co-operation among the exhibitors.

The event of chief importance to a good percentage of those present was the contest of the young ladies desirous of becoming motion picture actresses. This event took place immediately after the grand march. The judges were Florence La Badie, of Thanhouser; Walter Maier, representing the Exhibitors' League; L. T. Blumenthal, the trade journals; G. A. Falzer, of the Newark Sunday Call, and Billy Quirk, of the Screen Club. After some conferences, the committee finally decided that Miss Hortense Alden, of Bloomsbury, N. J., was entitled to a tryout with the Thanhouser Company. Miss Alden is a charming miss of just past sixteen. She is confident that she has the "makin's" of a star, and the decision of the judges affords her an opportunity to make good.

The arrangements of the affair were in the hands of F. E. Samuels, who was engaged by the league to superintend the ball. The executive committee consisted of the various chairmen as follows: Dr. H. Charles Hespe, J. G. Crawford,

Philip Bornstein, F. C. Cross, F. E. Samuels, W. C. Smith, B. F. Porter, L. E. Atwater, David J. Hennessy, Max LeBow, F. H. Mertens, Samuel Spedon, H. J. Rockafeller, Miss Marguerite Courtot, Herman Austerman, Arnold Davis and Martin Singer.

The reception committee consisted of F. C. Cross, Louis Blumenthal, Nathan Beier, Ad. Kessel, Lee Gainsborg, Lynn S. Card, Lester W. Adler, A. Reinlieb, M. Markowitz, Harry Harris and M. Feldman. The entertainment committee was headed by Martin Singer, who had as aides J. B. McNally, Lewis H. Golding, Joseph O'Crowley, Lewis J. Fosse, Pat Casey, Henry Siegel, R. D. Burdge, A. Buxbaum, Joseph Brandt and George Balston, Jr.

Samuel Spedon, of the Moving Picture World, headed the publicity and press committee, the other members of which were John Wylie, W. A. Johnston, Conrad Haney, W. Stephen Bush, Harry Reichenbach, Jacob J. Kalter, Walter J. Flanigan, G. A. Falzer and J. V. Foster.

The floor committee was comprised of F. H. Mertens, Joseph Stern, F. H. Black, Peter Adams, Henry Robrecht, Max LeBow, Walter M. Hoffman, H. J. Rockafeller, A. Fiorito and L. Diehn.

The special committees for specific details were as follows; Louis P. De Wolfe, W. J. Hagerty, O. Caveness, William Lesser, C. J. Fitch, Walter H. Meier, Charles C. Hildinger and Benjamin Nussbaum.

Chicago Exhibitors Elect Officers

Local League Has Exciting Time Behind Closed Doors as Factions Fight for Control—Official News Withheld.

AN IMPORTANT and fairly well attended meeting of the Chicago Local of the Exhibitors' League was held on Friday, February 2. The sessions commenced at 10 o'clock in the morning and continued without recess until 7 o'clock in the evening. No one except members of the league was admitted and very little of the proceedings were permitted to leak out. The principal business of the meeting was the election of officers and there were two tickets in the field, over the choice of which there was a determined contest. The successful candidates were as follows:

President, Joseph Hopp; vice-president, William E. Haney; secretary, Sidney Smith; treasurer, William J. Sweeney; sergeant-at-arms, William Rohe; executive committee, Robert R. Levy, Alfred Hamburger, John Frundt, M. S. Johnson, George D. Hopkinson and Max Schwartz.

Lee A. Ochs, president of the National League, was there and succeeded in getting the meeting to endorse his trade paper and to follow the lead of the New York State League in its condemnation of the Universal Film Manufacturing Company. A resolution was also adopted condemning the advance deposit system.

It is reported that the defeated faction, headed by Joe Choynski and Louis Frank, had threatened to split the Chicago local, but that it was doubtful that they could succeed in such an undertaking.

Among the visitors present were Thomas Furniss, of Duluth, Minn., and A. P. Tugwell, of Los Angeles.

WITH APOLOGIES TO MR. SANDERS.

In last week's issue of the Moving Picture World it was stated in the report of the New York State Convention of the Exhibitors' League, that Rudolph Sanders moved to adopt the resolutions against the Universal Company. We overlooked the fact that Mr. Sanders afterwards withdrew his motion and then the resolution was sent back to the committee for changes.

INDIANA PICTURE BILLS KILLED.

The bills introduced in the Indiana State Legislature by Representative Elkinberry, one creating a censor board, the second providing for Sunday shows and more censorship, were both killed in committee last week. A third bill has been submitted providing for censorship.

ELIZABETH McGAFFEY TO WRITE LASKY SCENARIO.

Elizabeth McGaffey, formerly head of the Research Department at the Lasky studio, will henceforth write original scenarios for the Lasky company under supervision of William C. DeMille and Marion Fairfax.

FRANCINE LARRIMORE IN "A ROYAL PAUPER."

Among the well known screen players who will support Francine Larrimore in "The Royal Pauper," a five-reel Edison production released through the Kleine-Edison-Selig-Essanay Service on February 12, are Herbert Prior, Charles Sutton, Richard Tucker and William Wadsworth.

Australian Notes

THE New South Wales Cabinet decided this week upon the appointment of a board to carry on the work of film censorship. The board consists of Mr. Fuller, chief secretary; the minister for education, the director for education, the inspector-general of police and the director of health.

There was a proposal to make the body representative of a number of outside organizations, including the picture theaters, the churches, and certain societies which exist for the purpose of looking after the morals of the people. It was, however, decided that such a board would be unwieldy, while it would be impracticable to give representation to every body that might reasonably claim to have a nominee to look after its interests.

As constituted, the board is wholly official. The chief secretary will be chairman. A synopsis of the story depicted by each film must be forwarded to the board, and if it is obviously a subject that may be exhibited without injuring the morals of the community or without danger of offending the sensibilities of any section of the people, it will be passed. In any case where there is a doubt, the board will witness a private screening of the picture and decide whether or not it is fit to be shown, either in its entirety or after passages have been eliminated.

* * *

In the official notice issued by the new board it is stated that the experience of the chief secretary's department is that British films have generally been above reproach. Those that give the most offense have almost invariably come from America, and during the past few months there have been many pictures objected to in some of their details. The trouble was that a number of these objectionable films were not discovered until they had been shown in public. In future each photoplay must satisfy the board before it is shown in the ordinary way.

This may be explained as being due to the fact that practically no British films have been seen in this country for some time. A few London productions have been released from time to time, but otherwise the British film is conspicuous by its absence.

* * *

The South Australian government is establishing a departmental board of censorship for moving pictures on lines similar to those now in force in New South Wales. Although the present position, on the whole, is considered satisfactory, the chief secretary (S. A.) is of the opinion that a systematic and careful inspection is necessary.

* * *

The entertainment tax bill has been passed through the final stages in the House of Representatives.

After a very lively discussion it was agreed that the tax should be greatly modified, and should take the form of one penny tax on each shilling ticket, and an extra penny on every succeeding shilling.

It is expected that the tax will begin to operate during January. Showmen in general are satisfied with the tax, as the usual rates of admission to picture theaters are now six-pence and nine-pence, upon which the tax will have no effect.

* * *

Alec B. Hellmrich, who returned to this country from the U. S. A. last mail, brought the news that he had secured the sole rights for quite a number of good brands of pictures. These include Frohman features, B. S. Moss features, Ince Mutual master pictures (these have not been released here yet), and Christie Comedies.

The Co-operative Film Exchange, of which Mr. Hellmrich is the manager, has become one of the largest Australian exchanges in a very short time. They started with World features over a year ago, and secured Metro subjects a few months later. They still hold the sole rights for the latter brand.

* * *

At their last meeting the Sydney Suburban Picture Showmen's Association recorded a vote not to play features on a percentage basis.

* * *

Fox's "Romeo and Juliet" is a current attraction this week at the Strand Theater, and is doing big business at prices ranging up to two shillings. THOS. S. IMRIE.

Sydney, N. S. W., Australia, December 13, 1916.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

How It's Done.

GEORGE EDITOR CARPENTER has a happy trick of getting a lot into a small space. Here is on example of one of his condensations. We won't say what he condenses it from, even though we may know, but in tabloid form he gives the whole trick of getting out good advertising as well as how to get the bad. Read it:

> The successful kind never trusts to luck. When he writes an advertisement he knows in his mind's eye just how it will look in print. If he does not know anything about printing he cultivates the acquaintance of his printer and learns the difference between six-point and ten-point type, the values of spacing, the playing up of lines and the making of a layout generally. He gets his printer to give him a proof sheet carrying all the samples of type he has in the cases. He learns how many letters of a certain font of type go to the column line. He borrows a printer's trade journal or two and studies the various samples of display advertising. He acquires knowledge on the merits of fine and coarse screen cuts. Presently his ads attract attention and hold the eye.
>
> The other fellow writes out an ad., hands it to the printer and just trusts to luck. Possibly he gives the printer matter for three inches of space that could not be rightly displayed under six. When he sees the result (he is always too busy to insist on a proof) and compares it with what the other house displays he gives vent to harsh and grating sentiments. In his opinion he got the worst of it.

Getting it still shorter, the way to do a thing well is to know how to do it and the way to know how is to study, and no man ever did good studying unless he gave his entire attention to it for a time.

Beautiful Snow.

As this is written it is snowing. It's nothing to be proud of. It looks more as though someone has been beating a rug on a nearby roof and the lint was drifting past. It is not even making the sidewalk damp, yet, but in the morning we may have to lift a couple of tons of it off a sixty foot walk with a wooden shovel. We probably will—if it keeps up. That's the big idea. IF it keeps up. One four inch advertisement one time does not amount to much, but *if you keep it up* you'll make business. Just remember that when you spend eighteen dollars and want to quit because you have not yet gotten your money back. Keep on snowing and some day you may be a ten foot drift.

Varied.

The Opera House, Leighton, Pa., sends in three programs, all different. Two of them seem to have been suggested by the Lehigh Orpheum; one four page and one six page folder, but the third is a two week program with side dates that is good enough to stick to for keeps. The back page of this uses some stuff written by J. C. Rathbone some years ago. What's become of the man from Exeter?

One Way to Celebrate.

The Majestic, Columbus, O., has been celebrating its third anniversary. Its always readable program gives the details, chief of which is a series of morning performances for the newsboys and the inmates of various charitable institutions, winding up with a special party for the Boy Scouts who have been campaigning for the Anti-Tuberculosis Society. This is a real way to celebrate, but the Majestic is always doing things that gain it the favor of the thinking patron. And as it's creed we clip this from its columns:

> If the theater is not to be a useful and an upbuilding factor in the life of the city; one which builds up, rather than tears down; one that amuses and instructs rather than caters to viciousness and suggestiveness, it has no excuse for existence. The Majestic looks forward to another pleasant year, pleasant because it will be spent in trying to please its family of patrons and continue the policy of clean pictures in a clean theater, attended by courteous employes.
>
> Every milestone means either progress or retrogression. The Majestic hopes to be numbered among those institutions of Columbus which has become better and which has helped its people to become happier, more satisfied with life, more contented.

If you can live up to a platform like that, you cannot be far from wrong.

Wilby Is "There."

Lately the Strand Amusement Co., Montgomery, Ala., added the Colonial, a new house, to their string, and R. B. Wilby got out a booklet for the opening attraction that reminds us of those happy days when he was in Selma and used to surprise us every little while with some unusual printing. The cover is of heavy paper, a sort of brown-grey, embossed with the house name and the monogram. A window is cut into it to show a colored portrait of Clara Kimball Young on page three. Inside the printing is a contrasting tint with red border and initials, simple and vastly effective. Most of the text is given to The Common Law but there is a goodly list of features underlined. The text is simply but smoothly written, and all told it is the sort of thing that gives people the right idea about a good house. It's a good thing to look at.

Kid Shows Again.

The usually alert Rowland and Clark circuit, of Pittsburgh, seems to be skidding badly on the kid show proposition. M. J. C. Kornblum, of the publicity staff, discusses the matter in a recent Film Forecast, and his attitude is so nearly that of many others that it is worth looking into. In Korny's Korner he writes:

> We attended a meeting of representative club women the other day in which the subject of movies for children was thoroughly discussed. Listened with much interest to the views expressed by the various speakers, all men of reputation, but we confess that the mesage they brought did not show the way out. We realize that children do not always enjoy the pictures which are shown in motion picture theaters, any more than "The Story of the Gadsby's" is read behind text books in school, although we will admit that "The Jungle Stories" by the self same Kipling are devoured with great pleasure. Robert Louis Stevenson wrote a book that all ages are fascinated by in "Treasure Island," but there are quite a few that he did not write for the younger ones. And we could multiply the list indefinitely. The principal objection on the part of the exhibitor is that the added expense is seldom justified. One must pay for the regularly scheduled film whether he runs it twenty-four hours or not at all, and extra pictures cost extra money.
>
> If we run a children's picture at a cost of say fifteen dollars for an afternoon, which is about what it would cost, that means 300 extra children at 5 cents to make up the initial outlay. If we could be assured that we would receive that initial outlay back, there would be no hesitancy on our part, but the experience has been that children don't patronize children's shows as they might be expected to. To advertise just to children, is no easy matter. To circularize schools is not allowed. The youngster does not follow the newspapers and if they did the cost of space is prohibitive. It remains with the mothers to tell the children that the show is to be given, and if that is done, the turnout should be sufficiently encouraging to justify the exhibitor in continuing his efforts. We told the meeting what we have told practically everyone who has broached the subject, that Rowland & Clark theaters is with any movement that has merit, and if the plans are sufficiently well developed, we shall lend every assistance in our power.
>
> On another page we have an announcement of the inauguration of a special children's attraction at the Liberty theater every Saturday afternoon. We realize that the children wish something just a little different from the dramas which are presented from time to time, and you will note that our Saturday bill always includes a comedy or cartoon for their benefit. These Saturday afternoon children's pictures are regular full length features, and will be shown in addition to the usual Liberty program without any extra admission charge.

That doesn't seem to be the right way of looking at it. The Rowland & Clark circuit is an important one. It can afford to spend $15 or even more in advertising each week. Prorating the advertising value to the circuit would make it only $2.50 per house each week, if but one house took hold of the idea, and it would be worth that much to each house in the approval gained from the people who are interested in clean pictures for children. Evidently the meeting was called to discuss this matter, and evidently no exhibitor was found who was willing to stand up and announce that he would take a chance by running the pictures until it could be shown whether or not the idea appealed to children. If it does—then it pays, but stating it in terms of interest instead of admissions would have given an effect.

Adding a subject to the Saturday afternoon bill is by no means the same thing. For the first try Shadows and Sunshine was added to a bill featuring Frank Keenan in The Bridge of Hate. It offers about eleven reels of stuff, but six of which are of the proper sort. It also reduces the number of afternoon performances given. Here is a double loss—too much show and one show lost. Giving a performance at eleven o'clock probably would add to the operating cost as well as to the film bill, but it would be what was wanted and not a makeshift and properly worked, the women will do all the advertising necessary. The Majestic, Columbus, O., splits its takings with various welfare societies in turn and they bring in surprising crowds; right up to the capacity of the house in most instances. The Rowland & Clark houses have put on a game fight against censorship, yet they fail to use the most potent weapon we have at hand at present.

Too many exhibitors look at it in the same light. They want to be assured a paying attendance in advance. Lose a little money at the start, if need be, and charge it to advertising. But make it a distinctive show. Give special emphasis to the fact that the bill is composed of interesting pictures and not educationals. Get a two or three reel feature rather than a five. Fill in with comedies and good travel and cartoon stuff and you cannot keep the kids away and the school teachers will help to give publicity to the idea if they are approached by the societies instead of by the management.

Compact.

The Lilliam, Martin, Tenn., sends in a compact postcard that tells a lot in little space. Martin doesn't seem to be a very large town, but they have a printer down there who knows his business and how to pick and stick type. He lays out his stuff nicely; knows how to play up his lines and acts like a regular printer in general. The card is worth studying. You'll find comparatively small type faces, open display and yet it all reaches. The type faces are picked to fit the space.

Two Features.

LILLIAN THEATER
MONDAY, JANUARY 1,1917.

Seven Reels

"Davy Crockett"

The story of the great Indian fighter, who loved as he fought—with all his might, and won what he saught in spite of all obstacles

"Be sure you are right, and then go ahead."

Earl Williams in

"The Scarlet Runner"

The second adventure of Vitagraph's Mile a Minute Motor Series Each a complete story This one

"The Nuremburg Watch."

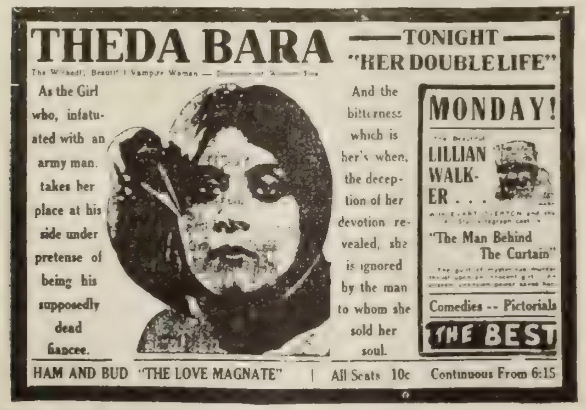
Coming FRIDAY:

FRANK KEENAN in:

"HONOR THY NAME"

Needs Identification.

John C. Mahaney, of the Best, Poughkeepsie, asks for criticism on several advertisements he sends in, but he sends in the advertising for several theaters; possibly houses for which he does work, since some are in Newburgh and the rest in the place where they have the boat races. The Best advertising has one seemingly chronic fault, though this may be governed by local conditions. The advertisement reproduced is four sixes and the whole carries but a column width name cut. Another advertisement, three fives, carries the same cut, and a third, seemingly part of a larger space, shows none at all. We cannot judge half advertisements, but as a general proposition the name should be so well displayed that even if an eight column advertisement is divided the house name will show. The days should be dated, even though the paper is. "Tonight" and "Tomorrow" is not definite in its suggestion. Most of the displays are too crowded, many of them carrying even more copy in proportion to the space than that reproduced. The Star, apparently in Newburgh, uses a more open form and is more easily read and therefore more apt to be read. Sometimes it hurts to pay for space and not fill it with type, but if white paper works harder, white paper is cheaper than the printed lines. There may be some local reason why the Best needs no more definite an identification, but unless there is, there should be greater prominence given to the house name, which is more of an asset and a permanent factor.



THEDA BARA

——TONIGHT——
"HER DOUBLE LIFE"

As the Girl who, infatuated with an army man, takes her place at his side under pretense of being his supposedly dead fiancee.

And the bitterness which is her's when, the deception of her devotion revealed, she is ignored by the man to whom she sold her soul.

MONDAY!

LILLIAN WALKER . . .

"The Man Behind The Curtain"

Comedies -- Pictorials

THE BEST

HAM AND BUD "THE LOVE MAGNATE" | All Seats 10c Continuous From 6:15

Have You Noticed?

Have you noticed that general advertisers are coming to the old style form of advertisement? This was started by the Straight Cut Cigarettes, using old style type and copy, but many department stores are now using much the same thing in the way of a design. If you can get hold of some old books with a lot of fussy scroll work around the wood cuts, have the engraver enlarge some of these frames, not too much, and you will be right in fashion and have something that is different, for the time being, from the rest of the page.

Jimquin Remarks.

Jimquin of Los Angeles seems to have been moving around a bit, for he dates his last from Sacramento. His letter is so full of good sense that it is worth running in full.

> Here I am starting the New Year by a jaunt "up-country." I have run across more unusual things in the past three weeks than in any three months of any of my previous trips, and have seen more funny things than I thought there were in California.
>
> As far as I have been able to observe the picture business along the line as well as in the southern end of the state seems to have run against a dead wall with everyone concerned scrambling around the foot of the wall and not one seeming to give the time to wonder if it wouldn't be a good idea to get together and give each other a "boost" over the obstacle.
>
> It is the same old story—when you talk to Smith he tells you more about Jones' business than Jones himself knows. And you get the same old thing rehashed from Jones. Mostly everyone seems bent on putting someone else out of the running. Of course this is not true in every individual case but it is absolutely in general. Why should it be? I don't know.
>
> There are some exhibitors on the other hand who claim they don't pay any attention to what their neighbors do. I figure they are both wrong. I think that as business in every line to-day is essentially a battle of the "fittest" to exist I should watch what my neighbor is doing at all times—not to the detriment of my own business but for the betterment of it, and not with any malicious motives, but from the knowledge that it isn't at all likely that I am going to get all the bright ideas that are floating around, and if he gets some that I can improve on and adopt for my own use I have no false pride that would keep me from doing so, just as he is welcome to use anything I have. If he can make better use of it than I can that's his advantage. And from actual experience, if I had a neighbor exhibitor that I figured was one too many for any given locality, the last way in the world that I would attempt to relieve the situation would be the stirring up of hate or enmity between us. A fellow who, for reasons of inability to properly handle the business, must eventually quit, will do so a good deal quicker if he has been treated fairly and squarely and humanly than he will if he has been all but "blackjacked." Not only that but the surest way to ruin a fellow's own business is to stage what is really, from a business standpoint, a "rough and tumble" fight. I was in a town a couple of days ago of about 3,500 people where one of the nicest fellows to talk to that I have met on the trip runs the only theater there. He changes program every day, a big feature—that is Metro, Fox, K-E-S-E, Paramount, World, Bluebird, etc.—daily, with a comedy, and six serials a week, a condition brought about by his efforts to keep others out of the town Now where does he get off himesif under those conditions?
>
> It is queer too how conditions vary—how you run into one town where cut-throat competition is the rule, everything looking spick and span, houses up to the minute, projection fine and things generally done in big town style, and perhaps you have just left a town a few hours back that is a good town with things in such a dilapidated condition that a "regular" house run on the right lines would probably do the kind of a business that picture men never talk about any more only reminiscently. I have seen such places in the past month. There is a town between here and Los Angeles and its population runs into the thousands—a good big town—where there struck me as being the biggest opening I have seen in years. It looks like somebody has fallen asleep by the wayside, and I predict that something in the way of grabbing up that gold mine is going to strike that town in the not far distant future, and it is liable to be yours truly if he can get around to it before someone else noses him out. And just to think that a few hours' ride away from it there are two splendid houses in a place about one-tenth its size with the owners fighting tooth and nail for business!

That's about all there is to say. Don't neglect your business to watch the other fellow, but know at all times what he is doing and, if possible, what he is going to do. We hope that Jimquin lands the house he has in mind, for we like the Jimquin advertising and have been getting none lately.

In Two Tongues.

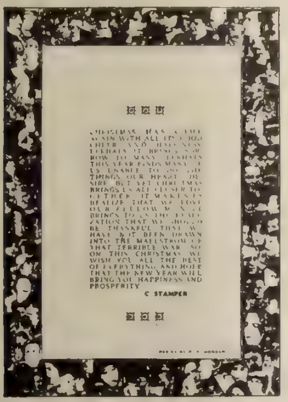
Down on the border bills in English and Mexican are not uncommon, but the Regent, Kansas City, got out a special bill in Hebrew characters for The Kreutzer Sonata in addition to its usual special advertising in English. It is a straight throwaway on white paper, printed in black, but it is less usual to see bills in Hebrew out west than down around the East Side in New York where bills in Italian, Greek and Hebrew are as common as those printed in English. The Regent's English bill is a sort of form letter in body and display type. It is neither circular nor letter, though it uses part of the letter head form. Two cuts of the stars are used, with some display matter and twelve lines of solid matter. Whoever got up the bill wrote in English instead of adjectives. In nine lines it tells about the book with a vividness that makes you want to see the play and yet it is done with only one "most" and no words ending in "est." That in itself is an accomplishment, but more has been done. The same text will rouse the interest of the person interested in Tolstoi and get the attention of the fan who wants vivid drama. It is good enough to pass along to others who may have the subject booked. If you have not booked it, it is at least an interesting study in advertising.

> It will be well remembered that Mme. Bertha Kalich made her greatest success in this great production. Theda Bara, the famous emotional actress, plays the character with great strength and sinister fascination.
>
> In many respects "Kreutzer Sonata" may be called the drama of the clash of the "old order changing, giving place to new." Throughout its shifting scenes, from the sombrely sad plains of Russia, to the thrifty atmosphere of rural Connecticut, and the rush and turmoil of New York City, this theme and the tragedy of a noble woman's soul betrayed and relentlessly crushed, form the dominant motif of this play of splendid force and sweeping power. It holds the spectator relentlessly in thrall, with blood jumping heartward and nerves athrob, from the opening scenes of the prelude to the terrific climax where shattered lives and blasted hopes—the toys of a grim fate—topple to a common ruin. This is, in briefest form, an epitome of one of the most remarkable dramas of to-day.

This is better than "super feature" and the rest of the extravagant terms that are so widely used that they fail to impress any more. This sounds as though the writer were talking about a picture too good to need false appraisal and so it carries conviction.

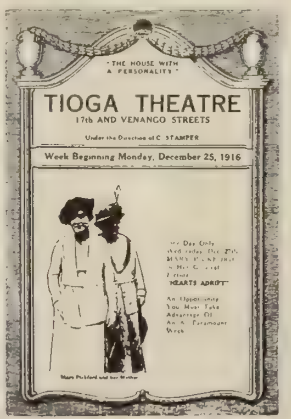
A Program Cover.

Although we get this sample of the program cover from Paramount Pointers, Philadelphia, we presume that all of the Paramount Exchanges have similar stock. Philadelphia offers them at $1.50 a thousand, unprinted, which is cheap enough. The inside pages also carry the portrait frame, which gives pictures of all the Paramount stars, and it might be a good stunt to offer prizes to those who identify the greatest number of the portraits. This is a matter of skill and not of chance and it will rise interest in the players and attract attention to the house as well.



CHRISTMAS HAS COME AGAIN WITH ALL ITS GOOD CHEER AND HAPPINESS PERHAPS IT BRINGS SORROW TO MANY PERHAPS THIS YEAR FINDS MANY OF US UNABLE TO DO THE THINGS OUR HEART DESIRE BUT YET CHRISTMAS BRINGS US ALL CLOSER TOGETHER IT MAKES US REALIZE THAT WE LOVE OUR FELLOW MAN IT BRINGS TO US THE REALIZATION THAT WE SHOULD BE THANKFUL THAT WE HAVE NOT BEEN DRAWN INTO THE MAELSTROM OF THAT TERRIBLE WAR SO ON THIS CHRISTMAS WE WISH YOU ALL THE BEST OF EVERYTHING AND HOPE THAT THE NEW YEAR WILL BRING YOU HAPPINESS AND PROSPERITY

C STAMPER



"THE HOUSE WITH A PERSONALITY"

TIOGA THEATRE

17th AND VENANGO STREETS

Under the Direction of C. STAMPER

Week Beginning Monday, December 25, 1916

One Day Only

"HEARTS ADRIFT"

An Opportunity You Must Take Advantage Of

Mary Pickford and her Mother

Have You a Liberty?

Have you a Liberty theater? There are quite a lot. If you have, you can do what Ralph Ruffner did out in Spokane. He got one of the first of the new half dollars, framed it and put it in the lobby for inspection. Underneath was a card reading:

LIBERTY MONEY.

Note our name on every piece.

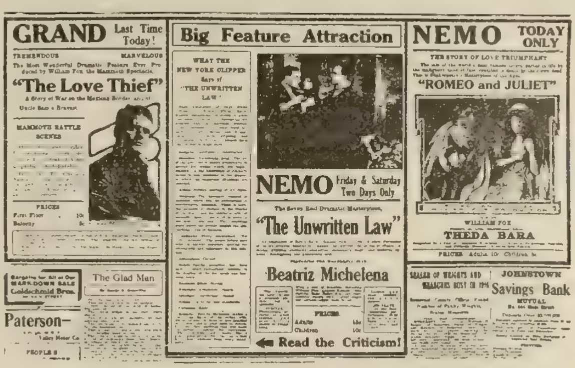
It is not too late yet to use the idea, and if you go to a little trouble you can get the newspapers to run a few squibs about the special coinage you have had prepared for your house. It is so clearly a josh that no one will get bad tempered about it.

Turns to Display.

L. W. Barclay, advertising manager of the Grand and Nemo theaters, Johnstown, Pa., sends in a number of samples and writes:

> Up until a short time ago the Nemo and Grand, under the same management, ran their advertising separately. Display was used infrequently, the system in this city—about 60,000 population—being to pay for space taken up by heads and cuts in newspapers, the reading matter accompanying, running in the form of a news item, being used without charge.
>
> Since adopting the display style of advertising, we have combined the newspaper stuff of the two houses. It is costing a great deal more—many times more, in fact—but we believe it will pay because it is different.
>
> Would like to have you suggest any changes for the better that may occur to you.

The scheme of charging only for the display type is unusual, and while the reader is one of the best forms of advertising, it needs to be backed by display if attention is to be gained. Readers only are all right in a town of five thousand or under where the daily paper is read through by everyone, but in a town of 25,000 or over, some display is needed. There is not much to be said about the advertising other than it is good, though inclined at times to crowd the space. Mr. Barclay offsets this to a large extent by paneling his space and making things easier to read by isolating the various details of the copy. The cut shows one style of advertisement, but he is committed to no special layout and suits his space and dimensions to the matter he has to run. In view of the poor quality of the press work, we think it would be better to run cuts only when they are better than usual. In one or two of the advertisements they are little more than blotches and it does not pay to run smudges. Cutting down a little on the copy would probably bring a better display, but this is largely a matter best decided by the man on the ground.



GRAND Last Time Today!

TREMENDOUS MARVELOUS

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"ROMEO and JULIET"

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MUTUAL

Special Matinees.

The Star, Weiser, Idaho, sends in a monthly program, a white four pager bound into a stiff red cover with a window to let a cut through. Instead of stitching, the insert is tied with yellow ribbon, the yellow and red making an attractive yet not too pronounced a combination. Usually matinees are given only on Saturdays, but on New Year's Day there was a free matinee to the school children and another on Wednesday to the ladies only, the film in each case being that run on Monday and Tuesday evening. These complimentary performances marked the opening of the house under new management. The program is well handled, but for an opening, we think there should have been some form of greeting on the lower half of page one, or on the inside cover pages. It all helps along.

We like Mr. Gordon's general attitude. For example, he sent tickets to all the teachers for the free matinee for the children. The card of admission offered six general styles of subjects which might be offered. With it went a form letter that ran:

> Will you kindly accept the inclosed tickets for the School Children's Matinee New Year's day, with compliments of the season?
>
> May the New Year start and each succeeding day impart some added pleasure. The new management trusts you may enjoy a part of these pleasures at the Star Theater.
>
> You will note the tickets are, in a way a question blank. Will you mark your choice of subjects? What in your judgment would be best for Children's Matinees? These subjects will be shown so far as possible Saturday of each week.
>
> Our desire is to cooperate with the parents and teachers in the matter of proper films for children.
>
> Try and attend the matinee on the above date, but in case you cannot see your way clear to visit the matinee, why just come in the evening, mark your ticket and sign your name giving street number. Take the extra ticket and bring a friend with you. With very best wishes I remain.

That last paragraph is the friend maker. The recipient does not have to come with the kiddies or not at all. Come then or at any regular show. It sounds friendly and it is friendly.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Studying Stories.

MANY students of photoplay are studying the stories of the films published in this paper each week, and now and then they find one that puzzles. One correspondent, for example, cannot get the correct placing of the trinity in an Essanay story. Briefly, a business man employed only women when possible. Dying, his son goes to the other extreme, of men only. A quick-witted girl catches one of the newly-employed men peculating and the young man is won over to his father's theories. The correspondent seems to find it difficult to identify the protagonist, antagonist and the objective. At first glance it would seem that the girl should be the heroine, the young employer the hero and the thievish clerk the villain, but on the other hand, the employer is not heroic and seems to be more of the villain of the story. The trouble is more with the story than with the student's observation. He knows that there is something wrong. The trouble is that the story is badly laid out, and it is unusual that in this case a theory and not a person is the protagonist. Interest centers not on the characters, but on the upholding or destruction of the old man's theory. The theory is the "hero" or protagonist, and the objective is the upholding of the theory. The antagonist is the young employer who seeks to overthrow the old method, and the girl and man clerks are merely lay figures. With these points established, it may readily be seen that the story conforms to the rule. Studying the synopses is one of the best forms of learning what plots are. Not all of the stories of the film carry real plots; indeed many of them violate the simplest rules of writing, but taking good and bad and analyzing and separating them will give the beginner a better bnowledge of real plotting and plot analysis than any other form of study, and we are glad to see that since the appearance of the third edition of Technique of the Photoplay this practice has apparently, grown, since so many more write in for information as to specific plots. You cannot plan a story until you know your three chief factors, the protagonist, antagonist and object, but knowing these you can work with certainty in developing the plot to give the fullest emphasis. First learn to dissect other plots, and then make it a practice to dissect your own until this analysis becomes so strongly an instinctive act that you perform it sub-consciously. Not until then can you write real stories.

Not Just Yet.

Many requests have been received for a new brain polisher, but it will not happen for some time. It is no easy task to hammer out even brief criticisms to a couple of hundred scripts running from a half page to three or four, and while we think that these polishers help, we cannot spare the time to make them a regular feature. But why not provide your own brain polishers? If you follow the releases, you know about what your local theater is going to run. Read the synopsis, do your own script, or at least plot out the major action, and after the film has been run, see how close you have come to the producer's ideas.

It's Here.

It had to come. We have a printed form that tells why you cannot tell how many scenes or how many words make a thousand feet. That worries us no longer, but ever since Essanay announced that time and not footage would be the measure of its films we've been waiting. It has come. An author wants to know how many scenes will run an hour and fifteen minutes. The answer is as many scenes as can be run within that time. That's the beauty of the Essanay idea. You do not write to exact thousand feet, but you write a five-reel story and they make it in its proper length, and anyone should know about what makes a five-reeler. Anyhow Essanay is not in the market, so why worry?

A Good Suggestion.

The Writer's Magazine always has one idea that is worth the price of the issue even without all the rest that is given. Last month the prize suggestion is contained in an article in which the student is urged to make use of his typewriter for study purposes. The writer tells of her own experience in copying excerpts from books she was unable to purchase or of which she wished to make a study and she asserts that by this method she is better able to memorize material.

The trick is by no means a new one. Many actors invariably copy off their parts in new plays, sometimes more than once, but this writer brings out a new phase when she suggests that not only is memory aided, but that the writer is thus enabled to make up a library of selected facts instead of being required to keep an entire book for the sake of the comparatively small portion that is of real value. Few books are solid value all the way through, and by the machine method the words are better sensed than when merely read with the eye and at the same time the meat of many volumes can be contained in small space. It is a clever scheme.

The best plan would be to get a loose leaf cover with sheets the regulation typewriter size. Then have good bond paper punched (by any printer) for the proper holes and do all copying on this. The sheets can be placed in the cover and when the cover is full the material can be sent to the binder for permanent binding at less than the cost of a new book. The idea of punching typewriter paper is that these sheets will cost less than half the price of the ready punched sheets supplied by the cover makers.

Technique.

"One of the handicaps I've labored under has been an adherence to technique," writes an author. "I think I've read every work on technique ever published, and I know every rule of construction, and have written to rule, but I'm going to try throwing technique overboard and just writing for action."

Here is a man who has half the trick of writing. He is going to stop writing according to rule. He is not going to put the try square to every sentence before he frames it and will not plumb every paragraph with the spirit level. For the first time he is going to give his entire mind to his plot instead of worryng about technical form. To this extent he is on the right track. What he fails to add is that if he has done his studying properly, he will write in good technical form because he will through force of habit, unconsciously write in technical form, and the first rule of technique is to be willing to break all the rest of the rules if you can get a better result by doing so. This is the only unbreakable rule of technique; that imagination must be capable of rising superior to mere rule if occasion demands.

This does not mean that a writer should deliberately *seek* to break the rules of technique in order to gain an unusual effect. It does mean that he should write correctly and follow good practice, but that he should be able to see when a variation from a rule will bring a better effect and so be willing to violate that rule.

Grammar is the technique of correct speech. We learn the rules and in time instinctively apply them. The dictionary is, in a way, the technique of words, and yet at times the ungrammatical sentence and the slang phrase mean much merely because they are unusual. It is the same with playwriting, know when to break the rules.

Something New.

School schemes and revision bureaus have become almost obsolete. The sales bureau flourishes for a time because there will always exist the man who wants to let the other fellow do it. The newest seems to be the photoplay paper de luxe. Daniel Ellis, who was editor for the Lubin company in its death throes, announces the publication of a fortnightly paper for script writers only at five dollars a year with occasional prize contests for "hundreds of dollars." Just after the Lubin incident—it did not last long enough to be more than an incident—Mr. Ellis conducted a revision and criticism bureau that did not pay very well. We think that he will find even an eight pager at that price will pay still less. The Photoplay Scenario died for lack of support, at a much smaller subscription price, and The Photoplay Author did not prosper greatly until it was turned into The Writer's Magazine, which, under the able editorship of Dr. J. Berg Esenwein, has become a real factor, though it now divides its space between fiction, photoplay and song writing.

Swipes.

The man who worries most about stolen stories never had anything worth stealing.

Sticking

"I'd never have the patience to stand more than five or six rejections from one firm," writes an author. Then he goes on to complain of his small market. If you know a concern is buying, get mad at them and stick to it until you make them take one.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 174.

Explain all the various things which are directly or indirectly affected by speed of the intermittent movement.

Roll of Honor on Question No. 166.

The Roll of Honor on question 166 is as follows: C. E. Linsturth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; A. M. Malley, Edmonton, Canada; F. R. Klink, Canton, Ohio; G. Nichols, Muncie, Ind.; E. C. Flood, Chicago, Ill.; N. E. Stevens, Calgary, Canada; H. Good, Reading, Pa.

I have selected the reply of Brother Linstruth as best suited for publication.

Reply to Question No. 165.

By C. E. Linstruth, Carthage, N. Y.

The Question:

Is there any way to tell what arm is grounded without taking the lamp apart?

The Answer:

Yes, there is a way to tell which arm is grounded without taking the lamp apart, and that is by using a test lamp. Proceed as follows: Put a 110 volt bulb in your test lamp socket and touch the leads to the positive and negative point on the 110 volt side of the rheostat. If the lamp burns up to candle power then the test lamp is O.K. Of course if you have 220 volt current you will have to use two lamps in series for testing the test lamp. Having learned the test lamp is O.K., close the switch controlling the circuit, and with the carbons separated touch the upper carbon or carbon arm with one wire of the test lamp, and the lower carbon or carbon arm with the other wire. The lamp should burn at about one-half candle power, and if it does we know we can now test each arm for ground. Touch one wire of the test lamp to the upper carbon arm on the "live" side of the insulation, and the other wire to the lamphouse or the frame of the lamp, and if the bulb glows, or there is a spark when contact is made or broken it is proof that the lower arm is grounded. If when placing one wire on bottom carbon arm and the other wire on the lamphouse or frame of the lamp, the bulb lights or there is a spark it is proof that the upper carbon arm is grounded. Before making tests, however, one should be careful that the mica insulation is not bridged with carbon dust, or something of that kind.

All of which is correct, except that, while I do not know positively, still I think that the test lamp would burn to candle power, or very nearly candle power, when touched to the upper and lower carbons, under the conditions named, because the resistance of the rheostat to the passage of ½ ampere of current would hardly be sufficient to reduce the voltage appreciably. If I am wrong correct me. Another thing: All those who answered this question failed to mention the very best test there is, viz: a magneto bell, or a bell and several batteries in series. The test with the magneto bell is a particularly efficient one, because the magneto develops high voltage and has very little amperage. The bell and battery is a good test also, provided there be a number of cells in series in order to get considerable voltage. The test lamp is the thing the operator would naturally use, but I regard the bell and battery as being equally efficient, and easier for the operator who is not very well posted on electrical action to use. To test with either the magneto bell, or bell and battery, simply touch one lead to the carbon arm and the other to the frame of the lamp. If you get a ring the insulation is not good, if you do not it is O.K.

Throw on the Light.

Some time ago I took up the question of the change-over sign with the general manager of one of the large producing concerns. This gentleman gave careful attention to my arguments for more than an hour, agreed with me that something ought to be done; also he agreed to take the matter up with the studios and get action if possible.

After two or three months had elapsed without any aparent result, I wrote asking what, if anything, has been done, and now from the sales manager of the distributing end of the corporation comes the following:

> Replying to correspondence you have had with our corporation relative to the change-over sign for multiple reel releases, wish to advise you that while this subject was discussed with you by our general manager, we are not apt to be so familiar with the subject as we might be, but from our experience in the past, we have found that it is absolutely unnecessary for the operator to punch the last scene in each reel in order to warn him of the aprpoaching end of the reel. We also believe that, while the change-over sign may be helpful it is not necessary, as any operator can easily find out when he is nearing the end of the reel if he has any experience at all in running a machine, and gives his entire attention while running it. If you have anything to suggest, or any light you can throw on this subject which you feel is not clear to me, I shall be pleased to have such information.

And now what do you think of *that!* For the past year this department has made strenuous efforts to abate the punch marks all too prevalent in the last scenes of multiple reel releases, which same constitutes an outrage on the audience, and *tends to very materially lessen the value of multiple reel releases, not only of other producers but of the productions of the corporation in question.* We have also interviewed producers, called their attention to this absolutely unnecessary evil, and have from time to time published various practical methods of incorporating a change-over sign into the negative, yet here comes a man, who is presumed to be in close touch with everything which affects the welfare of his organization, and calmly informs us that he would like to be informed on this subject if there is anything we feel we can suggest. He also says it is absolutely unnecessary for the operator to punch the last scene in each reel, and while he believes a change-over sign may be helpful it is not necessary; also any operator can easily find out when he is nearing the end of the reel if he has any experience at all in running a machine, and gives his entire attention to running it. If the matter was not such a serious one we would feel inclined to laugh. No, my dear sir, it is not—it really is not *necessary* that the operator punch these films, BUT HE DOES PUNCH THEM, and after all that is the main thing to be considered, isn't it? The punching has been going on for more than a year, and *you, Mr. Producer, have not been able to stop it, have you,* although I venture the assertion that the last ten to fifty feet of at least 50,000 reels of film have been uterly ruined, and millions of these punch marks are slapped in the faces of audiences every day. Your saying "it is not necessary" is on a par with the man who says it is not necessary to go to the theater, and therefore is a waste of money, but the money continues to be wasted. We DO go to the theater, and the operator DOES punch the films, and what is more *he will probably continue to punch them until you, Mr. Producer, wake up and exercise at least ordinary horse sense by incorporating into your multiple reel releases an adequate change-over sign,* AT LEAST THREE OR FOUR OF WHICH HAVE BEEN PUBLISHED IN THE DEPARTMENT DURING THE PAST YEAR—*ALL OF THEM PERFECTLY PRACTICAL.*

And what do you think of the statement "if he has any experience at all in running a machine and gives his entire attention to running it"? What do you operators who are compelled to project a picture, thread the idle machine, change the carbons in the idle machine, rewind and repair films, all at one and the same time, think of that proposition? "Give his entire atention"? is rather amusing to you, is it not?

The whole thing boils down to just this. *This producing corporation proposes to side-step its plain duty to incorporate a change-over sign by throwing the burden on the operator.* In effect this gentleman's letter says: Oh, we don't want to be bothered, or put to the expense of incorporating a change-over sign. You look all those films over every day when you get a new show and fix up a change-over dope sheet, or else, if you prefer it, violate the fire laws by yanking open the magazine door every five minutes at the end of each reel.

THAT IS PRECISELY, IN PLAIN ENGLISH, WHAT THE STATEMENT OF THIS GENTLEMAN AMOUNTS TO.

This department don't expect any consideration of any kind whatsoever from the producing corporations for the operator. *He is merely the insignificant atom who re-produces the art of their ten-thousand-dollar-a-week star on the screens.* He is only the "unfortunate circumstance" who either places the producers' products before the audience as a splendid photoplay, or as a jumping, shadowy travesty on the original, according to the amount of skill he possesses; therefore why should the great producer bother with him? Of course if he has skill, *and is allowed by the theater manager to use it*, the producers' productions will be what they are supposed to be, and will therefore succeed. But if he has no skill, or is careless, incompetent, or is not allowed to use the skill he does possess to the best advantage, then Mr. Producer can work himself black in the face and his products will amount to nothing insofar as the individual audience be concerned, since they won't be re-produced properly.

There are altogether too many producers who seem to have, though the good God knows where they got it, an idea that the projection of pictures is purely a mechanical operation which any fool can perform. This department has for years been literally fighting to raise the standard of operating room practice to a plane where the modern, magnificent photoplays will be placed on the screen in all their original glory, but I am sorry to say that all the *direct* help we get from the producers on this particular proposition you could stick in your eye, without injuring the optics in the least.

This article may be worded rather strong, but it is somewhat discouraging to get such letters as this from big producers, who ought to know better, but apparently don't.

Speaks for Itself.

The following letter is just at hand from the Pathe Branch Exchange office Charlotte, N. C.:

> Mr. F. H. Richardson, Moving Picture World, New York City.
>
> My Dear Mr. Richardson—I wish to take the opportunity of thanking you personally for your attendance here during the Convention of the North Carolina Branch of the Exhibitors' League, which has just closed. Your presence, beyond the shadow of a doubt, has been productive of much and lasting good, and although these thanks are personal, I feel absolutely positive that I am voicing the sentiments of all in presenting them.
>
> Please accept my very best wishes for yourself during the holiday season and the entire coming year. Yours very truly,
>
> R. V. Anderson, Manager

And it will thus be seen that the exchange men, as well as others, find value in my humble endeavors. I appreciate voluntary letters of This kind. It is such things as this that make life worth living. It is no joke to leave home and make a trip involving almost a thousand miles, particularly in disagreeable winter weather and right at the verge of the holiday season, but a voluntary letter of this kind makes one forget all of the hardship and remember only that he has really accomplished something, not only for the good of those he tried to serve but for the good of the moving picture industry as well.

My compliments, Brother Anderson, and may you enjoy all the blessings Providence is able to bestow during the coming year.

Operator Graduate.

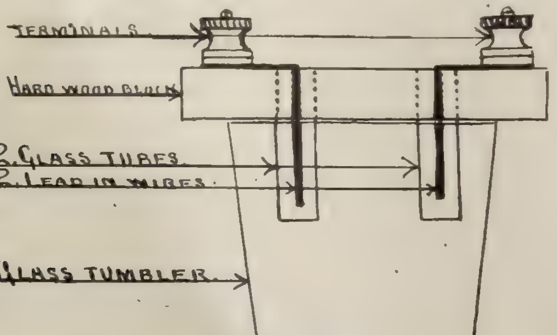
Brother George Viverito, a member of Moving Picture Machine Operators' Local Union, No. 293, I. A., New Orleans, La., is one of those who, graduating from operating, started into the supply business in a small way. He is a skilled repairman, and has built up a supply business of which he has just cause to be proud. Brother Viverito still retains his membership in the local and allows no opportunity of letting the boys at the machine end get by him. He has the name of being a conscientious union man, a hard worker, and a successful supply dealer.

Polarity Tester.

Charles Gibson, Toledo, Ohio, writes:

> Will you please tell me how I can construct an efficient, and at the same time reliable polarity tester. I expect to go on the road presently with an advertising outfit, and it will be essential that I be able to determine the positive from the negative wire, in order to hitch up properly without loss of time.

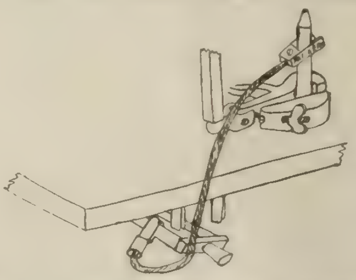
The attached sketch will show you how to construct such a tester, Brother Gibson. But I am inclined to think you will soon discard its use, because experience will soon enable you to detect a wrong hitch almost the instant you make it. To use the tester shown, fill the glass with water, in which you should dissolve about one ordinary level tablespoon of salt, the salt being necessary to reduce the resistance of the water. Next strip the insulation from an inch or so of the end of both wires and stick the raw wires into the salt water as far apart as possible, whereupon fine bubbles will form on one of the wires, and that wire is the negative, if no bubbles form, then slowly bring the wire ends nearer to each other until they do. If the water becomes agitated as soon as you put the wires in, it shows that either there is too much salt or the wires are too near each other. For 220 volt current you will need less salt and a larger vessel than for 110. Don't use a metal vessel unless you want a short circuit and blown fuse; use only glass or porcelain.



Temporary Repair.

Duluth, Minn., writes:

> Do you know of any method of making a quick connection when a wire burns off inside the lamphouse? I have considerable trouble in that respect and thought possibly there might be some way of quickly repairing it of which I am not acquainted.



Yes, Duluth, there is a method, which is shown in the accompanying sketch. This particular plan is patented, and was described in the department a long time ago. I think the illustration makes the thing quite clear. The connecting wire is, of course, asbestos-covered stranded.

I would suggest however, that there ought to be no necessity for any such repair, because your wires ought not to burn off. If you are using heavy amperage, I would suggest that you cut off your asbestos wire just outside the lamphouse, and attach a connector such as is shown at D, Figure 30, Page 89 of the new Handbook. From the other end of this connector connect to the lamp with a short piece of stranded asbestos covered wire, and once every week take this wire out, throw it away, and put in a new piece, particularly the lower one. The upper one might last a little longer. This may seem like waste, but it really is not. After a week's run, using heavy amperage, if you will take this piece of wire out and strip off its insulation you will find that for at least a goodly part of its length it has turned brown, which means that it has been pretty hot. You will also probably find that up near where it joins the lamp it has lost considerable of its "life." It is soft and flabby instead of having some spring to it, and when a wire is in this condition its resistance is high, therefore if you continue to use it you will lose more in resistance in a few hours' run than the piece of wire is worth. This matter is dealt with fully on Page 233 and 271 of the Handbook.

Very Dangerous.

An operator in Vermont recently sent in samples of film cut out of a feature supplied by a "Feature Film Corporation" in Boston. These samples were taken from the first reel of "May Lillie, Queen of the Buffalo Ranch," the total amputation being approximately 36 feet. An examination of the samples showed the film to have been in utterly wretched condition. The samples were mostly tinted film, and the film track was literally torn all to pieces, due unquestionably to cracks in the film track caused primarily by impurities in the dyes which had hardened the emulsion and made the underlying film stock brittle. The operator reported that the reels were not even rewound when received, which is evidence they had had no inspection whatever.

Now, I submit that the sending out of reels uninspected is an utterly indefensible proposition. It constitutes an outrage upon the operator in that he is called upon to, without pay, act the part of exchange film inspector. It constitutes an outrage on the theater manager who has paid for service in at least projectable condition, and, more than this, it places the life of every man, woman and child in that audience in danger. Had the operator undertaken to project the film in question before examining and repairing it, there most certainly would have been trouble, and unless he was right there on the job a fire would in all human prabability have resulted. Query: Had there been a fire and had that fire resulted in injury or death to some of the audience, who would have been the responsible party? Answer: *The manager of that exchange, and no one else under the broad canopy of Heaven.*

In a case of this kind the exchange manager usually retorts: "Well, the film came in too late to be inspected, and the theater manager would have raised a howl if he had not received it." Yes, that may be all very true, but Mr. Exchange Manager, *in that event you should have put a printed notice in each one of those reel cans, reading: This film has not been inspected. Operator kindly inspect, repair and present bill.* This would shift the responsibility from the shoulders of the exchange man and put the matter up to the operator, but it would *put it up to him on a fair basis.* It would not be asking him to perform the work of the inspector minus the pay which an inspector is presumed to receive.

Of course the exchange manager who reads this will no doubt, either, if he has no sense of fairness, laugh or sneer at the proposition of reimbursing the operator, and some of those who don't do that will dismiss the matter with the remark that it would be a fine opening for an operator to put in an unfair bill. Yes, quite true, Mr. Exchange Manager, but *would that be any more unfair than the proposition to have the operator do your work for nothing.* I doubt it, and moreover, the average exchange is financially better able to stand a slight imposition than the operator is to stand the whole business. *If you compel an operator to spend two hours in inspecting and repairing films, that two hours ought to be worth at the least calculation $1.00, all of which you calmly ask the operator to stand.* The operator, on the other hand, is hardly to be expected to "do" you out of more than half that sum.

at the very worst. And anyhow you could have a check on the matter by insisting that the theater manager O. K. the time slip. Also I can assure you the operator don't want the job of inspection at any price, hence will be perfectly satisfied to have you do it yourself.

Carbons Flame.

George Eberwine, Marblehead, Ohio, says:

> Have read the department for years, but this is the first time I have troubled you. Can you tell me what makes my carbons flame when starting the arc? Also I must watch it very close to keep it from flaming all through the run. After spending much money on lamphouses, lenses and transformers, I get a quite satisfactory light, but would like to eliminate the flaming at the arc. Have two Edison machines, just alike, attached to economizer, with a rheostat for burning in the carbons before the other operator finishes his reel. My other machine, or arc, always works perfectly and never flames.

I am not sure that I quite understand you, Friend Eberwine. Apparently you are telling me that although both machines are connected to the same economizer, there is flaming at one arc and not at the other. Since you undoubtedly use the same kind of carbons in both lamps, that lets the carbons out, and there are apparently only two remaining possible reasons, one being the lack of ventilation in one of the lamphouses, with better ventilation in the other; the second is that one lamp gets more current than the other. Now if it was ventilation it ought not to effect the arc at the moment of starting, or until the lamphouse got filled up with gas and the whole thing became pretty warm. We may, therefore, lay the matter of the ventilation aside, which brings it down to the proposition that, for some reason or other, one lamp is getting more current than the other. You say both your machines are connected to the same economizer. That being true, one of the circuits must have more resistance than the other. This may be due to the fact that the wires of one circuit are smaller than the wires of the other; that there are some poor connections in one circuit which offers considerable resistance; that one of the lamps offers high resistance at the point of contact with the carbon. In other words, the carbon jaws of one lamp do not make good contact with the carbons, thus setting up considerable resistance. Yes, and, come to think of it, one lamp may be slightly grounded. Better test out for grounds first. To do this take an ordinary 110 volt lamp and attach two wires to its binding post, each one about a foot long, separate your carbons, close the switches and proceed as follows: first attach one of the wires to the frame of the lamp at any convenient point, then with the other end of the wire touch first the upper and then the lower carbon arm. If the lamp lights on either one of them that indicates faulty insulation on that arm, but even if the lamp does not light you should carefully watch the wire as you pass its end along the metal to see if there is a spark. There may be a ground which is not heavy enough to carry sufficient current to heat the filament of the lamp. Next extend one of the wires to a permanent, known ground, such as a water pipe—not a gas pipe, but a *water* pipe, or to the conduit of the system, which is presumed to be thoroughly grounded, and then touch the other wire to the upper and then lower carbon arm of the lamp. The latter test, however, is of no value if the system be a three-wire Edison in which the neutral is permanently grounded. The simplest method of testing the Edison three-wire system is to first, the lower carbon arm. If the lamp lights on either, that indicates faulty insulation on the opposite arm, but even if the lamp does not after having made certain that the machine is not grounded, test in the usual way. In ground testing it is necessary that you use common sense and carefully trace the possible electrical action. If there is a ground you will get a light or spark.

For a complete explanation of this matter, I would refer you to pages 255, 256, 257, 258, 259, 260, 261 and 262 of the Handbook, wherein the matter is not only fully explained, but is also illustrated. I would recommend that every operator establish a permanent ground in his operating room as per Fgure 108, page 258 of the Handbook.

High Voltage.

During the last two years there has been an increasing tendency on the part of high class theaters to use very high amperage in the projection of motion pictures. Here in New York City as high as 90 amperes D. C. have been used, and 70 is nothing at all uncommon, but to the credit of the operators in charge, most of the 90 ampere theaters have made a material reduction.

Now this department has time and again pointed out the absolutely indisputable fact that when you go above a given crater area you, due to limitations of the optical system of the projector, lose a tremendous percentage of the extra electrical energy expended. When one reaches the point where 90 amperes are used, I do not believe he is getting an excess of 10 per cent. of the light value of the last 10 amperes, and from 70 to 80 amperes I doubt if the percentage of the actual value will exceed 20. There are several equations entering into this matter, one of which is that in order to secure a quiet arc, when pulling such high amperage, one of necessity pulls a very long arc, and in order to secure the stability of the long arc, the cored lower carbon becomes a necessity. Now the long arc is, from the projection point of view, not an efficient arc. Also, as has been many times pointed out, the use of a cored carbon below not only cuts the actual quality and quantity of light reaching the condenser, but it also lowers its tone value, due to the immense quantity of gas produced by the core in the lower carbon and thrown up directly in front of the crater.

Just how far it is possible to go in the matter of amperage I cannot say, but I think beyond 60 D.C. the operator will not get an appreciable increase in screen illumination, and certainly will not get enough additional light to justify the expenditure of current.

I am also firmly convinced that a lens system can be evolved which will actually enable a 40 ampere arc to put more light on the screen, or, in other words, produce a higher screen brilliancy than is at present produced by the 70, 80 or 90 ampere arc.

But to get back to the original argument. I would suggest to operators that, in the interest of the advancement of the profession of projection they ought to try out the charts which have been presented in this department, and make reports of the results. I, of course, have reports from some operators, but what we need is a lot of them, so as to check up one against the other, and thus determine with considerable accuracy just where we are "at." Of course, if operators are satisfied, and refuse their help in matters of this kind except where they be specifically, personally asked to make tests, why they will hamper the work, and just to that extent retard the advancement of their profession. This department, gentlemen, is trying to help you, and will do so regardless of your apathy. It can help you a very great deal more, however, if you, in turn, show your sense of appreciation by making tests of the various things submitted, and report to the department. Your name will, of course, not be used if you do not wish it mentioned. Do we get your help, or don't we?

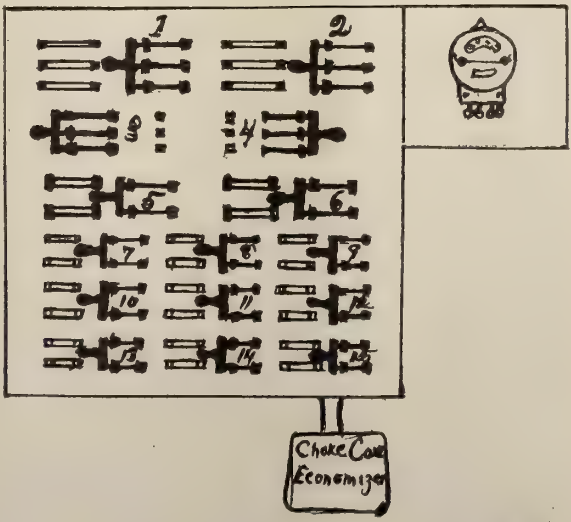
From Pocatello.

W. P. Horne, Pocatello, Idaho, writes as follows:

> Dear Brother—For you are indeed a brother to us poor struggling operators. By "struggling" I mean the effort and labor of trying to get a little genuine, useful knowledge into our heads—not the hardships of the trade. I myself sincerely regret that there are so many thick skulls who don't, because they will not, give credit where credit is due. I have studied the department for a number of years and it has been a very great help. I also have made use of the last edition of your Handbook, and have found it to be of untold value.
>
> I am going to take a chance, and am sending in an answer to question 167; also a diagram of the wiring of the New Lyric theater, Logan, Utah, which I designed and installed three years ago. I do this because I notice you were not satisfied with the replies to question 146, which was answered in issue of September 30, and you said you hoped to see the matter taken up again in the department. I am therefore submitting this plan for your approval or disapproval. I found it very convenient and economical in every way, but you may see methods by which it can be improved, and I am always willing and anxious to receive suggestions. I wish you and the department every success through the coming year, and I sincerely trust I shall have the opportunity of meeting you at no distant day.

As to the switchboard diagram, why it is very good, Brother Horne, but you have, unfortunately, used blue ink in making the drawing, which means that in order to reproduce I must trace it all over with black—darn you.

> 1. Switch controlling office switchboard. 2. Main switch from street mains. 3. Double-throw switch arranged to throw in this board to feed from stage board in case of trouble on street mains. 4. Double-throw switch controlling main house lights, arranged with similar one on stage board so they can be operated from either. 5. 220 volt circuit for rectifier. 6. 110 volt circuit machine lamps. Had a double-throw switch in front of each machine so this circuit could be cut in on either machine any time for warming up carbons, etc. 7-8-10. Front lighting above marquise. 9-11-12-14-15. Auditorium lights divided into proper circuits. 13. Operating room.



> The dim lights, exits, fans, stairway to balcony, box office, office, lavatory and lobby lights were controlled from switchboard in the office as the operation of these are at the conven-

> ience of the manager as conditions call for them during the show.
>
> Having the house lights divided off on the operating room board was very convenient as when running intermissions, etc., it was not always necessary to use all of them, but for road shows they were all left in.
>
> The double-throw switches, so they can all be thrown on instantly from either operating rom or stage, I consider not only a convenience but a necessity.
>
> Wiring was done on the three-wire system, and was properly balanced with the exception of the A. C. emergency circuit for machines.
>
> Am very much in favor of the operator having a switch controlling the house lights and in straight picture houses would also advise having the double throw arranged on the office board instead of the stage. This costs a little more to install but pays.

My father ran the first Oregon Short Line engine that went into Pocatello, and I arrived on the scene when Pocatello consisted of a telegraph office, in a dismantled freight car, plus a mighty poor eating house, and a very small round house. I expect to pass through there next spring, and intend to try to stop off two or three hours if I can just for old times' sake. The switchboard plan seems to be excellent and I see no criticism to make. As to your words of commendation, why they are thoroughly appreciated.

Condenser Combination.

Otto Anders, Milwaukee, Wis., says:

> Am using 28 amperes D. C.; 1½ inch diameter objective lens; 5 inch back focus; distance between condensers ½ inch. What do I need? Present condensers are 8½ and 9 inches, and different lenses are recommended every time I purchase one. Acting on your advice I have ordered a Preddy condenser holder.

Well, Brother Anders, I am not yet in a position to guarantee results, but I think you will find the following to be pretty good. It will be all right with the single exception of a possibly too large spot. First you are going to have a loss of light with that objective, no matter what you may do. The least possible diameter, with 22 inches between the apex of the front lens and the film, is 2 inches when the lens is working at 5 inches back focus. I would therefore advise you to change your objective to one of 2 inch diameter, and then get your lamphouse back just as far as you can, up to 22 inches from the apex of the condenser to the film, and, using the meniscus-bi-convex set preferably, use one 6½ inch meniscus and one 6½ bi-convex. If you use plano-convex, use one 5½ inch and one 7½ inch, with the 7½ inch next the film. Mind you, I don't guarantee the result will be all it should be, but if it is not good with the lamphouse clear back, then try moving the lamphouse up until you get a sharply defined spot.

You may wonder that I am still not able to give absolutely reliable advice on this matter. The reason for this lies in the fact that the present projector optical system is in itself full of faults. The projection machines themselves are limited as to distance between condenser and film, and it is difficult to secure all the different focal lengths made necessary by varying conditions. In other words, the present optical system of the projector is extremely imperfect and needs a complete and very thorough overhauling.

Has Moved.

S. S. Holt, Superior, Wis., who was formerly president of Local Union No. 389, Fort Dodge, Iowa, writes:

> I was compelled to leave Iowa on account of my wife's health. Am now located in Duluth, but run a machine in Superior, across the head of the lake from that city. There is a local in Superior, but it was only chartered August 22 of this year. Nearly all the men were members of Local 32 of Duluth. The boys here are now giving a rigid examination and require a percentage of 75 in order to pass.

The Superior Daily Telegram has the following to say about Brother Holt: "S. S. Holt, who is now operating at the Broadway theater, is the most experienced man in the business at the head of the Lakes. Mr. Holt, who was president of the Ft. Dodge, Iowa, Motion Picture Machine Operators' Union, came here with his wife. He has been active in union circles ever since the union was formed. Mr. Holt first began operating when the motion picture business was in its infancy, and the theaters were store rooms. He at one time owned a theater of his own in Minneapolis, and has operated in many Iowa cities and towns. His work at the Broadway of this city is ample evidence of his ability in his chosen line of work."

Worn Machines.

Indianapolis, Ind., comes forward with the following:

> Am running an old Standard American machine, with which I get a fair picture. There is, however, hardly a reel that does not break three or four times, and I am unable to locate the seat of the trouble. The cam pin came loose about a week ago and broke the star. But the manager says he will not put in a new machine, and that all that is needed is an operator. Perhaps he is right, but, nevertheless, if he will get me a new, up-to-date projector I will put as good a picture on the screen as any in the city; also I will try to get a better one. I was a member of the union until a short time back, but violated one of the by-laws, and am now working on permit. This limits me to jobs which the other boys don't want.
>
> The machine I am using has been in place for five years, and I guess more has been spent for repairs than a new machine would have cost.

Well, brother, in the first place, you should not have violated the by-laws. I don't know what particular one you fractured, but I trust when you are again reinstated you will be more careful.

As to the film breaking, why that might be due to any one of a number of reasons, but inasmuch as you have not set forth details it is difficult to diagnose the case. I would suggest, however, that you examine your take-up tension, and only have it tight enough to just barely rewind the whole reel. I would also suggest you look carefully to the tension of your machine and see that it is not twice what it ought to be. You say you have a Handbook. Well, I would particularly commend to your attention "General Instruction No. 9," page 463.

As to the new machine end of it, if you have an American Standard five years old, and if it has been in constant use, your manager is losing money at the box office by keeping that projector. If he only has one projector he would find that *a new, up-to-date machine will only have to improve results on his screen sufficiently to bring in about twenty-seven cents a day added revenue in order to pay for the new machine in three years*, and certainly no manager could dispute the fact that an up-to-date, modern projection machine will improve the results on the screen as against an old, badly worn, out-of-date projector five years old at least enough to bring that much added patronage. It would be worse than foolish to argue against a proposition of that kind. Your manager can buy an up-to-date, high class motor drive machine for about $300. Assuming this machine will only last three years, and be worth absolutely nothing at the end of that time, divide the number of days in three years into 30,000 cents, and you will see how much he will have to take in additional in order to have it pay for itself.

Which Is "Stronger?"

Coplay, Pa., says:

> One of our managers received a shock from the A. C. switch, and claims that A. C. is stronger than D. C., voltage and amperage being the same. Now I presume I could pass an examination for operator's license, because I am fairly well posted, as I have studied hard on the electrical end of things, though I am not so well posted on the practical. Will you kindly tell me what is the right dope on this "stronger" question?

That depends, my friend, on what the manager means by "stronger." If he speaks of the effect of the shock, why yes, you feel an alternating current shock more than you do a direct current shock, voltage being the same. This is not because the current is "stronger," but by reason of the fact that the alternations of the current are felt by the nerves of the body, and this causes a very different sort of feeling. If you take a mild shock of 60 cycle alternating current for a second or so you can distinctly feel the alterations, whereas with direct current you will only feel a sort of stinging sensation.

If the manager means that A. C. is stronger than D. C. in that it will do more work, voltage and amperage being the same, why that is not true, except that alternating current motors have certain advantages over direct current motors, but whether these advantages are such that will actually deliver more power than will direct current motors I don't know. Will some of our better posted motor men kindly advise us on this point?

Baltimore Local Elects Officers.

Baltimore Local Union No. 181 has selected the following officers to conduct their affairs during the coming year:

President and business manager (re-elected), G. Kingston Howard; first vice-president, William George; second vice-president, Norbert Haefele; third vice-president, Nelson Baldwin; financial secretary-treasurer, Carroll G. Bayne; recording secretary, Otto J. Niquet; business agent, William F. Evans; sergeant-at-arms, Harry T. Hess; delegate to I. A. Convention, G. Kingston Howard.

So far as the individual knowledge of this particular editor goes, the selection is a good one, and the Baltimore Local may therefore look for prosperity during the coming year, remembering that the prosperity of any local and the efficiency and energy of its officials are intimately connected and that, no matter how able the officers may be, they cannot accomplish the greatest possible amount of good without the active backing of a united membership.

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specification (Continued).

FRAME LINE.—The frame line is the position of the line between the frame in reference to the perforation. It is a great pity that there is no universally accepted standard for the position of the frame line, some manufacturers maintaining that it should be at the center of the perforation hole, others that it should be midway between the perforations, and still others having it at various points between. A few camera makers, recognizing their inability to suit the demands of all the different manufacturers with a fixed frame line, have provided an easy method for adjusting the frame line to any desired point. The Universal camera contains a gauge showing the position of the frame line which may be adjusted by simply turning a screw. The frame line which seems to have the preponderance of usage is sometimes called the Pathe standard, which is midway between the perforations, although there are many using the Gaumont standard, which is in the center of the perforation hole. Most makes of cameras require the services of an expert mechanic to change the frame line, and if a different frame line is ever required it must be changed again. If you have to do work for various companies by all means purchase a camera with an adjustable frame line, or at least one in which the construction permits the least amount of mechanical work to affect the change.

Focusing Device.—Focusing devices are many and various, some of them being very easy and quick while others require much focusing, opening of the camera and partial unthreading, to enable one to focus the image. A direct focusing device is one in which the image may be viewed from the back of the camera through a focusing tube without any other bother than merely uncapping the focusing tube. These direct devices are generally furnished with some sort of magnifying glass to magnify the image upon the film. Nearly all focusing devices, however, require the removal of the film from the aperture plate and the substitution of a piece of matte film or ground glass where the light is not very strong, since the density of the negative film cuts off too much light for the image to be plainly visible. Most cameras which do not permit of a direct focusing tube reaching through to the back of the camera have a prism or mirror fixed in the camera in such a position that the image may be viewed through an eye piece fixed to the side of the camera. The Bell & Howell permits the camera to be shifted to one side, leaving the lens in the position at which it is to photograph the scene, at the same time bringing into position a ground glass upon which the scene may be focused. The Newman & Sinclair, an English camera, uses the reflex principle, so that by pressing a spring one may view the image reflected upon the ground glass without moving the camera or film. It seems strange that other makers have not adopted this reflex principle, as it appears to be the handiest and quickest of any device for viewing the image direct on ground glass without going to the trouble of unthreading the negative from the gate, with the subsequent loss of light-struck film. There is still another method of focusing direct on the film used by many cameramen, which is an opening, or tube, with a cap placed in front of the camera and as near the lens flange as possible. By removing this cap the image may be viewed directly on the front of the film. The principal disadvantage of this is that one is able to obtain only an oblique view of the image, which makes it difficult for the eye to focus upon the different portions of the frame. Lenses are often provided for accurate focusing, while many cameramen provide their own, sometimes having several of various strengths. A high power magnifying glass permits of the examination of only a portion of the frame, while a low power which has a field covering the entire frame may not be sufficiently powerful to obtain the most accurate sharpness of focus.

View Finder.—There are three types of view finders in general use, the most common being the *camera obscura*, or Pathe type, which is simply a small box provided with a lense and ground glass and means for attaching to the camera. The field of the finder should be larger than that taken by the camera lens, the lines corresponding to the frame being marked upon the ground glass. The next type is that of the direct vision finder, which is simply a negative lens with cross lines and sight for keeping it centered. The third type is simply a frame with cross threads and a sight for centering, the adjustment of the cross threads being such as to indicate the edges of the picture. It is used by looking through it directly at the scene without the intervention of any lens whatsoever. As it is not possible to attach any type of view finder to the camera so as to give the same point of view as the camera lens some allowance or adjustment must be made for the difference in the viewing angle, and it must be kept in mind that this angle of view varies as the distance from the camera to the object varies. Many view finders are provided with a means for adjustment according to the distance to the scene being taken. If this is not provided for the camera operator must be able to tell how much the image shifts from the lines indicated upon his finder, and he must also bear in mind in using either of the last two types of finders that they are only correct when the eye is held in one certain position in relation to the view finder. Otherwise what he sees in the view finder will not be the same as what is being photographed at the picture plate.

Trick Crank.—The trick, or single picture crank, is not always provided on all cameras, although it is an absolute necessity in many kinds of trick work, especially the variety known as stop-motion. This is a spindle to which the regular crank may be attached, but which instead of taking eight pictures to the turn only takes one picture, or frame, at each revolution. Cameras equipped for trick work should have a trick crank, a reverse take-up and an accurate footage indicator. The standard number of frames per crank revolution in ordinary taking is eight pictures per turn, two turns per second, although there are some cameras, such as the Edison, which take sixteen pictures per turn, and one or two of German make which take six or seven frames per crank revolution.

Lens and Front Board.—The lens of a camera is, of course, one of the most important parts of the camera. The merits of the different makes of lenses need not be entered into in this discussion, but the means of adjustment to the camera, its rigidity in relation to the aperture plate, and the ease with which its adjustments may be performed are properly specifications belonging to the camera. The front board is the panel of wood or metal surrounding the lens, and usually, though not always, acts as a support for the lens. When it is used as a support for the lens the flange holding the lens and mount is fastened to the front board. When the front board is used to support the lens it is highly important that it be fastened firmly to that part of the mechanism which is the frame for the aperture plate. In many makes of cameras the front board is of wood attached to the camera case, and is independent of the mechanism. This is an entirely wrong principal of construction, as any swelling or binding, or warping of the case is very apt to alter the distance between the front board and the aperture plate. It is customary to rely upon a focusing scale engraved upon the lens mount, but if the support of the lens mount moves even a small fraction of an inch from its calculated position it will necessarily throw the image out of focus. Cameras of this type are much improved by substituting a rigid metal panel for the wooden one supplied with the camera, and having a mechanic place metal struts, or pillars, from the mechanism frame extending outward to the front board, to which it should be fastened with machine screws. The Bell & Howell and the Ernemann cameras have a revolving front board, to which several different focal lengths of lenses may be attached, any one of which can be brought into use by pressing a release catch and swinging the desired lens into position. This is probably the quickest and handiest method of using several lenses of different focal length. In the Bell & Howell, the camera is entirely of metal and the front board is very accurately made and held in position, while in the Ernemann the turret carrying the lenses is supported by the wooden frame of the camera. In the Universal camera the front board does not serve to hold the lens mount, which is held by a metal frame which is screwed directly to the aperture plate. In the Pathe camera the lens support is also fastened rigidly to the camera frame and is independent of the front board. It is important to know the shortest distance permissible between the back of the lens mount and aperture plate. Many cameras are so constructed that the position of the shutter and movement mechanism will not permit of the use of short focus lenses. It is often desirable to use lenses of less than two inches focal length, and yet there are many cameras which cannot be used with a lens of a focal length shorter than two inches. It is very desirable in a camera that any type of lens may be used, and that the mechanism of the camera permit of any kind of lens being quickly inserted or exchanged for another.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

The Expression of Human Emotion in the Works of Richard Wagner.

LOOKING through Wagner's musico-dramatic works we must acknowledge, whatever musical creed we have, that there are parts which are of a beauty unsurpassed in the past and present literature of music; parts that will take hold of us with irresistible force, sweep through our system like a tornado and often leave us exhausted and prostrated. Any person who has been fortunate to hear "Gotterdaemmerung" cannot forget the dramatic power of this enormous tragedy, the intense passionate and fiercely emotional music that can never be forgotten.

The same feelings will be experienced in "Tristan and Isolde," and in still stronger measure. Whether this stirring up of one's innermost being is the final object of general art may perhaps be questioned, but it is surely one of the principal factors in dramatic art. It must take hold of us, force us to follow the action on the stage and to actually feel and live over again with the composer what has moved his heart. Only that which has lived and stormed, suffered and complained in the composer's heart, will ignite the audience, and stir it up.

Dramatic music appeals more directly than any other to our heart and emotions. The composer with the most human feeling, with the most passion, will follow his instinct a great deal more than his scheming reason and will always be sure of moving his audience, especially those that come to him not blase, but with unspoiled heart and undegenerated ideas and nerves.

Wagner once said, with certain pride, that his audience was up in the gallery and that he always was sure to touch the heart of the common people, whether or not they knew anything about his revolutionary ideas in music, his orchestration, harmonies or leit-motifs.

Such part of Wagner's works, where the dramatic flood rises high, where he has left philosophy and deliberately planned theatrical effects at home and has followed his strong emotional and dramatic nature, where he reveals to us the depths of his own burning passion, these are the parts that are most beautiful in his dramas. The orchestration is here the most ingenious, spontaneous and striking; the melodies the most characteristic and beautiful, the harmonies the most suggestive and touching.

Take, for instance, Siegfried's horn-call in the end of the greatest of all paeons in the "Gotterdaemmerung." Since Siegfried's youthful days this happy phrase has gaily fluttered from the horn with its merry 9-8 time and its bright major key. Now it appears in 4-4 time and in minor, laden down with heavy harmony, the cheerful rhythm is torn to pieces; tired and exhausted, it staggers to its end and the syncopated notes make it appear like a face drawn up in agony and wretched pain.

Wagner's musical expressions of human emotions are wonderfully true and characteristic as they are beautiful, touching and pathetic. These passages appeal to everybody capable of being moved by art; they are aglow with intense fire, fraught with anguish, and with their mournful pathos they bring tears to the strongest man.

Take, for instance, Tannhauser's "Pilgrimage to Rome," musically narrating the suffering of the minstrel; the first act of the "Valkyrie," with its quick changes of emotional pictures; take other places in "Lohengrin," "Tristan," "Nibelungen" and "Parsifal." Wherever we look we find the emotional life reflected in the masterly handled orchestra. Here it is the far distant horn of Dunding which speaks of the trembling fear of Sieglinde; again it is the beautiful phrase in the tender woodwind recalling in Parsifal the dim picture of his mother, lost in early youth. Then again it is the sorrowful little melodic phrase which foretells to us the sad fate of Tristan and Isolde.

In such moments Wagner never fails; he always accomplishes his purpose to impress upon his hearers just what is felt in his own heart, whether his means be a broad, sweeping melody, a small tympani solo, a sequence of brilliant irridescent chords or an intense phrase, which, like the outburst of uncontrollable passion, rends through the orchestra with its unruly syncopated rhythm.

(To be continued.)

Bonnet, Distinguished French Organist, Arrives.

Joseph Bonnet, the distinguished French organist, arrived in New York January 14 from Paris via Bordeaux, on the steamer Chicago.

Mr. Bonnet, one of the most prominent pupils of the late Alexandre Guilmant, has been for years organist of Saint Eustache, Paris, and the successor of the late Alexandre Guilmant as official organist for the Society of Concerts of the National Conservatory. Among recent honors conferred upon him was his unanimous election as Honorary Fellow of the Royal College of Organists of London, this election taking place at the time of the fiftieth anniversary of that institution.

A reception was tendered Mr. Bonnet by Dr. William C. Carl at the Waldorf-Astoria on January 29th which was attended by many persons prominent in the musical and social circles of New York.

Mr. Bonnet, who is here on leave of absence from military service, will remain only three or four months and during that time will make an extended tour, during which he will be heard in practically all of the larger cities of the United States. Since the beginning of the war he has been almost continually at the front. This is the first visit of a distinguished foreign organist to the United States since the last tour of the late Alexandre Guilmant at the time of the St. Louis Exposition. There is much interest to hear him and already a lively demand for his services as recitalist.

Serious Playing in the Theater.

M. P. Moller reports the completion of his fourteenth organ contract for William Fox, in the New Terminal Theater, at Newark, New Jersey.

This instrument, like the others, is a three-manual arranged partly on the stage and partly in the house in such a manner that either section is a complete two-manual organ.

The Fox policy in exhibiting pictures is generally considered very advanced musically. His larger theaters each have an orchestra of twenty or thirty men under competent directors, and the organists are men of high attainments. On his staff more than twenty organists are men who have held important cathedral positions in Europe or England and the other players are without exception men who have held important positions as church or concert players.

It is interesting to note that in William Fox theaters the organists are expected to play in a "legitimate" manner. Waltzes and rags on the organ are taboo. The player is expected to exploit the dignity and grandeur of his instrument in the serious and subjective parts of the picture. This is on the theory that the organ has its greatest usefulness not as an imitator of the orchestra, but as a foil or contrast to it.

In these theaters the organists are not encouraged to thunder on their instruments and are under strong injunction as to heavy pedal work. Quiet and unobtrusive melody is the desideratum and anything calculated to detract attention from the picture is discouraged.

Music Every Musician Should Know.

Mignon Overture—Thomas.

"Mignon" was the composer's most successful opera. It won success at its premiere at the Paris Opera Comique in 1866, and its fame and popularity traveled into the nooks and corners of the universe where opera is given. Save for occasional performances of "Hamlet," "Mignon" is probably the only one of this famous musician's operas which still thrives outside of his own country. And the Overture is even more universally heard than the opera itself.

It has been suggested that this overture might more aptly be called "Introduction," since it has none of the earmarks of the classic overture form, but the term "Overture" has become so elastic that it does not seem out of place here. The thematic material of the "Mignon" Overture is taken from the opera, and its chief themes, following a brief, effective introduction, are "Know'st Thou the Land" (which is sung by Mignon) and the Polacca, or polonaise, which is the vehicle for the display of the coloratura voice of Filina, and is sung by her in the second act. It is a graceful overture and is received with as much favor in the concert room as it is in the theater.

Hawaiian Orchestra Music.

The following Hawaiian orchestra music is published by Carl Fischer, New York City:

One, Two, Three, Four (Hawaiian Waltz); Hilo Hawaiian (One Step); Like-No-a-Like (Hawaiian Love Song); Kahola Honolulu (Hawaiian," a selection of Hawaiian numbers arranged by M. L. Lake, (Waltzes); Kilauea (Hawaiian Patrol); Aloha Oe (Waltz), and "Hawaiian," a selection of Hawaiian numbers arranged by M. L. Lake, containing the following:

My Honolulu Tomboy; Lei Aloha; My Tropical Hula Girl; The Old Plantation; On the Beach at Waikiki; Like-no-a-like; One, Two, Three, Four; Aloha Oe; Hula o Makee; Pua Mohola; Kaui I Ka Huahuai; Lika I Ke Ahola; My Honolulu Girl; Hawaii Ponoi (National Hymn,, and My Hawaiian Maid.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Catalogue of Educational Pictures

Released Between October 1, 1916, and January 1, 1917.

Compiled by Margaret I. MacDonald.

THIS list of educational pictures released between October 1, 1916, and January 1, 1917, does not include the various news pictorials issued from week to week, such as the Hearst-Pathe News, the Animated Weekly, the Mutual Weekly and Selig-Tribune. Attached to the catalogue will be found a list of selected films suitable for children's programs and for the family group, information regarding addresses of the manufacturing and distributing companies mentioned herein, and the location of the different productions through their brand names.

AGRICULTURE.

Farm, a Back-yard—(Reel Life No. 23)—Mutual-Gaumont—Oct. 8 (showing how a variety of apples, pears and smaller fruits were grown on a 40 by 150 foot lot in Providence, R. I.)

Farm, a Swedish—Vitagraph-General Film—Dec. 4.

Farm, High Life on a—Powers-Universal—(Gives comparisons between the farm life of the past and present, pointing to modern methods now attainable in rural life).

BIOGRAPHY.

Hale, the Life of Nathan—("The Heart of a Hero")—World Film-Peerless—November (5 parts).

DANCING.

Biltmore Waltz, How to Dance the—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3.

Spanish Costumes and Dances—Rollin-Pathe—Dec. 17.

"Taps"—How to dance the—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26.

"Two-Two"—How to dance the—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10.

ENGINEERING AND MINING.

Radium—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10 (showing its extraction from carnotite).

Tunneling through Solid Rock—(Universal Screen Magazine No. 1)—Mutual-Gaumont—Nov. 24.

Zinc Is produced, How—(Reel Life No. 29)—Mutual-Gaumont—Nov. 19 (illustrations from the Franco Belgian zinc works at Mortague-du-Nord).

HISTORY.

Argonauts of California—Grafton Publishing Company—October 10 (10 parts) (story of early pioneer days in California).

"Enemy to the King, An"—Greater Vitagraph (5 parts) (period of Henry III. of France).

"Victoria Cross, The"—Lasky-Paramount—Dec. 14 (story of Indian mutiny).

"Witchcraft"—Paramount-Lasky—Oct. 16 (5 parts).

INDUSTRIAL.

Armadillo Industry, The—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31. (This subject appears under the title of "The Most Unique Basket" and shows the rearing of armadillos for the purpose of converting their shell backs into baskets).

Bank Notes, The Manufacture of—Momus Producing Company (for American Bank Note Company).

Benedictine, The Manufacture of—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10.

Book, The Making of a—Cleveland Photoplay Company (for Superior Printing and Engraving Company).

Cocoa, Gathering—(Reel Life No. 30)—Mutual-Gaumont—No. 26.

Coffee, the International Beverage—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5 (scenes taken on coffee plantations of Brazil).

Cotton, Industry, The—(Reel Life No. 33)—Mutual-Gaumont—Dec. 17. ("The Fleecy Staple").

Cotton, In the land of King—Pathe—Dec. 14.

Feather Boas, Manufacture of—(Universal Screen Magazine No. 3)—Dec. 22.

Fish for the Market, Catching—(Reel Life No. 29)—Mutual-Gaumont—Nov. 19 (scenes on the Massachusetts Coast).

Matches are Made, How—Pathe—Dec. 3.

Olive Industry in California, The—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31.

Pork and Beans—(Reel Life No. 34)—Mutual-Gaumont—Dec. 24 (showing gathering of beans and operations at canning factory).

Potash, Manufacture of—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29.

Pottery, Duplicating Ancient—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15.

Prunes—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3 (from the orchard to the consumer).

Raisins, Making—Pathe—Dec. 31.

Santa Claus Working for—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10 (showing manufacture of toys—short bit).

Scallops—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26 (showing gathering and preparation for the market).

Silk Industry—Pathe—Dec. 31.

Soudan, Food products of—(Reel Life No. 34)—Mutual-Gaumont—Dec. 24.

Sweetmeats, French—(Reel Life No. 33)—Mutual-Gaumont—(manufacture of candied violets, fruits, etc.)—Dec. 17.

Tea Growing in the United States—(Reel Life No. 29)—Mutual-Gaumont (scenes taken on a plantation in South Carolina)—Nov. 19.

LITERATURE.

ARMSTRONG (Paul)

Deep Purple, The—(With Clara Kimball Young)—World-Paragon—December (5 parts).

Heir to the Hoorah, The—(With Thomas Meighan and Anita King)—Paramount-Lasky—Oct. 26 (5 parts).

BELASCO (David) (with Henry De Mille).

Lord Chumley—(With Henry Walthall)—Biograph (re-issue) General Film—Nov. 15. (3 parts).

BRIDGES (Victor).

Phantom Buccaneer, The—(With Richard C. Travers and Gertrude Glover)—K—E—S—E—Dec. 23 (5 parts).

BROADHURST (George W.).

Bought and Paid For—(With Alice Brady)—World Film-Brady—Nov. 13 (5 parts).

CARPENTER (Edward Childs).

Challenge, The—(With Helen Chadwick)—Pathe-Astra—Dec. 10 (5 parts).

CHESTER (George Randolph).

Enemy, The—(With Charles Kent)—Greater Vitagraph—Dec. 11 (5 parts).

COMSTOCK (Harriet T.).

Place Beyond the Winds, The—(With Dorothy Phillips)—Red Feather-Universal—Nov. 6 (5 parts).

DALY (Augustin).

Under the Gaslight—(With Lionel Barrymore)—Biogroph-General Film—Oct. 4 (3 parts).

DANFORTH (William E.)

Gates of Eden, The—(With Viola Dana)—Columbia-Metro—Oct. 30 (5 parts).

DAVIS (Richard Harding)

Somewhere in France—Triangle—Fine Arts—Oct. 29 (5 parts).

DAVIS (Robert H.)

We Are French—("The Bugler of Algiers")—(With Rupert Julian and Ella Hall)—Bluebird—Nov. 27 (5 parts).

DE FOE (Daniel)

Robinson Crusoe—Savage-Warner—November (5 parts).

DELAND (Margaret)

Awakening of Helena Richie, The—(With Ethel Barrymore)—Rolfe-Metro—Dec. 18 (5 parts).

Iron Woman, The—(With Nance O'Neil)—Popular Plays and Players-Metro—Oct. 9 (5 parts).

DE SARLABOUS (Marie) (With Andre de Segurola).

Prince in a Pawnshop, A—(With Barney Bernard—Greater Vitagraph—Oct. 16 (5 parts).

DICKENS (Charles).

Christmas Carol, A—("The Right to be Happy")—With Rupert Julian)—Bluebird—Dec. 25 (5 parts).

Oliver Twist—(With Marie Doro)—Lasky-Paramount—Dec. 11 (5 parts).

DIXON (Thomas).

Foolish Virgin, The—(With Clara Kimball Young)—Selznick—November (5 parts).

DOTY (Charles W.)

Common Sense Brockett—(With William Frederick)—Monarch—October (6 parts).

DOYLE (A. Conan).

Firm of Girdlestone, The—(With Charles Rock, Fred Grove, Edna Flugrath)—Greater Vitagraph—Oct. 9 (5 parts).

DUNCAN (Norman).

Measure of a Man, The (With J. Warren Kerrigan and Louise Lovely)—Bluebird—Nov. 20 (5 parts).

FITCH (Clyde).

Nathan Hale—("The Heart of a Hero")—(With Robert Warwick and Gail Kane)—World-Brady—Nov. 6 (5 parts).

GOODMAN (Jules Eckert).

Man Who Stood Still, The—(With Lew Fields and Doris Kenyon)—World-Brady—Oct. 30 (5 parts).

GRIMM (Peter).

Snow White—(With Marguerite Clark)—Famous Players-Paramount—Dec. 25 (5 parts).

Snow White—Educational Films Corporation of America—December (4 parts).

HOFFE (Monckton).

Panthea—(With Norma Talmadge)—Selznick—November (5 parts).

HOFFMAN (Aaron).

Extravagance—(With Mme. Petrova)—Metro—Nov. 6 (5 parts).

Vanity—(With Emmy Wehlen)—Popular Plays and Players—Metro—Jan. 1 (5 parts).

HOLMES (Mary Jane).

Tempest and Sunshine—(With Evelyn Greely)—Dixie Film Company—December (5 parts).

HOPE (Laurence).

Less than the Dust—(With Mary Pickford)—Artcraft—Nov. 6 (7 parts),

HUBBARD (Elbert).

Message to Gracia—(With Mabel Trunelle and Robert Conness—Edison-K-E-S-E—Dec. 11 (5 parts).

ISHAM (Frederick S).

Social Buccaneer, The—(With J. Warren Kerrigan)—Bluebird—Oct. 16 (5 parts).

KERR (Sophie).

Blue Envelope Mystery, The—(With Lillian Walker)—Greater Vitagraph—Oct. 23 (5 parts).

KESTER (Vaughn).

Manager of the B. & A., The—(With Helen Holmes)—Mutual Star Production—Sept. 25 (5 parts).

KIPLING (Rudyard).

Light that Failed, The—(With Robert Edeson)—Pathe Gold Rooster Play—Oct. 15 (5 parts).

KULZ (Frederic).

Scarlet Oath, The—(With Gail Kane)—World-Peerless—Oct. 23 (5 parts).

KYNE (Peter).

Land Just Over Yonder, The—(With George N. Chesebro and Arthur N. Milet)—Dudley—Unity Sales Corporation—Oct. 16 (6 parts).

LOCKE (Edward A.)

Revolt, The—(With Frances Nelson and Arthur Ashley)—World Film-Brady—Oct. 2 (5 parts).

MACK (Willard)

Child of Mystery, The (With Hobart Henley and Gertrude Selby)—Red Feather-Universal—Dec. 25 (5 parts).

Mixed Blood—(With Claire McDowell and George Beranger)—Red Feather-Universal—Dec. 18 (5 parts).

Woman Alone, A (With Alice Brady)—World Film-Peerless—Jan. 1 (5 parts).

MARBURGH (Bertram) (with Washington Pezet).

Marrying Money—("Marriage a la Carte")—(With Clara Kimball Young)—World Film-Peerless—re-issue—(5 parts).

McCUTCHEON (George Barr).

Prince of Graustark, A—(With Bryant Washburn and Marguerite Clayton)—Essanay-K-E-S-E—Nov. 6 (5 parts).

McINTYRE (Frank)

Traveling Salesman, The—(With Frank McIntyre and Doris Kenyon)—Famous Players-Paramount—Dec. 18 (5 parts).

McLEAN (Charles Agnew).

Mainspring, The—(With Ben Wilson and Francelia Billington)—Red Feather-Universal—Nov. 21 (5 parts).

MOFFETT (Cleveland).

Through the Wall—(With Nell Shipman)—Greater Vitagraph—Sept. 18 (6 parts).

MORRIS (Edward).

Plow Girl, The—(With Mae Murray)—Lasky-Paramount—Nov. 13 (5 parts).

MORRIS (Ramsey).

Ninety and Nine, The—(With William Courtenay and Lucille Lee)—Greater Vitagraph—Dec. 25 (5 parts).

NORTON (Roy).

Mediator, The—(With George Walsh)—Fox—Nov. 13 (5 parts).

O'HIGGINS (Harvey J.) (with Harriet Ford).

Argyle Case, The—(With Robert Warwick)—Selznick—December.

OPPENHEIM (E. Phillips).

Amiable Charlatan, The—("Under Suspicion")—(With Douglas Munro and Jane Cowle)—Red Feather-Universal—Oct. 2 (5 parts).

OPPENHEIM (James).

Cossack Whip, The—(With Viola Dana)—Edison-K-E-S-E—Nov. 13 (5 parts).

POTTER (Paul).

Victoria Cross, The—(With Lou Tellegen)—Lasky-Paramount—Dec. 14 (5 parts).

PHILLIPS (David Graham).

Price She Paid, The—(With Norma Talmadge)—Selznick—October.

READE (Opie).

Starbucks, The—(With Opie Reade)—American-Mutual re-issue—Nov. 23 (2 parts).

ROWLAND (Henry C.)

Sultana, The—(With Ruth Roland)—Pathe-Balboa—Oct. 29 (5 parts).

RUSSELL (L. Case).

Black Butterfly, The—(With Mme. Petrova)—Popular Plays and Players-Metro—Dec. 4 (5 parts).

SAVAGE (Richard Henry).

My Official Wife—(With Clara Kimball Young)—Greater Vitagraph re-issue—Dec. 11 (5 parts).

SHAKESPEARE (William)

King Lear—(With Frederick Warde)—Pathe-Thanhouser—Dec. 17.

Romeo and Juliet—(With Theda Bara)—Fox—Oct. 23 (5 parts).

Romeo and Juliet—(With Francis X. Bushman and Beverly Bayne)—Metro-Quality—October (8 parts).

SHELDON (Edward).

Princess Zim-Zim—("A Coney Island Princess")—(With Irene Fenwick and Owen Moore)—Famous Players-Paramount—Dec. 4 (5 parts).

STEPHENS (Robert H.)

Enemy to the King, An—(With E. H. Sothern)—Greater Vitagraph—Nov. 27 (6 parts).

STRINGER (Arthur)

Breaker, The—(With Bryant Washburn and Nell Craig)—Essanay-K-E-S-E—Dec. 4 (5 parts).

TARKINGTON (Booth).

Conquest of Canaan—(With Edith Talliaferro and Jack Sherrill)—Frohman Amusement Company—October.

Seventeen—(With Jack Pickford)—Famous Players-Paramount—Nov. 2 (5 parts).

TERHUNE (Albert Payson).

Years of the Locust, The—(With Fannie Ward)—Lasky-Paramount—Nov. 16 (5 parts).

THOMAS (Augustus).

Witching Hour, The—(With C. Aubrey Smith)—Frohman Amusement Company—December (6 parts).

TURNBULL (Margaret).

Strongheart—(With Henry Walthall)—Biograph-General Film re-issue—Sept. 20 (3 parts).

VAN VORST (Marie).

Big Tremaine—(With Harold Lockwood and May Allison)—Yorke-Metro—Nov. 20 (5 parts).

VERNE (Jules).

Around the World in Eighty Days—Herald Film Corporation—Oct. 15 (6 parts).

Twenty Thousand Leagues Under the Sea—Universal Special Feature—Jan., 1917 (8 parts).

VICKERS (Harold).

Men She Married, The—(With Gail Kane)—Brady-World—Nov. 26 (5 parts).

WALTER (Eugene).

Boots and Saddles—(With Henry Grey)—B. S. Moss—Nov. 11 (5 parts).

WENTWORTH (Marion Craig).

War Brides—(With Nazimova)—Selznick—November (5 parts).

WHITMAN (Stephen F.)

Isle of Life, The—(With Frank Whitson and Roberta Wilson)—Red Feather—Universal—Oct. 30 (5 parts).

WHITELAW (David).

Girl From the East, The—("The Heart of the Hills")—(With Mabel Trunelle and Conway Tearle)—Edison-K-E-S-E—Oct. 30.

WONDERLY (W. Carey).

Price of Silence, The—(With Dorothy Phillips and Lon Chaney—Bluebird—Dec. 11 (5 parts).

MILITARY.

America Preparing—Kemble Film Corporation (10 parts).

American Boys in the European War, Our—Triangle—(Red Cross Ambulance Corps at work in France).

Coast Guard in Action, United States—(Reel Life No. 28—Mutual-Gaumont—Nov. 12.

Eagle's Wings, The—Bluebird—November (5 parts) military drama.

Following the Flag—(Mexican border)—Selig-General Film—Nov. 27 (3 parts).

Mine Layer at Work, The—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29.

Munition Workers, French Women—(Reel Life No. 25)—Mutual-Gaumont—(Animated Drawing)—Oct. 22.

Somewhere on the Battlefield—Universal Special—Oct. 6 (2 part military drama).

Somme, Battle of the—G. M. Baynes—November (5 parts) (Kitchener's Great Army in the Somme).

Uncle Sam Awake—L. E. Rubel and H. A. Fargo (7 parts).

United States Guard in Action—(Reel Life No. 28—Mutual-Gaumont—Nov. 12.

Verdun, Fighting for—European Film Company—November (5 parts).

MUSIC.

La Tosca—Exclusive Features, Inc. (2 parts).

PSYCHOLOGY.

Tuant Soul, The—Essanay-K-E-S-E—Dec. 25 (5 parts).

SCENIC (Including Peoples and Customs).

Alaska, Such Is Life In—Powers-Universal—Dec. 26 (partly scenic and partly cartoon work; also shows herds of deer and eskimo herders).

Alaska—At the Top of the World—Powers-Universal—Nov. 30.

Alps, via St. Gothard Tunnel, Switzerland—(Mutual Tours No. 4)—Gaumont-Mutual—Nov. 28.

Alps, In the Swiss—(Mutual Tours Around the World No. 8)—Gaumont-Mutual—Jan. 2 (showing views above the St. Gothard tunnel).

Amsterdam, Holland—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—Nov. 14.

Antwerp, Belgium—(Mutual Tours Around the World No. 3)—Gaumont-Mutual—Nov. 21.

Apache Trail, Scenes along the—Essanay-General Film—No. 29.

Athens, In modern—Holmes-Paramount—Nov. 13.

Archangel, Russia—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—No. 14.

Baker, Washington, Mount—(See America First No. 66)—Gaumont-Mutual—Dec. 13.

Baltimore and Annapolis, Md.—(See America First No. 56)—Gaumont-Mutual—Oct. 4.

Cairo to Luxor, From—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19 (presenting scenes on and along the river Nile).

Cairo, The Real Streets of—Holmes-Paramount—Nov. 27.

Cairo, Egypt—(Mutual Tours Around the World No. 3)—Gaumont-Mutual—Nov. 21.

Capri, The Island of—Holmes-Paramount—Oct. 23.

Carcasonne, France—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19.

Ceylon, Beautiful Temples of—(As Seen by Dr. Dorsey)—Powers-Universal—Oct. 12.

Ceylon, Majestic—Pathe—Dec. 17.

Ceylon, Modernizing—Powers-Universal—Nov. 16.

Ceylon, Superstitious—Powers-Universal—Dec. 10.

Chantilly, The Castle of—(Mutual Tours Around the World No. 7)—(giving interior as well as exterior views).

Chelan, The Sheep of—Educational Films Corporation of America.

Columbia River, Along the—(See America First No. 63)—Gaumont-Mutual—Nov. 8.

Crater Lake, Oregon—Essanay-General Film—Nov. 1.

Egypt, British—Holmes-Paramount—Nov. 20.

Evangeline, The Land of—Holmes-Paramount—Dec. 25.

Gettysburg—(See America First No. 60)—Gaumont-Mutual—Nov. 1.

Greece, In Classic—Holmes-Paramount—Nov. 6.
Halifax, Going to—Holmes-Paramount—Dec. 18.
Hiyu Skookum Pow-Wow La Push—Educational Films Corporation of America (scenes at July 4th celebration at the Indian village of La Push, forty miles south of Tatoosh Island, on the Pacific coast).
Hood, Ore., Mount—(See America First No. 64)—Gaumont-Mutual—Nov. 29.
Hot Springs, Va.—(See America First No. 59)—Gaumont-Mutual—Oct. 25.
India, Ancient—Powers-Universal—Dec. 23.
India as Seen by Dr. Dorsey, In the Heart of—Powers-Universal—Dec. 24.
Ireland, In Old—Holmes-Paramount—Oct. 16.
Italy, Southern—Holmes-Paramount—Oct. 16.
James River Country, Virginia, The—(See America First No. 58)—Gaumont-Mutual—Nov. 1.
Japan, Blossom Time in—Pathe—Oct. 22.
Japan, In and Around Ancient—Powers-Universal—Nov. 26.
Jersey, the Largest of the Channel Islands—(Mutual Tours Around the World No. 5—Gaumont-Mutual—Dec. 12.
Jerusalem, Pen and Inklings in and Around—Powers-Universal—Oct. 5.
Kamenez-Podolsk, Galicia—(Mutual Tours Around the World No. 1)—Gaumont-Mutual—Nov. 7.
Kyuschu in Southermost Japan, The Island of—Pathe—Dec. 3.
La Rochelle, France—(Mutual Tours Around the World No. 1)—Gaumont-Mutual—Nov. 7.
Long Beach, Cal.—Essanay—Dec. 13.
Luzerne, Lake (Switzerland)—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19.
Mediterranean, By the Blue—(Mutual Tours Around the World)—Gaumont-Mutual—Dec. 26 (giving views on the Gulf of Tropez and in and about the town of St. Tropez).
Morocco, Life in—(Mutual Tours Around the World No. 7)—Gaumont-Mutual—Dec. 26.
New Orleans, Historic—Pathe—Nov. 5.
New River, West Virginia—(See America First No. 65)—Gaumont-Mutual—Dec. 6.
Nile, the Assouan District of the River—(Mutual Tours Around the World No. 1—(Gaumont-Mutual No. 1)—Nov. 7. (In addition to views of the Assouan Dam there are shown Egyptian types at work at various occupations).
Nile, the Lower—Holmes-Paramount—Dec. 4.
Nile, the Upper—Holmes-Paramount—Dec. 11.
Palestine, A Pen Trip to—Rex-Universal—Nov. 9.
Rameswaren, The Great Temple of—Pathe—Dec. 3.
Richmond, Va.—(See America First No. 57)—Gaumont-Mutual—Nov. 11.
Rouen, France—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—Nov. 14.
Salt Lake City, Utah—Essanay-General Film—Oct. 11.
Santa Barbara, Cal.—Essanay-General Film—Oct. 18.
Sault Ste. Marie, Government Locks at—(See America First No. 63)—Gaumont-Mutual—Nov. 22.
Scotch-Irish Reel—Paramount-Holmes—Oct. 2.
Senegal, Life in—(Mutual Tours Around the World No. 5)—Mutual-Gaumont—Dec. 12.
Southern Mountaineers, With the—(Reel Life No. 22)—Mutual-Gaumont—Oct. 1 (showing how the people of the southern mountains cut up logs, build houses, make chairs, shingles, fences, dug-out canoes, etc.)
Spain, Here and There in—Pathe—(showing habits and occupations of natives)—Nov. 19.
Tahoe, Lake (California)—Essanay-General Film—Nov. 15.
Venice, in a Gondola, Through—(Mutual Tours Around the World No. 5—Gaumont-Mutual—Dec. 12.
Vesubie River, Gorges of the—(Mutual World Tours No. 3)—Mutual-Gaumont—Nov. 21.
Vesuvius in Eruption—Holmes-Paramount—Oct. 30.
Virginia Rivers and Mountains of West—(See America First No. 68)—Gaumont-Mutual—Dec. 27.
Virginia, Picturesque—(See America First No. 67)—Gaumont-Mutual—Dec. 21.

SCIENCE.

Anti-Toxin Serum, Making—(Universal Screen Magazine No. 2)—Dec. 8.
Athletic Movements Analyzed—Pathe—Oct. 22.
Autoped, Evolution of the—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5.
Electricity, Cooking by—(Universal Screen Magazine No. 2)—Dec. 8.
Friends of Dumb Animals—(Universal Screen Magazine No. 1)—Nov. 24 (illustrating methods used in government campaign against the little insect known as a "tick," and which is instrumental in causing the death of many cattle annually).
How Life Begins—Mrs. Catherine F. Carter—(complete and delicately handled treatise on the subject—made by George E. Stone).
Life Saving Device, New—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5 (showing device constructed on the principle of the thermos bottle).
Mosquitoes, Exterminating—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5.
Venom, The Value of—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31. (Scenes taken at the Sao Paulo Institute in Brazil).

SOCIOLOGY.

Charity—Frank Powell Productions, Inc.—(7 parts) (drama drawing attention to the cruel treatment received by children in some orphan asylums).
Children Pay, The—Triangle-Fine Arts—Nov. 26 (5 parts) (story of two children whose father and mother separated).
Dollar and the Law, The—Greater Vitagraph—Nov, 20 (5 parts) (thrift picture).
Enemy, The—Greater Vitagraph—Dec. 11 (5 parts) (temperance story).
Girl Who Doesn't Know, The—B. S. Moss—Dec. (5 parts) (story of the unfortunate girl who falls by ignorance, the fault of her parents).
Great Truth, The—Plimpton Epic Pictures—(made for National Association for the Study and Prevention of Tuberculosis; drama supporting the theory that tuberculosis is not inherited).
Idle Wives—Universal Special Feature—October (7 parts).
People vs. John Doe, The—Universal Special Feature—Dec. 1 (6 parts) (anti-capital punishment picture).
Prince in a Pawnshop, A—Greater Vitagraph—Oct. 16 (5 parts) (story of a benevolent Jew).
Truant Boys, Training—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29 (scenes taken at large parental school, Flushing, L. I.)
War Brides—Selznick—November (8 parts) (problem play).
Wheel of the Law, The—Metro-Rolfe—Sept. 18 (5 parts) (drama on injustice of conviction on circumstantial evidence).

SPORTS AND HUNTING.

Barbecues, Eastern and Western—(Reel Life No. 25)—Mutual-Gaumont—Oct. 22.
Baseball, World Series—Selig—October.
Canoe, How to Handle a—(Reel Life No. 33)—Mutual-Gaumont—Oct. 8.

TOPICAL.

Beauty Hints—(Universal Screen Magazine No. 1)—Nov. 24 (demonstration of proper use of cold cream and powder).
Charity Hospital, Floating—(Universal Screen Magazine No. 3)—Dec. 22.
Diary of a Murderer, The—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3 (animated drawing on dangers of the common house fly).
Ferrying Trains Across the Sacramento River—(Reel Life No. 25)—Gaumont-Mutual—Oct. 22.
Florence Rose Fashions—Nos. 5 to 12—Pathe.
Friends of Dumb Animals—(Universal Screen Magazine No. 1)—Nov. 24. (Illustrating methods pursued in government campaign against the little insect known as a "tick," and which is instrumental in causing the death of many cattle annually).
Hair, Care of the—(Universal Screen Magazine No. 3—Dec. 22.
Milk Supply, A City's—Pathe—Nov. 19.
New York Rapid Transit—Vitagraph—Nov. 6—(subway construction with drama).
Police Dog, A Night with a—(Reel Life No. 22)—Mutual-Gaumont—Oct. 1.
Uncle Sam's Weather Kites—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15.
United States Customs Inspection—Pathe—Oct. 8 (showing inspection of tea, gin, furniture, art specimens, etc.)
Wilson and His Cabinet—Motion Picture Forum—Oct. 2.

ZOOLOGY.

Alligator Hunt, An—(Ditmar)—L-Ko-Universal—Oct. 25.
Beetle, The Grape—(Universal Screen Magazine No. 1)—Nov. 24.
Bobby-Bear, Investigator—Rollin-Pathe—Dec. 17 (taken in Spain—showing habits of a young bear).
Busy Life of an Orb Weaver—(spider study)—Bray-Paramount—October,
Fowls and Game Birds—Pathe—Nov. 5 (colored studies of domestic and wild birds).
Fur Bearing Animals, Young—Pathe—Dec. 24.
Kittens—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15 (mother cat and kittens—a short study).
Monkey Tricks—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26.
Racoons—Victor-Universal—Dec. 7.

FILMS FOR THE FAMILY GROUP.

American Aristocracy—Triangle-Fine Arts (five-part comedy).
Avarice—Universal (morality story).
Baby Doll's Christmas—Universal (domestic comedy).
Battle of Let's Go—L-Ko-Universal (domestic comedy).
Bawbs o' Blue Ridge—Triangle-Kay-Bee (five-part comedy).
Bears and Bullets—Vitagraph-General Film (comedy).
Betty to the Rescue—Lasky-Paramount (five-part drama).
Big Tremaine—Metro-Yorke (five-part drama).
Blackmail—Metro-Drew (comedy).
Blue Envelope Mystery, The—Greater Vitagraph (five-part melodrama).
Bogus Book Agents—Kalem-General Film (comedy).
Bombs—Triangle-Keystone (two-part comedy).
Brand of Cowardice, The—Metro (five-part border story).
Bugler of Algiers, The—Bluebird (five-part drama).
Bungling Bill's Bow-Wow—Vogue-Mutual (farce comedy).
Captain Jinks the Cobbler—Greater Vitagraph (comedy).
Captain Jinks' Widow—Greater Vitagraph (comedy).
Cave Man's Bluff—Metro-Drew (comedy).
Challenge, The—Pathe-Astra (five-part drama).
Chaperon, The—Essanay-K-E-S-E (five-part comedy drama).
Chicken Casey—Triangle-Kay-Bee (five-part comedy).
Children of the Feud—Triangle-Fine Arts (five-part drama).
Citizens All—American-Mutual (two-part comedy).
Corner in Colleens, A—Triangle-Ince (five-part romantic drama).
Cossack Whip, The—Edison-K-E-S-E (five-part Russian Revolutionist drama).
Crab, The—Triangle-Kay-Bee (five-part drama).
Crosby's Rest Cure—Metro-Drew (comedy).
Culdoons—Universal (comedy).
Devil's Double, The—Triangle-Fine Arts (five-part drama).
Dollar and the Law, The—Greater Vitagraph (five-part thrift drama).
Double Topped Trunk, The—Universal (comedy).
Dream or Two Ago, A—Mutual (five-part drama).
Duplicity—Metro-Drew (comedy).
Emerald Pin, The—Universal (two-part Southern story).
Enemy, The—Greater Vitagraph (seven-part temperance drama).
Enemy to the King, An—Greater Vitagraph (five-part military drama).
Extravagance—Metro (five-part Petrova society drama).
Faith—Mutual (six-part Mary Miles Minter drama).
Female of the Species, The—Triangle-Kay-Bee (five-part drama).
For Love of a Yellow Dog—Universal (dog story).
Free Speech—Metro-Drew (comedy).
Gates of Eden, The—Metro (five-part Dana drama).
Gilded Youth, A—Mutual (five-part comedy drama).
Girl, The—Vitagraph-General Film (comedy).
Girl Philippa, The—Greater Vitagraph (five-part melodrama).
Girl Who Doesn't Know, The—B. S. Moss (five-part morality drama).
Gloriana—Bluebird (five-part child story).
God's Crucible—Bluebird (five-part drama).
God of Little Children—Apollo (five-part drama).
Great Expectations—Famous Players-Paramount (five-part adaptation of Dickens' story).
Grouchy—American-Mutual (comedy).
Harmless Hobby, The—Universal (comedy).
Haystacks and Steeples—Triangle-Keystone (comedy).
Heart of a Fool, The—Vitagraph-General Film (three-part comedy).
Heart of a Hero, The—Peerless-World Film (six-part story of Nathan Hale).
Her Father's Son—Morosco-Paramount (five-part story of Civil War period).
Heiress at "Coffee Dan's"—Triangle-Fine Arts (five-part comedy).
Heir to Hoorah, The—Lasky-Paramount (five-part drama).
Henry's Thanksgiving—Metro (comedy).
Her New York—Pathe Gold Rooster Play (five-part comedy drama).
Her Obsession—Metro-Drew (comedy).
Her Perfect Husband—Metro-Drew (comedy).
His Busted Trust—Triangle-Kay-Bee (two-part comedy).
His Little Spirit Girl—Metro-Drew (comedy).
Honorable Algy, The—Triangle-Ince (comedy-drama).
Iced Ballet, The—Triangle-Kay-Bee (five-part comedy).

Isle of Life, The—Red Feather-Universal (five-part Italian drama).
Janitor's Jinx—L-Ko-Universal (comedy).
Jim Grimsby's Boy—Triangle-Ince (five-part drama).
Joan the Woman—Cardinal Film Corp. (eleven-part historical drama).
Journey to Nowhere, A—Vitagraph-General Film (comedy).
Just Mary Anne—Universal (two-part drama).
Kick In—Pathe Gold Rooster Play (five-part crook drama).
Kiss, The—Famous Players-Paramount (five-part society drama).
Lady Drummer, The—Triangle-Fine Arts (two part comedy).
Land Just Over Yonder, The—Photodrama-Unity Sales Co. (six-part dr.).
Lass of the Lumberlands, A—Signal-Mutual (serial in fifteen chapters—melodrama).
Last Man, The—Greater Vitagraph (five-part military drama).
Law of the North, The—Edison-K-E-S-E (five-part drama).
Less Than the Dust—Artcraft (five-part Pickford drama).
Little Brown Mole, The—Essanay-General Film (two-part story).
Little Girl Over Yonder, The—Universal (two-part war drama).
Little Shoes—Essanay-K-E-S-E (five-part drama).
Little Yank, The—Triangle-Fine Arts (five-part comedy drama).
Luke's Fireworks Fizzle—Rollin-Pathe (farce comedy).
Luke's Model Movie—Rollin-Pathe (farce comedy).
Luke, Patient Provider—Rolin-Pathe (farce comedy).
Luke's Trolley Troubles—Rolin-Pathe (farce comedy).
Madness of Helen, The—Paragon-World Film (five-part mystery play)
Maid of the House, The—Universal (two-part domestic drama).
Mainspring, The—Universal (five-part Wall Street story).
Man Who Forgot, The—Paragon-World Film (five-part temperance dr.)
Man Who Went Sane, The—Greater Vitagraph-Vitagraph-General Film (three-part drama).
Martyrdom of Philip Strong, The—Paramount (five-part drama).
Matrimoniac, The—Triangle-Fine Arts (five-part Fairbanks comedy).
Message to Garcia, A—Edison-K-E-S-E (five-part melodrama).
Mischief Maker, The—Fox (five-part comedy).
Miss George Washington—Famous Players-Paramount (five-part com.).
Mistakes Will Happen—Selig-General Film (comedy).
Modern Cinderella, A—Fox (five-part comedy suggested by the fairy tale).
Mother—Universal (domestic story).
Mysterious Mrs. "M," The—Bluebird (five-part mystery drama).
New York Hat, The—Biograph-General Film (comedy).
Nina, the Flower Girl—Triangle-Fine Arts (five-part drama).
No Good Account, The—Universal (two-part western drama).
No Gun Man, The—Universal (two-part humorous western story).
Old Gray Mare, The—Universal (two-part drama).
Oliver Twist—Lasky-Paramount (five-part adaptation of Dickens' story)
Outlaw and the Lady, The—Universal (two-part western story).
Pearl of the Army—Pathe (serial).
Pest, The—Metro (comedy).
Phantom Buccaneer, The—Essanay-K-E-S-E (five-part melodrama).
Pidgin Island—Yorke-Metro (five-part romance).
Place Beyond the Winds, The—Red Feather-Universal (five-part drama).
Plow Girl, The—Lasky-Paramount (five-part African romance).
Political Tramp, The—Universal (comedy).
Polly Put the Kettle On—Red Feather-Universal (five-part drama).
Pride of the Clan, The—Artcraft (five-part Pickford drama).
Prince of Graustark, A—Essanay-K-E-S-E (five-part romance).
Princess of Patches, The—Selig-K-E-S-E (five-part drama).
Prudence the Pirate—Pathe Gold Rooster Play (five-part comedy).
Pueblo Legend, The—Biograph-General Film (two-part drama).
Quest of the Golden Goat, The—Kalem-General Film (comedy).
Rainbow, The—William Sherril Feature Corporation (five-part drama).
Rented Man, The—Universal (two-part children's story).
Return of Draw Egan—Triangle-Kay-Bee (five-part western drama).
Right Direction, The—Pallas-Paramount (five-part waif story).
Right to Be Happy, The—Bluebird (five-part adaptation of the Dickens story, "A Christmas Carol").
Right Hand Patch, The—Selig-General Film (comedy).
Rink, The—Mutual-Chaplin (two-part comedy).
Rival Romeos—Kalem-General Film (comedy).
Robinson Crusoe—Savage-Warner (five-part story of adventure).
Rose of the South, A—Greater Vitagraph (five-part Southern drama).
Sailing at Four—Universal (comedy).
Scapegrace, The—Universal (reconstruction story).
Scoundrel's Tell, A—Triangle-Keystone (comedy).
Seventeen—Famous Players-Paramount (five-part comedy).
Shadows and Sunshine—Pathe (five-part child drama).
Sister of Six—Triangle-Fine Arts (five-part drama).
Small Town Stuff—Selig-General Film (comedy).
Snow White—Famous Players-Paramount (five-part fairy tale).
Snow White—Educational Films Corporation of America (four parts).
Son of Erin, A—Pallas-Paramount (five-part drama).
Son of a Rebel Chief—Universal (two-part war drama).
Speed and Spunk—Greater Vitagraph (comedy).
Stolen Triumph, The—Metro (five-part drama).
Sunbeam, The—Metro (five-part drama).
Three of the Many—Triangle-Kay-Bee (five-part war drama).
Truthful Tulliver—Triangle-Kay-Bee (five-part drama).
Twenty Thousand Leagues Under the Sea—Universal (eight-part adaptation of Jules Verne's novel).
Twin Kiddies—Pathe (five-part child story).
Tug-Boat Romeo, A—Triangle-Keystone (two-part comedy).
Undertow, The—American-Mutual (five-part labor and strike story).
Unprotected—Lasky-Paramount (five-part prison labor story).
Vegetarian, The—Universal (comedy).
Victoria Cross, The—Lasky-Paramount (five-part drama of the Indian Mutiny).
War Brides—Selznick (eight-part Nazimova drama).
Wharf Rat, The—Triangle-Fine Arts (five-part Marsh drama).
White Turkey, The—Nestor-Universal (comedy).
Witchcraft—Lasky-Paramount (five-part historical drama laid in New England).
Wrong Mary Wright, The—Victor-Universal (comedy).

ADDRESSES OF MANUFACTURERS AND DISTRIBUTING COMPANIES INCLUDED IN THE FOREGOING CATALOGUE.

Artcraft Pictures Corporation, 729 Seventh avenue.
Bluebird Photoplays, Inc., 1600 Broadway.
Cardinal Film Corporation, 485 Fifth avenue.
Carter, Mrs. Catherine F., 220 West Forty-second street.
Educational Films Corporation of Americo, 729 Seventh avenue.
Exclusive Feature Corporation, 24 East Twenty-first street.
Fox Film Corporation, 126 West Forty-sixth street.
Frohman Amusement Company, 18 East Forty-first street.
General Film Company, 440 Fourth avenue.
Greater Vitagraph, 1600 Broadway.
Herald Film Corporation, 126 West Forty-sixth street.
K-E-S-E, 80 Fifth avenue.
Metro Pictures Corporation, 1476 Broadway.
Momus Producing Company, 3495 Broadway.
Monarch Photoplay Company, Inc., Times Building.
Moss, B. S., 729 Seventh avenue.
Mutual Film Corporation, 222 South State street, Chicago.
Paramount Pictures Corporation, 485 Fifth avenue.
Pathe Exchange, Inc., 25 West Forty-fifth street.
Plimpton Epic Pictures, Inc., 171 Madison avenue.
Selznick Enterprises, Inc., 729 Seventh avenue.
Triangle Film Corporation, 1459 Broadway.
Unity Sales Corporation, 729 Seventh avenue.
Universal Film Manufacturing Company, 1600 Broadway.
Warner, A. & H. M., 729 Seventh avenue.
World Film Corporation, 126 West Forty-sixth street.

Interesting Educationals

Five Travel Subjects, Three Military, One Sport, One Topical, Two Industrial, Three Scientific and One Culinary Subject.

Reviewed by Margaret I. MacDonald.

"The Southern Highlands" (Pathe).

COVERING a half reel of film, "The Southern Highlands" is coupled with an animated cartoon. It allows us to glimpse at the people of the mountains of Tennessee and North Carolina and their primitive dwellings. An old woman carding, spinning and weaving is an interesting sight as an example of some of the primitive methods still in use in those districts. Attractive views of mountain streams followed by a tempting sample of the edible fish which they produce, and also views of a possum hunt with closeups of young possums form a part of this picture.

"Coast Resorts of Normandy" (Mutual-Gaumont).

"Mutual Tours Around the World No. 13" contains interesting scenes at the main coast resorts of Normandy. Among these is Honfleur and Etretat, showing the fishing fleet of the latter and the fisherfolk at work, men and women pulling side by side at the fishing nets. Scenes at Trouville, the most frequented of the coast resorts, and a rendezvous for yachtsmen, show the bathing beach and movable bathing houses and other scenes of interest.

"Winter in the Vosges Mountains" (Mutual-Gaumont).

One of the first views shown in connection with this subject is the French town of Gerardmer high in the mountains. Following this are scenes on the mountain streams, winter sports, including sledding, skiing and other attractive winter sights.

"San Diego, Cal." (Mutual-Gaumont).

Views of one of the most fascinating spots on the Pacific coast, San Diego, California, are shown in "See America First," No. 73. Among the most interesting of these are a bird's eye view of Fifth street, San Diego's main thoroughfare, Coronado Beach, the old Spanish lighthouse at Point Loma, the Sunset Cliffs, the Bennington Monument, the Hotel Del Coronado, the Temple of Peace, a Theosophist institution; the Raja Yaga College, Ramona's Marriage Place, the home of Schumann-Heink, Balboa Park, Pigeon's Tower, and portions of the Exposition grounds in which the building have been retained.

"Teheran, Persia" (Mutual-Gaumont).

Scenes in and about Teheran, the capital of Persia, will be found in "Mutual Tours Around the World, No. 13." Teheran, we are told by sub-title, is seventy miles south of the south shore of the Caspian sea; and in the film we are shown first one of the picturesque entrances of the city, then some of its narrow streets and the interesting types of humanity that inhabit them. In the Elburz mountains that lie between Teheran and the Caspian sea we are treated to quaint sights along the roads. An interesting scene is of a mountain village, where we see the travelers being made to show their passports. Other scenes of interest in Teheran is the Gate of Diamonds, an old mosque, a study of Persian types and the main market place. A group of dervishes or wandering beggars also claims attention.

"Scouts of the Sea and Air" (Gaumont-Mutual).

No. 5 of "Uncle Sam's Defenders" opens with a group of hangars on the Gulf of Mexico, followed by closeups of testing a hydroplane, which finally sails out over the water in preparation for its upward flight. A flight with the cameraman over Pensacola and a close view of the descent and return to its hangar of the hydroplane are among the thrilling scenes of the picture. Leaving the hydroplane question, our attention is next attracted to the destroyers, a fleet of which are seen headed for Vera Cruz, in company with the "mother" ship. The K-37, carrying four torpedoes, is used as an illustration of our submarines. We are shown the water ballast tanks being filled, the sealing of the ventilator

Victory for Chicago Local 110, I. A. T. S. E.

By James S. McQuade

The Chicago Federation of Labor Has Refused to Recognize Local 157, I. B. of E. W.

FOR several years past more or less friction has existed in Chicago between the members of the International Alliance of Theatrical Stage Employes and the Moving Picture Machine Operators, with whom they are affiliated, and the members of the International Brotherhood of Electrical Workers, who also desire to retain within their organization a body of moving picture operators. This friction reached its most dangerous point near the close of 1916, finding expression in deeds of violence against the lives of men and property.

The explosion of bombs was almost of nightly occurrence, while serious conflicts between the members of the rival organizations were frequent. So threatening against the peace and the good name of the city did these disturbances become, State's Attorney Maclay Hoyne began an inquiry into the struggle some time ago, with the object of grand jury action in case he secured sufficient evidence.

Desiring to ascertain, if possible, which of the rival organizations, or if each, was responsible for these outrages, The Moving Picture World, through its Chicago representative, investigated the history of the rival organizations from the time that friction between them was first manifested. This history is confined to the official reports of the proceedings of several annual conventions held by the American Federation of Labor, with which each of the organizations under discussion is affiliated.

On page 133 of the official report of the thirty-fourth annual convention of the American Federation of Labor, held at Philadelphia, in November, 1914, the following paragraphs appear under the heading "Electrical Workers—Theatrical Stage Employes":

> With the introduction of moving pictures and their operation, a disputed claim of jurisdiction arose between the International Alliance of Theatrical Stage Employes and the International Brotherhood of Electrical Workers. Conferences were held at the headquarters of the American Federation of Labor, and on September 25, 1907, an agreement was reached, signed by the officers of the two organizations and recommended and approved by President Gompers. Since then the moving picture operations have been widely extended, and with them counter-claims by the two organizations have been made of violation of the terms of the agreement of September 25, 1907.
>
> Additional conferences were held with a view of reaching some agreement, the last one in New York City on May 8, 1914, at which a new agreement was reached affirming the agreement of 1907, signed by the officers of the two organizations, in interest, and by Organizer Frayne, acting as substitute for President Gompers. However, the agreements were either not ratified or they are alleged not to have been observed. This is particularly so in the city of Chicago, where the officers of the Stage Employes charged that their members' places were not only taken, but other action employed involving a trespass of the agreements reached and the jurisdiction generally conceded. We have endeavored to bring about an understanding and an agreement for the future, but thus far nothing of a tangible character has been accomplished.
>
> This matter should receive the attention of this convention in the effort to accomplish a working agreement so that the present unseemly course to the injury of both may be elimited. The agreements of 1907 and 1914 can be consulted by the committee to which this subject should be referred.

In the official report of the same convention (1914), on pages 400 and 401 there appear the following paragraphs under the same heading as before mentioned:

> Your committee (the Grievance Committee of the A. F. of L.) finds that jurisdiction over moving picture operators was granted to the International Aliance of Theatrical Stage Employes, and such jurisdiction is here reaffirmed.
>
> We find that the claim of jurisdiction over moving picture operators by the International Brotherhood of Electrical Workers is not well founded, and the same is denied.
>
> We further recommend that the International Brotherhood of Electrical Workers refrain from organizing moving picture operators, and where it has organized moving picture operators they shall be turned over to the International Alliance of Theatrical Stage Employes.
>
> A motion was made and seconded to adopt the report of the committee.
>
> Delegate McNulty, Electrical Workers: Upon what grounds does the committee bring in the report?
>
> Chairman O'Connell: The report is based upon decisions of the American Federation of Labor. They were conceded jurisdiction over moving picture operators.
>
> Delegate McNulty: Where were these decisions rendered, and when? Where, in any convention or Executive Council meeting, was any such dcision ever made?
>
> President Gompers: I know of none. But the answer would be inconsistent, however, did I not say that an agreement was reached, to which I was requested to be a party, and was, and that agreement was reaffirmed later. It was reported to the convention of the American Federation of Labor and approved by the convention.
>
> Delegate McNulty: That is entirely correct; that is what I wanted to bring out. Now, Mr. Chairman, I am going to offer a substitute for the committee's report, because I realize that the committee had so much work to perform it was not in a position to get down to the cold facts in this case. There was no decision ever rendered by the American Federation of Labor or by its Executive Council in the premises.
>
> I move, as a substitute, that this question be referred back to the Executive Council, they to thoroughly investigate the contention of both parties thereto, to ascertain which contending party is to blame for the abrogation of the past agreement between the two organizations; the Executive Council to render a decision as soon as possible, and not later than the next convention, which shall be binding upon both organizations. (Seconded.)
>
> Secretary Golden (acting secretary of the A. F. of L., in place of Secretary Morrison, who could not attent): The report is based on the agreement contained in the Executive Council's report of September 25, 1907, signed by both parties and approved by President Gompers. The word "decision" is not used here in either report.
>
> Delegate McNulty: If that substitute is agreeable to the International Association of Theatrical Stage Employes, I will not go into it; if it is not, I will discuss it.
>
> Delegate Shay, Theatrical Stage Employes: The Theatrical Stage Employes are in favor of the report of the committee. They are not in favor of the substitute offered by Brother McNulty.
>
> The question was discussed by Delegate McNulty, who stated that in 1906 the representatives of both organizations in the Minneapolis convention drew up an agreement, and at the next convention of the Theatrical Stage Employes they repudiated the agreement; that through the good offices of the American Federation of Labor and President Gompers a meeting was held on September 15, 1907, but the representatives of the Electrical Workers refused to go into a conference unless the Federation became a party in the agreement, as the Theatrical Stage Employes had abrogated the former agreement. He stated that every point was agreed upon except two, one of which was decided by President Gompers in favor of the Electrical Workers, and the other in favor of the Theatrical Stage Employes; but in the following convention of the American Federation of Labor the Theatrical Stage Employes repudiated that agreement.
>
> Delegate McNulty referred to subsequent meetings held with the representatives of the Theatrical Stage Employes and the representatives of the American Federation of Labor.
>
> Delegate Shay stated that he objected to the substitute offered by Delegate McNulty because it would bring about a state of affairs in the organization that would be deplorable; that it was a subterfuge to give the electrical Workers a year and help them destroy the organization he represented. He stated if it were adopted the organization he represented would be injured by it. Delegate Shay discussed at some length the work of the picture operators and other theatrical stage employes, over whom, he claimed, no other organization had jurisdiction. He referred especially to the improvement in wages, conditions and hours of the picture machine operators after they became affiliated with the Theatrical Stage Employes. He stated that the intention of the Electrical Workers was simply a raid on an organization that was getting better conditions for its men than those who were trying to procure them had ever been able to secure.
>
> The substitute motion offered by Delegate McNulty was lost by a vote of 38 in the affirmative to 150 in the negative.
>
> The motion to adopt the report of the committee was carried.

In the official report of the thirty-fifth annual convention of the A. F. of L., held at San Francisco, in November, 1915, the following appears, under the same heading as before:

> Your committee (Grievance Committee of the A. F. of L.) finds that some misunderstanding has arisen during the year in connection with the decision rendered by the Philadelphia convention upon the controversy between these two organizations, and in order that there may be no further misunderstanding as to the intent of the decision that was rendered at the Philadelphia convention, your committee decides that the Theatrical Stage Employes' International Alliance has full jurisdiction over moving picture machine operators, and the International Brotherhood of Electrical Workers has jurisdiction over all electrical workers employed in the installation of new work and the repairing of old work on the outside and inside of theaters. The International Brotherhood of Electrical Workers shall, within six months after the adjournment of this convention, turn over to the Theatrical Stage Employes' International Alliance any local unions of moving picture machine operators or member of their organization holding position as moving picture operators; and, if the Theatrical Stage Employes' International Alliance has within its membership any members engaged as electrical workers, they shall turn over such members to the International Brotherhood of Electrical Workers within ninety days from the adjournment of this convention. This decision, however, is not to be construed to interfere in any way with the right of the members of the Theatrical Stage Employes' International Alliance to handle all electrical apparatus or appliances necessary to a theatrical production.
>
> A motion was made and seconded to adopt the report of the committee.
>
> Delegate McNulty, Electrical Workers, announced that it would be impossible for the International Brotherhood of Electrical Workers to comply with the decision within the time specified by the committee; that there was no power within that organization that could concede jurisdiction over any work to any other organization except a referendum vote of the membership, and to get that would require more than ninety days.
>
> Chairman O'Connell stated that the committee had no objection to extending the time, but had specified ninety days, as that was the time usually given for organizations to take such action.
>
> Delegate Shay, Theatrical Stage Employes, states that he would be willing to have the time extended if President McNulty of the Electrical Workers would give the assurance that there would be no further effort to do anything in violation of the report of the committee.
>
> Delegate McNulty stated that he wished the time extended to six months, but without any qualifications such as suggested by Delegate Shay.
>
> After a discussion by Delegate Miller (O.), Delegate Shay and Delegate Sweek the report of the committee was adopted as amended.

The report of the proceedings of the last convention held by the A. F. of L. at Baltimore, in November, 1915, has not been printed at the time of writing; but from a reliable source the following information has been received regarding the further action of the A. F. of L. on the question at issue between the two rival organizations.

The grievance committee of the A. F. of L. had been notified by the International Alliance of Theatrical Stage Employes that the International Brotherhood of Electrical Workers had not complied with the finding of the committee at the last convention to turn over the moving picture operators in their organization to the I. A. T. S. E.

To this the committee replied that they had already rendered their decision, that it had been ratified and confirmed at the convention held in San Francisco in 1915, and that the decision had completed the action of the A. F. of L. in the matter, since a ratification made by the Federation always stands and is never revoked. The committee, therefore, advised that the rival organizations should do their utmost to settle the matter themselves, locally.

It is pertinent at this point to state that Chicago is now the only city in the territory including the United States and Canada in which the International Brotherhood of Electrical Workers is affiliated with moving picture operators. Chicago Local 157, of that organization, is the only one which has not complied with the decision of the A. F. of L., and it is responsible for the friction with the International which has resulted in bomb throwing and other outrages.

On January 17, this year, a letter of grievance was sent to the Building Trades Council of Chicago by the Chicago Federation of Labor drawing attention to the fact that certain sympathetic strikes had been called in the city since the convention of the A. F. of L. at Baltimore, in November, 1916, which had placed the I. A. T. S. E. and the moving picture machine operators affiliated with that organization in a serious position. The letter drew attention to the fact that Local 157, International Brotherhood of Electrical Workers, was calling strikes in moving picture theaters, unless its moving picture operators were employed in the theaters where the strikes were called.

The Chicago Federation of Labor declared that it refused to recognize the moving picture operators of Local 157, I. B. of E. W., in conformity with the ruling of the American Federation of Labor at various conventions.

On January 19, the following letter, signed by Simon O'Donnell, president, and J. J. Conroy, secretary of the Chicago Building Trades Council was sent to F. M. Nockels, secretary of the Chicago Federation of Labor: "Dear Sir and Brother: Regarding the attitude of the Chicago Building Trades Council in the moving picture operators' controversy, will state that the council took unanimous action instructing its affiliated trades to refrain in any way from interfering with, or embarrassing, Moving Picture Operators' Union No. 110 of this city."

Since this action was taken the great majority of the owners and managers of moving picture theaters in Chicago have recognized Local 110 as the rightful organization.

The members of Local 110, I. A. T. S. E. and M. P. M. O. desire to express their appreciation of the loyal support given them in the controversy by the Ascher Brothers, Jones, Linick & Schaefer, Alfred Hamburger, Lubliner & Trinz and other prominent exhibitors. They also take this opportunity to thank the Exhibitors' League of Chicago for its mutual co-operation, which has aided materially in bringing about better conditions.

JOE MILES GIVES OFFICE WARMING.

Joseph Miles has opened offices in the Candler Building, 220 West Forty-second street, where he will carry on a general film brokerage and commercial projection business, paying particular attention to the foreign markets.

But there is much more than the above to be said about the opening of Joe's offices, for on the afternoon and evening of Saturday, January 27, scores and scores of Joe's friends both in and out of the industry were his guests at a reception that formally heralded the beginning of business. The beautifully appointed suite of offices and the extremely modern projection room were alive Saturday with a happy throng of well wishers. The projection room was transformed for the occasion into a ballroom, and, judging by the animation of those who danced to the raggy strains furnished by the dusky orchestra, the projection room will never see a more happy picture, moving or still, than it did Saturday.

The projection room is one of the best appointed in the city. It is equipped with two machines and Minusa gold fibre screen. It is well ventilated and comfortable and was formerly occupied by the Vanascope Company. The offices are up-to-date in personnel and furnishings, and indications augur well for Joe's venture.

British Notes

T. P. O'CONNOR, the new president of the British Board of Film Censors, is an Irishman and it is unlikely that a more popular successor to the late G. N. Redford could have been found. Both before and since entering Parliament he has had a great name as an author and journalist and none the less as the founder of "T. P.'s Weekly." His association with the moving picture industry in Great Britain goes back to the formation of the Cinematograph Exhibitors' Association, he beng its first president, and to the first British moving picture trade exposition at Olympia. The one particular direction in which the film promises to make headway under Mr. O'Connor is in its application to education, for "T. P." is likewise at the head of some of the foremost educational movements in the country.

* * *

The Cines Company of Rome version of "Ivan the Terrible" has been withdrawn from the market in deference to the wishes of the Russian Embassy in London, which considers the production inappropriate at the moment. The subject was passed by the British Board of Film Censors as suitable for public exhibition in March of last year, and in fact has already been exhibited at some theaters.

* * *

The moving picture commission sitting under the auspices of the National Council of Public Morals to inquire into the allegations recently made respecting picture plays being incentives to juvenile crime opened in London on Monday, January 8. The Bishop of London, whose sweeping statements were the prime cause of the inquiry, was invited to give evidence, but declined, on the ground that he has only hearsay knowledge, which has no value.

* * *

The Windsor Film Co. announces a photo-dramatic version of the song "Ora Pro Nobis."

* * *

The new year conference of educational associations discussed at the London University during the early part of the week had for its leading topic, "The Control and Direction of Cinemas." A Liverpool speaker pointed out that of the local authorities exercising special control of cinemas, Liverpool and Middlesbrough were examples. Here programs of films have to be passed by the police before exhibited. Liverpool requires synopses of the films and also takes care that no children shall view pictures at a distance of less than fifteen feet. Carlisle makes this compulsory for all patrons. The speaker claimed the assurance of the new president of the British Board of Film Censors, T. P. O'Connor, of a higher standard of moving pictures in the future and appended the following suggestions: The careful study by educationalists of local licensing laws; periodical visits to cinema exhibitions to see that these regulations are maintained; and, when a film is objectionable, to ask the manager of the theater to withdraw it and if he refuses the licensing authority should be informed. A lengthy discussion upon moving pictures and their influences, pro and con, followed, most of the speakers being markedly in favor of the educational development of the film. A few of the observations made were: That there might be free picture theaters as well as free libraries; that education authorities might arrange free exhibitions of films of geographical and historical interest and dealing with some of the best romances; that every state school should have its cinematograph.

* * *

Not the least interesting aspect of the conference was the pronunciation of the terminology of the industry. A professor of literature at one of our universities, Prof. Gilbert Murray, pronounced the word cinema as syneema. Others favored the hard initial consonant and spoke of it as kinemaa with a drawl on the last syllable that would be popular in America. Government authorities invariably use the word cinematograph in reference to moving pictures, though most etymologists are agreed that its Greek orign makes certain that the first letter is a hard k and the fourth a long e.

* * *

The next official war film to be released in Engand late in January deals with the British land dreadnoughts, popularly known as "tanks," and their activities in the recent push near Beaucourt. The length is five reels.

J. B. SUTCLIFFE.

Oregon Has Its Exchange-Exhibitor Question

By Abraham Nelson

Portland Correspondent Outlines Some of the Handicaps Under Which Exhibitors in His Town Do Business

THE facts for this discourse are culled from the moving picture situation in Portland, Oregon, a city claiming 270,000 population, supporting about thirty-five photoplay theaters, six of which are first run houses seating from 1,000 to 2,200 people. Six more are smaller houses in the downtown district and the remainder are out in the suburbs. The regular program exchanges, Pathe, General, Mutual, Universal and International have offices in the Rose City. Other film distributing concerns attempt to market their product from Seattle, over two hundred miles away, relying on traveling representatives to do their business for them.

Portland has recently been favored with an unprecedented business impetus. Shipbuilding and manufacturing are flourishing. The banks are full of money as they have never been before. But the picture theater men are complaining of poor business and exchanges are doing the same. The reason is undoubtedly the lack of co-operation between the two.

A visit to representative theater men discloses a prevailing sentiment that exchanges are against the exhibitor and not with him; that they are after his money and not after his business. Whether or not this sentiment among the exhibitors is founded on actualities in dealing with any indvidual exchange, the conscience of the exchange can best say.

Exhibitors are required to pay for their films in advance or have their shows C. O. D.'d to them. A man has always paid his film rentals promptly; he has sent his money in advance as required. Then one week the exchange ledger 200 miles away shows that no advance payment has been made. The fact that the exchange bookkeeper might have failed to make the entry evidently doesn't matter. The next show is shipped C. O. D. This was the case of John Adams, owner of the East Side Broadway. Is honesty at a premium in the film game?

"You will be required to put up $90 as a deposit before we will supply you with service," is the substance of a communication from an out-of-town exchange to a Portland exhibitor in response to an inquiry concerning its product. It was a good brand of films, all right; perhaps that was why the exchange assumed a take-it-or-leave-it attitude. Suppose the two hundred theaters in the state were each required to deposit $90 before they could get that brand of film service. The exchange would have $18,000 of the other fellow's money to do business with. All this is just getting the exhibitor's money; it is not getting his business.

"One reason why exchanges are so exacting of their customers," said one exhibitor who didn't want his name mentioned for business reasons, "is perhaps that exchanges very often do not trust their own representatives." The reason sounds logical. Managers change with the seasons and roadmen change with the moon; "representatives direct from New York City" expound film merits, quote prices and take the night train back—to New York City.

Exhibitors state that exchanges make every effort to get their names on the contracts. If there are complaints afterward, exchanges stay away until the exhibitors cancel. Then they go back and try to sell the exhibitors again. There are exceptions, of course. Those exceptions are the men who are permanent in the territory. There are men working out of Portland who make it their personal policy to assist the exhibitor.

Feature film agencies and regular releasing concerns who handle the "big stuff" have got the idea of late that they can establish headquarters in Seattle and from there dictate what the theaters in Portland, 200 miles south, shall pay for service. Similar situations undoubtedly exist in cities similarly located. It leaves the exhibitor to worry about express charges, train delays and censorship difficulties. Of course the exhibitor can either take the service or leave it. Somebody nearly always takes it because it is the best he can do at the moment. The exchange gets his money, but not his business because the exhibitor has it all planned to cancel tomorrow or as soon as some miscast star in the service suffers a temporary eclipse.

"The idea of distributing concerns attempting to centralize their headquarters in any one city in the Pacific Northwest and then dictate terms and conditions to first run exhibitors in a city the size of Portland is all wrong if the exchanges intend to co-operate with the exhibitors," said Charles E. Couche, publicity man for two of Portland's largest theaters. "All publicity matter we get with some of the best feature programs is such as some thoughtful shipping clerk throws into the can of film. If we want additional publicity, we must send to Seattle and it takes four days to get a reply. There is very little co-operation. The condition hurts the product as well as the theater."

Those exchanges that maintain offices in Portland and the free lance feature men who are established here have a minimum of misunderstandings with their customers in the city. They are on the ground, they meet the exhibitors every day and their service is personal service. It is unfortunate that they cannot supply all the demand.

"Exhibitors feel they must be on their guard in dealing with exchanges," said W. M. Rogers, of James' Broadway. "Anybody in the business knows the right feeling between exhibitors and exchanges does not exist."

Can any industry have a healthy growth where the sentiment of producer against consumer prevails? Mercantile concerns have not flourished upon that principle. On the other hand, co-operation has built big business that is still growing. Co-operation in the moving picture industry will do away with the sentiment of exchange versus exhibitor.

Exhibitors in all localities are organizing. Once organized they will shun the exchanges that operate on the take-it-or-leave-it plan. What a pity that exhibitors' organizations must put their powers to use for purposes such as these when bigger and nobler things are before them!

Williamson Brothers to Make Films

Announce an Around-the-World Campaign in Marketing of Their Productions.

THE Williamson brothers, submarine photographic specialists, announce their intention to launch their own motion picture producing organization, which will include marketing arrangements as well. As a preliminary to this step they have appointed three foreign reresentatives, one of whom, Russell E. Shanahan, who will take under his jurisdiction England and Europe, is now in London. Stephen T. King has sailed for South America, where he will handle productions and arrange business affiliations throughout the Latin-American countries. Stanley H. Twist will within a fortnight start on a round-the-world trip, visiting East and South Africa, India, Burmah, Ceylon, Straits Settlements, Java, Sumatra, Siam, the Orient, the Philippines, Australasia and Hawaii.

"In making this somewhat radical departure from the established custom of marketing features we have a twofold object in mind," said George Williamson, secretary of the Submarine Film Corporation and active business head of the Williamson brothers' interests. "First, we believe that the cumulative publicity effect and advertising value which will be derived from the simultaneous presentation of a big master picture in twenty-five or thirty of the world's largest cities will have a decided financial advantage for every one concerned. Where our special representatives make arrangements for the outright sale of a picture in foreign countries, the buyer will have the opportunity of timing his first presentation so as to reap the benefits of this plan.

"Secondly, we intend to jump right over the group of middlemen, commission brokers, and buyers' agents, who add no value to the picture and create nothing in connection with it, and do our business direct with the ultimate buyers in the various countries, thus saving for them big items of time and expense.

"In the United States when we are ready to put our new productions on the market, which will not be for some little time to come, we intend to open the pictures simultaneously in several of the leading cities, this being in keepng with our larger plan."

CHANGE IN MUTUAL FORCES.

W. H. Rippard, formerly manager of the Wilkes-Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office. Mr. Rippard is succeeded by Bert King as manager of the Wilkes-Barre Mutual Exchange.

Leonce Perret, Famous Frenchman, Here

Long Time Gaumont Producer Already at Work on His First American Picture.

LEONCE PERRET, famous French producer, is at work on his first American picture, "The Court of St. Simon," a Selznick subject featuring Robert Warwick. It will be registered in Mr. Perret's private catalogue as No. 309—he having written and produced before coming to this country 308 subjects, running in length from one to ten reels. Mr. Perret's engagement was negotiated by Claude Patin, of Beacon Films, who some months ago went to Paris for the purpose.

Leonce Perret.

Mr. Perret was born in France in 1880. His first professional effort was in the musical field, in the Scola Cantorum, in Paris. From that he went to the stage, playing at the Athenee, the Vaudeville and the Odeon in Paris.

In 1909 Mr. Perret made in Berlin his first picture, "The Fiancee of the Gondolier," the result of which was a contract with Gaumont. In 1912 he made his first serial, "The Iron Hand," which was shown in the United States. His first feature was "The Life of Moliere." In Italy and along the Riviera he made the Grands Films Artistiques Gaumont, which included such successes as "Light and Love," "The Ransom of Happiness," "My Love," etc. In Belgium he made "The Dentelliere," an exquisite legend of the lace-makers of Flanders.

Mr. Perret's "The Child of Paris" and "The Romance of a Middy" were shown all over the world. Of the first 280 positive copies were printed and of the latter 230. These were the first five-reel subjects made in Europe. He created the series of the Leonce one-part society comedies, in which he played the leading part. There were about fifty in the series.

Since the beginning of the war Mr. Perret has made seventeen five and six part subjects, most of them dramas based on the war, and about a dozen comedies.

In the course of his work Mr. Perret has brought into world-wide prominence such players as Valentine Petit, Suzanne Grandeis, Yvette Andreyor, Fabienne, Fabreges and Suzanne Debrais. Mr. Perret is a lover of the American motion picture. He knows the work of the American producers and players, having seen most of them on the screens of London and Paris. He realizes that only America can for the present give to the motion picture art the place it deserves in world activities. His work in this country will be awaited with interest.

FILM SALESMEN TO EAT BEEFSTEAK.

As recently vaguely stated from a number of sources now definitely brought to a focus, the first annual beefsteak dinner of the Film Salesmen's Association will be held Saturday evening, February 17, at Keen's 44th street chop house. It is promised by Chairman Corn of the entertainment committee that there will be no lapses between the acts. The entire cabaret feature of the evening has been hired exclusively for the occasion at a cost of approximately $1,200. This does not include several well known acts that have volunteered as well. This part of the program will be known as "Novelty Surprises."

POSTERS IN FILM CONTAINERS.

W. L. Sherrill, chairman of the transportation committee of the N. A. M. P. I., reports that the Interstate Commerce Commission, in explaining its ruling regarding the sending of advertising matter attached to film containers, says that such matter may be inclosed in the container, but not tied on the outside.

Frankie Mann Visits Pennsylvanians

UNDER the direction of Mayer Silverman, manager of the Liberty Film Renting Company of Pittsburgh, Frankie Mann has been making personal appearances in six Western Pennsylvania theaters. These were the Imperial and Olympic of Pittsburg, the Grand of Butler, Grand of Homestead, Cameraphone of East Liberty, and Strand of Greensburg.

Frankie Mann.

Miss Mann's tour was arranged to coincide with the showing of "The Sex Lure," the Ivan six-part production in which the player portrayed the heavy or vampire role. Following the exhibition of the picture Miss Mann gave a short talk, in which she tried to impress on her audiences the fact she was not the vampire that in the picture she was represented to be.

On Friday, January 19, Miss Mann was entertained by the Woman's Press Club of Pittsburg at a popular restaurant. On the following Monday, in company with Miss Gertrude Gordon of the Pittsburg Press, the player attended the trial for murder of Leon Harter, and followed with deep interest the real drama as revealed in the development of a capital case.

Miss Mann, who before her appearances in Ivan productions, had been seen many times in Vitagraph pictures, made many friends in Pittsburg and Western Pennsylvania. As will be noted from the accompanying photograph she has her full share of good looks, but what is more to the point she has refinement, a keen mentality and acting ability. She was one of the Ivan delegation at the recent ball of the Massachusetts exhibitors, and in the Hub she received much attention.

EDWARD ELLIS SUCCUMBS TO PICTURES.

One of the last of the prominent theatrical stars to take up picture acting is Edward Ellis, famous for his wonderful "crook" characterization in "The Dummy," which enjoyed a year's run at the Hudson Theatre in New York and proportionately long engagements elsewhere, and for the character of his acting in association with Holbrook Blinn in the Princess Theater productions. Mr. Ellis is also author of "Any Night," a play which exposed "The Raines Law Hotels."

In "The Law That Failed," by Louis Reeves Harrison, Mr. Ellis will portray a character which fits him like a glove. Apollo Pictures, Inc., will produce the picture for the Art Dramas Program.

CARL PIERCE TAKES IN BEAUTY SHOW.

During the progress of the Southeastern Land Show in Atlanta, Ga., during the week of February 5, when there was held as the special feature a motion picture beauty contest, to ascertain what young woman in the southeast makes the most artistic and beautiful appearance on a motion picture screen, the Paramount Exchange at Atlanta entertained all of Paramount's exhibitors in their district at the Exchange during the week. Carl H. Pierce, special representative for Paramount and its producing companies, left New York this week to attend this function for Paramount exhibitors.

BESSIE LOVE SINGS IN GRAND OPERA.

Bessie Love, the Triangle-Fine Arts favorite, made her first appearances in grand opera on January 22nd and 23rd, when she sang in "One Night in Venice," an opera written by Manfredi Chiaffarelli. In the cast also there were such noted musical artists as Italo Picchi, Paola Bartoluzzi, Constance Balfour and Miss Emilla Vergeri. All but Miss Balfour sang with the California Grand Opera company at Clune's Auditorium last spring, and are known as some of the best artists on the coast.

Paris as Seen by a New Yorker

Bob Doman Describes Grave and Gay Sides of the French Metropolis—Near Riot Over "Tillie's" Delay

Paris, January 9, 1917.

PARIS cinemas are hard hit by the new taxes which, commencing January 10, are to be collected by the Government. While the Chamber of Deputies imposed merely a nominal tax on State subventioned theaters and dealt comparatively light with the theaters and music halls, the cinema tax will be 5 per cent. of the monthly receipts up to $5,000, 10 per cent. from $5,000 to $10,000 a month, 20 per cent. on theaters taking in from $10,000 to $20,000 a month, and 25 per cent. on theaters having a monthly revenue in excess of $20,000. The Government expects to obtain a revenue of approximately $700,000 a year from the cinema taxes alone.

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The cinemas are now paying a 10 per cent. poor-tax and a 5 per cent. tax for war relief organizations, and the imposition of the new tax will probably result in the closing of many of the theaters.

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On December 26, the cinema proprietors, after an exciting session at the Palais des Fetes, announced their intention of closing down for an indefinite period if the taxes were imposed. The music halls and concert establishments, through their representatives, Mr. Dufreyn, also declared at the same time that they would take similar action.

* * *

M. Rene Viviani, Minister of Public Instruction and the Beaux Arts, fought hard for the smaller cinema proprietors in the Chamber of Deputies when the question of the tax was under discussion, and it was largely due to his efforts that the smaller theaters were not subjected to the same high taxes as the "legitimate" theaters and the cinemas of the Grand Boulevards.

* * *

Even Paris is beginning to complain of the atrocious crimes depicted in American serials and feature films. The Minister of Public Instruction has obtained the suppression of certain spectacles and the city fathers declare that in the outskirts of Paris the cinema shows are particularly disquieting. They point out that, whereas the cinema might become a means of education and instruction for the people, it has degenerated into a medium for depicting adultery and the most atrocious of crimes. They contend that it has led to the remarkable increase of immorality, murders, robberies and all sorts of crime in Paris. The municipal councillors agree that it is better for the Paris workman to spend his money in the cinema than in the cabaret, but some sort of control is urged to protect children from the criminality and immorality of the screen.

* * *

"Christus," the religious feature which was recently shown at the Vatican to fifteen cardinals, a clever bit of press work, by the way, is now installed at the Vaudeville, the Strand of Paris.

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"Christus" succeeded on December 21 the dual bill of "L'Invasion des Etats Unis," the French version of J. Stuart Blackton's production, "The Battle Cry of Peace," and "Caligula," a drama of the days of early Christianity, in which Napierkowska, the great Russian danseuse, and M. Raffaello Maran take part in some scenes which would never pass the Pennsylyania State Board of Censors.

* * *

"L'Invasion des Etats Unis" has been tremendously popular in Paris. Concurrently with its long run at the Vaudeville, it has been shown for weeks at a time in the theaters of the arrondissements and the suburbs. Three sheets showing an astonishing and very lurid destruction of Manhattan are plastered all over Paris.

* * *

Parisians gaze in open mouthed astonishment at the preliminary cinema views of the life of New York and are frankly amazed at the grand hodge-podge of topical weekly cut-outs which constitutes the "destruction of New York." Soldiers are intensely amused at the scene in which Richman smilingly exits after being mitrailleused. Theodore Roosevelt's statement of approval of the film is freely used in the billing on one sheets.

"La Masque aux Dents Blanches," Pathe's "Iron Claw," invariably arouses roars of approval when the preliminary announcement of its projection is flashed on the screen. Parisians are now feverishly awaiting the eleventh episode.

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The Universal's "Master Key" has also put in a belated appearance here and is sharing honors with "Le Cercle Rouge," which is the French title for "The Red Circle."

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American producers who get their laughs by speeding up their action might take a hint from the French, who are partial to "Le Cinema Lent," in which all the characters play their parts in such atrociously slow fashion that even the shortest comedy is a roar from start to finish.

* * *

Charlot (Charlie Chaplin), Lolot (Mabel Normand), and Marie Dressler have the cinema audiences of the Grand Boulevards at their mercy. The French want what they want when they want it, and in a cinema in the Boulevard des Italiens the other night a near-riot was precipitated when the management delayed presenting Charlot, Lolot and Miss "Dresslaire" on the screen.

* * *

Omnia-Pathe and Pathe Palace recently saw Max Linder in "Max and the Pancakes" and their audiences are now anxiously awaiting for more Linder releases from America.

* * *

"Mlle. Cyclone," a three-reel feature with an all-French cast, relates the romance of an eccentric American heiress who has seven eccentric American suitors in her train. The heiress falls in love with a Parisian dramatic critic and finally wins him away from his mistress. The film is illuminating in that it affords one an opportunity to see pictured the average Frenchman's conception of la belle Americaine.

* * *

It is doubtful whether M. Edmond Rostand's masterpiece, "L'Aiglon," which was shown in two weekly installments at the Gaumont Palace, would appeal to American audiences. The cinematographic reproduction of Rostand's world-wide stage success is superbly staged and photographed and admirably acted, but it is questionable whether it would move Broadway to tears as it does French audiences.

BOB DOMAN.

LOUISE GLAUM TO BE STARRED BY TRIANGLE.

Louise Glaum will soon be presented upon the Triangle program by Thomas H. Ince in a vivid drama of French life in which she is said to have the strongest and most varied role of her career. Ever since the pronounced hits she registered in "The Wolf Woman" and "Somewhere in France," requests for more Glaum features have poured into the Culver City studios from exhibitors all over the world.

While they are planning their future the world war breaks upon them, and the young lover is called to the front. Again the woman's heart is torn with bitterness, but she accepts the decree of fate, and the underlying nobility of her nature comes to the surface.

In a ruined church back of the fighting line, where Miss Glaum enacts the part of an angel of mercy among the stricken, the most thrilling scenes take place, and the former "vampire" finally emerges from the chaos around her with her faith restored and the love she has given her fellow countrymen returned by the enduring love of the hero for whom she has sacrificed so much.

CARSON WITH METRO.

Robert Carson, William Farnum's prototype, has been placed under contract by Metro and assigned to one of the important roles in support of Francis X. Bushman-Beverly Bayne in the serial, "The Great Secret."

Carson hails from Carson City, Nevada, and for several years punched cattle on the famous Miller Brothers' "Ranch 101" at Bliss, Oklahoma.

MAX DILL SIGNS UP, TOO.

Max Dill, who is being featured with Juanita Hansen and William Kolb in "Glory," the latest release of the Unity Sales Corporation, has recently taken unto himself a wife, Miss Josephine Clark, of San Francisco.

Big Linder Comedy Campaign

More Than One Hundred Thousand Dollars Appropriated for Advertising—E. R. Pearson Is Manager.

AT A meeting called by George Kleine last week in Chicago, he notified each Kleine-Edison-Selig-Essanay branch manager, that $100,000 had been appropriated to conduct a national advertising campaign in behalf of Essanay-Max Linder comedies. This $100,000 will be supplemented, Mr. Kleine said, by $25,000 to be expended with trade papers. A considerable sum is also appropriated, he said, for novelty and specialty advertising.

At this meeting there were fifty-five branch managers and salesmen in attendance. In addition to twenty-four Kleine-Edison-Selig-Essanay branch office managers, there were thirty-one salesmen, especially employed by Essanay Film Manufacturing Company to sell the Essanay-Max Linder comedies during the next twelve months.

These salesmen had been drawn from all parts of the country, and were selected because of their especial adaptability, wide acquaintance with exhibitors and past records as business-getters. They will co-operate with Kleine-Edison-Selig-Essanay branch office salesmen, but will be under the direct supervision of E. R. Pearson, whom George K. Spoor, president of Essanay, has employed as a general supervisor in connection with this campaign.

E. R. Pearson.

The $100,000 appropriation for newspaper advertising will be expended by the Kleine-Edison-Selig-Essanay branch managers, under direction of the K-E-S-E advertising department. The trade paper advertising will be placed through the same channels as the Kleine-Edison-Selig-Essanay advertising is handled at present. The novelty and special advertising will be looked after chiefly by the Essanay Film Manufacturing Company through Mr. Pearson.

The major portion of this large advertising fund will be expended, it is thought, within the next ninety days. Whatever results are obtained during that period will serve as a guidance for further appropriations. As the Kleine-Edison-Selig-Essanay branch offices cover the United States effectively, a large number of newspapers will be the beneficiaries of this $100,000 appropriation.

Mr. Pearson has for years been coming in daily contact with the exhibitor and his problems, having been branch manager about five years in Omaha for the General Film Company, Pathe and World, respectively, prior to opening and managing the V-L-S-E Inc., branches at St. Louis, Denver and Kansas City, hence, as manager of sales for the Max Linder comedies, he is making use of that experience in evolving a plan of distribution and advertising that will be of the greatest good to the exhibitor.

SHOWING OF LINDER COMEDY AT NEW YORK ROOF.

Max Linder, the famous European screen comedian, will make his first appearance in a "Made in America" production when the Essanay-Linder farce, "Max Comes Across," is shown to the reviewers and the trade at the New York Roof, Tuesday morning, February 6th, at 11 o'clock. "Max Comes Across" is the first comedy made by Monsieur Linder since the comedian was wounded in the trenches "Somewhere in France," while serving in the French army, and its action is based on some of the humorous happenings aboard the steamship Espagne, during Linder's voyage to America to fill his contract with the Essanay Company.

The film is the initial number in a series of twelve Essanay-Linder comics to be released through the Kleine-Edison-Selig-Essanay Service.

Mary Garden Signs with Goldwyn

Famous Grand Opera Star Added to Roster of New Producing Company.

MARY GARDEN, international opera star, has signed a contract with Goldwyn Pictures Corporation to become a screen star. Miss Garden has been regarded by all screen producers as the biggest woman star holding out against the screen, and her remarkably successful career with the Metropolitan Opera in New York, the Hammerstein opera ventures in New York and Philadelphia, and with the Boston and Chicago opera companies amply sustains their belief. In a critical sense she is ranked as one of the greatest dramatic artists America has ever contributed to grand opera.

Mary Garden.

Miss Garden's contract with Goldwyn Pictures Corporation calls for a series of motion pictures the titles or themes of which are not yet announced.

Miss Garden will sail soon for Paris to arrange for the designing and making of her costumes for her first screen productions.

Announcement of Miss Garden's contract with Goldwyn at once gave rise to speculation on the part of metropolitan editors and critics. Both the New York Herald and the Tribune ventured the prediction that her first Goldwyn picture would be nothing less than Strauss' sensational "Salome," in which she achieved tremendous operatic success.

Goldwyn Starts Production

First Mae Marsh Picture Begun at Fort Lee—Maxine Elliott Starts Feb. 15.

SIX weeks after its incorporation and organization, Goldwyn Pictures Corporation has begun the work of actual production in its Fort Lee studios. The first company reported for work on Monday morning, January 29th, to Director Ralph W. Ince, who was selected by the Goldwyn officers to direct the first Mae Marsh picture of the new and quickly-expanding firm of producers.

Miss Marsh, fully recovered from her recent cold and indisposition, reported at the studio early, almost hidden in furs. She was accompanied by her sister, Marguerite Marsh, who is to play the sister role opposite Mae Marsh; Mother Marsh and at least two smaller Marsh descendants. Vernon Steele, a handsome young actor who has been chosen as Miss Marsh's leading man, is expected to win quick popularity on the screen.

Director Ince brought with him to the Goldwyn organization his assistant director, James Dent. George Hill is the cameraman for this production; W. K. Hedwig is laboratory manager, and Herbert M. Messmore, the technical director. Goldwyn has organized and installed its own managerial staff in the Solax studio.

Maxine Elliott will begin her career as a Goldwyn screen star when she faces the camera on February 15th. Announcement is made that Miss Elliott will be directed for her debut on the screen by Allan Dwan, whose achievements in an artistic sense have made him one of the dependable factors in screen direction.

Miss Elliott's first screen play will be the work of Louis K. Anspacher, author of "The Unchastened Woman," one of last season's dramatic successes in New York. The theme or character of Miss Elliott's first picture is not revealed.

RIALTO BOOKS "SKINNER'S DRESS SUIT."

S. L. Rothapfel, manager of the Rialto, New York, has booked the Essanay subject, "Skinner's Dress Suit," for a week's run beginning February 18. This is the first public showing to be given this subject, of which an extended review will be found on another page of this issue.

Billy the Exhibitor

By E. T. Keyser

Change the Program as Often as Your Local Conditions Warrant and Don't Follow the Fellow's Lead Blindly

"THAT was some slam that a manufacturer handed the guessing habit in the last issue of 'The World,' observed Billy, as he threw one leg over his chair arm and a cigarette butt at the cat. "But if he fancies that 'guessing' is an indoor sport confined solely to the perpetrator of pictures, he has another guess coming, himself."

"How and which?" I asked. "Please amplify your accusations."

"Here's your amplification," said Billy. "The finest little guesser in the game today is the exhibitor. With him, it has passed from the amusement stage and has become a disease and you can go right out now with a lawn mower and cut the grass over the graves of the business chances of those fellows who guessed wrong."

"Evidently you do not believe in taking a chance," I said.

"I'll take a chance all right enough," said Billy, "when it comes to a game of draw, I'm willing to try and guess from the way my opponent handles his face and fingers whether he is holding a couple of deuces or something really negotiable, but in business hours I prefer to figure out the answer so far as considerable energy and a little common sense will allow me."

"But the funny thing about it is that, after I've figured out something according to my own local conditions and find that it works, along comes some one, very differently situated, who 'guesses' that I've solved the problem also."

"Like finishing the remaining bottle of Nerve Cure to get rid of one's corns?" I suggested.

"Exactly," said Billy. "Here's an example: My program changes three times per week because I discovered that I have not enough 'every nighters' among my trade to warrant the expense of daily changes and the loss of the advertising effect of the good word passed along by the man who had seen a picture to those who had missed it.

"Brother, who happened in last night, slips it to the rest the family at breakfast that he saw something mighty good on the screen and that afternoon those who lost the treat hotfoot it to the matinee. What good would the glad tidings have done me if the film had been in the can and shooting exchangeward by that time?"

"How did you find out that your people were not in the habit of coming about every night?" I asked.

"Simplest thing in the world," Billy replied. "I arranged, way in advance, for an educational matinee and evening and then had two weeks' tickets printed with coupons. Each day's tickets were numbered consecutively, commencing with Monday as number one. Each coupon was a notice that six would be accepted as a complimentary admission to the educational show, which we wanted our regular patrons to view and then advise us if they desired an educational evening of that character once a fortnight.

"Anybody could attend at regular admission prices, but the free admission flattered many; we got a line on the popularity of the educational and also on how large a percentage of our patrons came regularly. The numbered coupons made that part of the investigation easy."

"And you found?" I asked.

"That the people who turned in sets of coupons in straight numerical order were mighty few and that those who cashed in on six coupons in twelve exhibiting days were not enough to warrant cleaning the screen every night.

"And how did they vote on the educational?"

"They voted for it and enough of the free matinee audience passed around the good word to influence a choice collection of paid admissions for the night show. We got a line on our trade, established a fortnightly educational entertainment and made our audience feel that they had a voice in the management, all at the expense of a little extra planning and printing.

"But the joke of it was that another exhibitor in a business section of the next town saw how my plan was working and shifted to three changes per week also. It was some time before he woke up to the fact that his trade for matinees was composed of those who came about five times per week and did not crave encores. Now come outside and look at that lobby display that I've put in to dazzle the passers-by and inoculate 'em with a desire to see just how much of heartbreaking that bunch of beauties can accomplish when they unwind themselves on the screen."

"It looks like a thousand dollars," I admitted.

"And cost considerably less," chortled Billy. "But, whatever it cost is coming back in good shape over the ticket counter. The people who built it loosened up the other day in 'The World' and showed what the actual goods looked like, instead of leaving it to the exhibitor's imagination, or trusting that he would dig it up from a catalog. What gets me, as an exhibitor, is why, in these days when the picture makers are spreading themselves in art work publicity, the accessory manufacturers do not come out with some color stuff for the benefit of us theater owners who have more than a mild curiosity as to the actual appearance of their wares?"

J. VAN CORTLAND, BLIND, IN PICTURES.

Probably the only blind man now acting in motion pictures is J. Van Cortland, who is playing in "The Great Secret," Metro's new big serial. Mr. Van Cortland is an actor of culture and experience, and up to a little over a year ago was rarely out of an engagement. Then came his sad affliction. He had been working for the Essanay company in Chicago and one night, while leaving the studio, he was held up by thugs and robbed. Finding that all he had was $4, the robbers blackjacked and beat him so severely that his eyesight was permanently affected.

Mr. Van Cortland is a native of Rotterdam, Holland, and came to this country twenty-three years ago. Something over ten years ago he went on the stage, steadily playing in stock companies up to two years ago, when he went in for motion pictures. His last engagement on the spoken stage was with the Butterfield Players in Washington, D. C., in "If I Were King."

The Actors Fund of America have volunteered to take care of Mr. Van Cortland; it obtains employment for him when it can and makes him an allowance when he is not working. He steadfastly refuses to go to an institution, for he is devoted to stage work. It was this earnestness for employment, added to his culture and stage experience, that appealed to Director Christy Cabanne, who used him in "The Great Secret."

ALMA RUEBEN, TRIANGLE FAVORITE.

A student in the convent of the Sacred Heart, San Francisco, until a little more than a year ago, Alma Rueben, the Triangle favorite, is one of the few motion picture actresses who has never played a less prominent part than that of a leading woman.

She was discovered by a Vitagraph director and persuaded to become a screen performer. After her parents' consent had been won by considerable argument, her first role was in support of a Vitagraph star. She shortly afterwards joined the Triangle-Fine Arts forces as leading woman. Miss Rueben was born in 1897 in San Francisco. Her latest success was with Douglas Fairbanks in "The Americano." Her next part will probably be with Wilfred Lucas in "Orpheus," the picturization of Samuel Hopkins Adams' story. Miss Rueben is a pronounced brunette and has been pronounced by artists to have a perfect profile.

SCREENS ON THE DOT.

A record in screen shipment and delivery was surely made week before last as reported by President Genter, of the J. H. Genter Co., Inc., of Newburgh, N. Y. They received an order over the phone from Mr. Edwards, of the Picture Theatre Equipment Company in New York at five p. m. on Friday for a 10-foot by 13-foot screen for the U. S. S. "Texas" lying at the Brooklyn Navy Yard. Instructions were that screen must be at its destination on Saturday morning. It took the Genter Company just eighteen minutes to cut out and pack the screen and deliver it in the express office in Newburgh.

A milestone in moving picture progress will be marked by the Tenth Anniversary Number of The Moving Picture World. No such advertising proposition has ever before been offered the trade. Dated March 10th, advertising forms close February 23.

Mary Pickford to go to Los Angeles

Player Temporarily to Forsake the East in Order to Secure Change in Backgrounds.

IT is announced by the Artcraft Pictures Corporation that immediately following the completion of Mary Pickford's latest picture, "A Poor Little Rich Girl," now being produced at Fort Lee, Miss Pickford will temporarily forsake her eastern studios and take up the production of several new Artcraft releases on the West Coast.

A big studio has been taken over for her in Los Angeles. From present indications Miss Pickford's work in connection with "A Poor Little Rich Girl" will be completed in time to allow her to leave New York Wednesday, February 7.

It is understood Miss Pickford will appear in several subjects during her stay in California, among these being "Rebecca of Sunnybrook Farm," the well-known Kate Douglas Wiggin story and play, which was recently secured for her by the Artcraft Pictures Corporation.

Mary Pickford's trip to California makes it possible for her to appear in subjects presenting entirely different locales from those in which she has already starred for Artcraft Pictures. On her transcontinental trip Miss Pickford will be accompanied by her mother, Mrs. Charlotte Pickford, and her personal representative, Edward Hemmer.

General Film Cuts Out Release Dates

President Hampton Announces Details of New Policy, Which Has Been in Effect Since January 1.

THE producers of General Film Company have concluded to cease advertising release dates, announces President Benjamin B. Hampton. The first of the year the program idea was abandoned and each subject is now handled on an individual basis. Since the operation of this policy began conditions have altered materially. Each producer is now justified to put back of his product all the ability of which he is capable. His product has an opportunity to sell for its individual worth and therefore it can earn for him as much money as possible.

The result is that extreme care is given to the development of each subject. This has affected the matter of releases, in that the producers are reluctant to release their new subjects until each is properly and completely prepared. Consequently the company announces it feels it inadvisable to advertise the dates on which subjects are to be released.

The full service—of twenty-five to thirty reels of assorted subjects—are being released each week, and no change in this practice is contemplated. Customers will be advised, as usual, of subjects, description, etc., the only change in methods being the discontinuance of public advertising of release dates.

LILLIAN WALKER HAS NOT RENEWED VITAGRAPH CONTRACT.

Out of the cloud of rumors and counter rumors surrounding the future relations of Lillian Walker and the Vitagraph Company, there remains the one real fact, for which Miss Walker is herself authority—that the star has not renewed her contract with the producers. Miss Walker states that she has not signed a new contract with Vitagraph and that she is merely appearing in Vitagraph two-reel pictures temporarily at the personal request of Benjamin B. Hampton. In the meanwhile, Miss Walker is completing negotiations with another producer and the signing of a long-term contract with the new company will be announced shortly.

"The fact that so many conflicting stories have recently appeared in print concerning myself leads me to make this statement concerning my own activities," declares Miss Walker, "as it seems only just that the facts be known and no further misunderstandings be fostered by the erroneous reports that have been circulated. Until I have completed my negotiations with the new company, I am not at liberty to disclose its name—I can only say that my present relations with Vitagraph, though happy, are temporary."

CHARLOTTE WALKER IN THANHOUSER PICTURE.

Charlotte Walker, who has just been announced as star in a new Broadway play written by her husband, Eugene Walter, is featured in the Thanhouser drama, "Mary Lawson's Secret." This play, written by Lloyd Lonergan and directed by John B. O'Brien, is to be released as a Thanhouser-Pathe Gold Rooster Play in April. It is interesting to know that Mr. Walter was a visitor at the Thanhouser studio when some of the scenes were being taken and volunteered to be an "extra."

GOLDWYN PICTURES CORPORATION ADVISORY BOARD.

Seemingly there is considerable point to the Indianapolis Star's observation that the Goldwyn Pictures alliance is "a film company with brains." Here you see the literary advisory board of Goldwyn, photographed in the offices of the organization.

The Goldwyn Advisory Board.

Reading from left to right, those in the picture are: Seated: Edith Ellis, author of "Mary Jane's Pa" and other plays; Roi Cooper Megrue, author of "It Pays to Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Wall Street," and other plays; Ralph W. Ince, the noted director; Edgar Selwyn, first vice president of Goldwyn, author, producer and actor; Robert W. Chambers, America's most famous novelist, who has just signed with Goldwyn; Irvin S. Cobb, novelist and son of Kentucky; Margaret Mayo, author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other plays, chief literary adviser and in full charge of scenarios.

Standing: Left to right: Crosby Gaige, treasurer of Goldwyn; Samuel Goldfish, president of Goldwyn Pictures Corporation and chairman of the Advisory Board, and Arthur Hopkins, second vice president and one of the chiefs in charge of production.

GRIFFITH A BUSY MAN.

D. W. Griffith's activities have been particularly varied during the past week. On Thursday, January 25, at Washington, D. C., he delivered an address to the members of the National Art League of America. The following day he was the guest of honor at a dinner given by the Hon. Champ Clark. From the Capital Mr. Griffith went to Richmond, Va., in response to an invitation to speak to the Richmond division of the Daughters of the Confederacy. And, on Tuesday of this week, he was the guest of the Norfolk, Va., Chamber of Commerce. Mr. Griffith's present visit to Richmond and Norfolk, his first since his boyhood, was welcomed by the newspapers of both cities as the occasion for lengthy interviews. "Intolerance" is appearing in Richmond this week.

BETTY HOWE RECOVERING FROM APPENDICITIS.

Betty Howe, International star, who had prominent parts in several of the episodes of "Beatrice Fairfax," has just been discharged from a hospital in Brooklyn, where she underwent a serious operation for appendicitis. Miss Howe was in a critical condition for several weeks, but she is now in her normal health again, and expects to appear shortly in a new picture for the International.

NEW PUBLICITY MAN FOR ROCHESTER'S STRAND.

L. B. Skeffington is the new publicity manager for the Strand theater of Rochester, New York. Mr. Skeffington is giving Rochester a shower of ideas. One of his newest is a movement to get a half-holiday in the public schools so that all of the children might see "Silas Marner," the Mutual classic under this name, presented at the Strand. This picture has played several return engagements at the Strand at the request of teachers and educators.

Paterson, N. J., Has Too Many Shows

By Hanford C. Judson

Showmanship Is Not Lacking, But the Keenest Kinds of Competition, With Too Many Reels to the Program, Is Hurting the Business

IN competition the rub is in the sticktoitiveness of the other man. "The man down the street is losing money and I am losing. If he would only get out, I would have a pretty good thing. We can't get together, because then neither of us would be satisfied." One hears talk like this in Paterson, N. J., especially in one section of the city, where, no matter in what direction he might move, one would move into some show or other. And yet, hidden away in a little-used block, around the corner and off the main thoroughfare, is the biggest and most attractive picture theater in the city, sanely independent, giving the show that it thinks right for the right price and to prosperous-looking and well-filled houses.

The theater that seems to be above the competition is the Regent. It seats 2,500 persons and is run by C. L. Dooley, who says that before the Regent was opened there was a large clientele who preferred to go to New York for their picture shows but who come regularly now. Its regular show is about eight or nine reels and the night we were there the program consisted of Pathe Daily News with a topical, a Christie comedy and "Panthea." The admission is ten cents in the afternoon and fifteen at night.

Mr. Dooley choses his features carefully. He finds plenty of good film; but says that there has been some very weak stuff in the drama features of late and he attributes it to the scenario departments. He says it is one of the reasons why so many rival companies have started and that program companies will have to realize that their men do too much writing. The greatest stars without a good story will fail, and he mentioned two stars whose popularity in Paterson has depreciated, one 50 per cent. and the other at least 25 per cent. through weak productions lately released.

Along Main, near Market street, there are seven shows, four of them grouped together; and including the Regent and the Majestic, a vaudeville house with occasional films, there are eleven in proximity and thirteen in the city. Thirteen shows, not to mention theaters of another kind, in a city of few over a hundred thousand population, mean that someone is unlucky. Paterson—known all over the world—is so brimming over with prosperity that it fairly smiles. Wages and unionism go together and both are strong here. Prices are high, but admissions to theaters remain the same and competition has made reels multiply.

"This is a good picture town," said W. A. Daly, one of the Main street exhibitors. "The people are here and they have the money." He said he was doing well, but that he was tired and had lost his enthusiasm. It was after four in the afternoon and his house was hardly half filled. I had just been across the street to the Majestic, a vaudeville house, and had seen every last seat occupied.

"The reason is," said Mr. Daly, "the picture business is a slide-in and slide-out proposition at five cents. Some people have boosted it up till it thinks it is a dress affair, but that condition won't endure. This double-feature business has killed the goose that laid the golden egg. What is more, to meet this demand they have made pictures that have divided the family. In the early days they all came together. Now the children slip in without the knowledge of their parents, the mothers come to the shows that appeal to them, and the fathers want only films like (he named certain much-discussed pictures). I think there is a modicum of truth in this—the feminine discussion has come up in the last ten years and has given a divided interest. Film's mirror the great questions, while vaudeville remains in the simple, broad appeal of mere entertainment."

Mr. Daly took a crack at the "percentage basis" men. "I ask them," he said, "how much they have paid for their state rights. They tell me, perhaps, six thousand dollars. I tell them that my theater investment is forty thousand. And they ask me to give them 60 per cent. of the net while I have to pay fifty-fifty of the advertising expenses." He also said that the exhibitors ought to get the Federal Government to pass a law compelling the exchanges that demand an advance-deposit to run their business under the banking laws.

Across the street from Mr. Daly's is the Royal, owned and managed by Henry Fleigh. It is a five-cent house with 400 seats, and is, to speak plainly, rather unattractive. Mr. Fleigh says business is bad and that the exhibitors are themselves responsible. "There is fuel for organization here, but no fire burning. Every exhibitor in Paterson," he said, "will recognize it as true that they have fallen short of common sense and good business judgment in their failure to realize that their competitors' problems and their own are identical. They try to cut each other's throats and are too narrowly selfish to see what ought to be done." Then he added: "There is no place on earth where the charity appeals for churches, schools, Y. M. C. A.'s and the like are more numerous than here."

There are three picture theaters and one vaudeville house under the direction of one company of which Max Gold is the head. The three picture theaters are the Garden on Market street, the Lyric and the Strand. The Garden is a bright, new and pleasant house under the direction of David Mark. It seats 1,500 and shows ten to twelve reels for ten and fifteen cents. Normally it changes three times a week, running each feature two days; but Pickford has a whole week run and "The Witching Hour" was kept four days. Short reels are changed every day. The theater was opened on November 6, 1916.

The Strand, on Main street, is a five and ten cent house and under the direction of J. Margolis. It has 750 seats.

The Lyric, under the management of J. Merker, is a 550-seat house. It is also on Main street. Six reels are shown with a daily change at five and ten cents. The projection seemed to be particularly good as we looked in.

The Adam Brothers own two houses, one on Market street, the Paterson Show, and a big house on Main street, the United States Photoplay. The smaller of the two theaters seats 500 and charges five and ten cents, showing six and seven reels, three changes a week.

The U. S. Photoplay is a 2,000-seat house charging ten and fifteen cents for nine and ten reels. Superfeatures are shown at a higher rate—twenty-five and fifty cents. Mr. Adam told me that business was fair at both of these houses.

Another interesting picture theater on Main street is the Washington Show, owned and conducted by Peter Jensen, who talks entertainingly about the business. He says the showing of double features has tired the average patron. His people want railroad stories, westerns, business life stories. They like variety and are not averse to instructive films. They do not seem to care much for vampire or three cornered sex dramas.

The Star theater is way up on the hill, where one sees few stores and many dwellings. It is strictly a neighborhood house, has 641 seats and is managed by Charles Bostow. The charge is five cents afternoon and evening, except on special days when ten cents is asked. It sometimes happens that, with a program changed every day, a ten-cent show may be at the theater every day in the week. The best films are shown, including new Chaplins.

On the other side of the city, on Clay street, in the midst of the big factories, but where there are many dwellings, is the Colonial, a 400-seat house, charging five cents for seven or eight reels. It is managed by M. Grummy.

INDIANA EXCHANGE MANAGERS ORGANIZE.

All the film Exchange managers of the city of Indianapolis met at the Severin Hotel, Friday, January 26, at 6 P. M., for the purpose of organizing the Indiana Film Managers' Association. H. F. Druckey of the F. I. L. M. Club of Chicago, was present, and helped in the formation of the organization. The purpose of the club is to co-operate with the film companies in other cities to eliminate such evils in connection with the renting of the films as come up in the every-day life of film exchanges. Mr. Druckey pointed out the advantages of organization and co-operation, and spoke of the good work that was being done through such organization and co-operation in the cities of New York and Chicago. Those present included W. A. Ratz of the K-E-S-E Co., D. W. Van de Walker of the General Film Co., W. H. Engleman of the Mutual, Sam Sax of the Blue Bird Photo Play Co., K. O. Landis of the World Film Co., and J. I. Schnitzer of the Central Film Service Co. representing the Universal films.

General Film to Make Four-Reelers

Beginning March 2 to Issue One a Week Based on Stories Printed in Street & Smith Publications.

EVERY story published in "Ainslee's," "The Popular," "Smith's," "The Topnotch," "People's," "Detective Stories," and "The Picture Play Magazine" becomes available at once for motion pictures through an arrangement concluded between the General Film Company and Street & Smith, publishers of this group. General Film has acquired the exclusive motion picture rights to the vast storehouse of motion picture material furnished by the great magazine combination.

Selecting from this mine of fiction the best stories, The General Film Company will release weekly a four reel all-action photoplay, commencing about March 2. These pictures will be five reel features, cut to a four-reel length. In other words they will be all action.

This series will be swept into nation-wide prominence at once by a most comprehensive advertising campaign. A page or double page display will appear in every issue of every Street & Smith publication for one year. Real features with real exploitation is the essence of this new combination concerning which the General Film Company makes the following statement:

"Street & Smith buy more fiction annually than all other magazine publishers combined. Their seven publications, covering every range of fiction, have a combined circulation of over three millions. Their stories are packed with punch from start to finish. These magazines are not even illustrated. They do not have to be. The stories alone furnish the interest. They are ideal for the screen.

"Selecting the fifty-two best stories from this absolutely limitless mine of fiction, we will release one four-reel feature each week, commencing about March 2. Every one of the Street & Smith stories contains plenty of material for a five-reel feature, many of them enough for ten reels. Our features will be but four reels in length. The result will be action from start to finish. We believe that is what exhibitor and picture public alike want today. The first of the series will be founded on the great short story, "The Inspirations of Harry Larabee," by Howard Fielding, which appeared in the Popular Magazine. It contains enough action to make five ordinary features.

"We have selected H. M. and E. D. Horkheimer as the producers. Nation-wide magazine advertising such as never before has been attempted for motion pictures will inaugurate this series and continue with it.

"Stories by the world's greatest writers, the pictures cut down to one-hour screen time to confine them to action only, and an advertising campaign that will reach every picture fan in the United States—this is a combination that should produce the greatest feature series in the history of the motion picture industry."

C. C. Vernam of Street & Smith has issued the following statement concerning the new combination: "Almost since the inception of the motion picture industry our fiction output has been the object of keen competition on the part of film manufacturers. Our seven publications containing the stories of every well known writer in America offered a pleasing prospect to the producers who have long suffered from a dearth of good material for scenarios. We have had offers without number. We have seen many of our competitors enter the field.

"After careful investigation and close study, we have decided that the General Film Company with its great releasing system and its group of high class manufacturers offers us the ideal medium to transfer our great storehouse of fiction to the screen. We feel sure that the coming four-reel series will mark an epoch in film production. We have a tremendous fund of material and we are confident that the General Film Company will bring it before the exhibitor in a manner that will make this series a sweeping success."

VIVIAN M. MOSES JOINS GOLDWYN.

Vivian M. Moses has resigned from the Times after a long connection with that paper and entered the scenario department of Goldwyn. On the Times Mr. Moses was the editor in charge of the Mid-Week Pictorial, one of the illustrated publications that is an offshoot of that big journal. Prior to his Times connection Mr. Moses had been well known in the literary world as the editor, or as a member of the editorial staff of many of the most important magazines in the United States and England. He is well known to authors, artists and writers through his connection with Harper's Magazine, Current Opinion, Hearst's and the Cosmopolitan, and in London was associated in the editorial management of Nash's magazine with Perriton Maxwell.

Baumann Retires from N. Y. M. P.

Charles Kessel Takes Trip to Coast—Ad Kessel Admits "Being Very Largely Interested in Triangle."

AFTER many years of close relations with Ad Kessel, Charles O. Baumann has retired from the New York Motion Picture Corporation. The company name, in the minds of all film men, always has stood for Kessel & Baumann. The severance of business association does not mean any lessening of the friendship which has so long existed between the partners. Mr. Baumann will take a year's holiday, having started for Los Angeles on Wednesday, January 31. In that city he will take things easy. When the mood impels him he will return to the East.

Charles O. Baumann.

With Mr. Baumann will go as far as Los Angeles, Charles Kessel, for a long time closely connected with his brother and Mr. Baumann in the affairs of the New York Motion Picture Corporation. Mr. Kessel will remain in Los Angeles for some time, taking up matters concerning the New York Motion Picture Corporation studios, the Kay-Bee dios, the Kay-Bee plants at Inceville and Culver City and the Keystone studio in Alessandro street, Los Angeles. He will put into execution plans already agreed upon as the result of the closer association of the N. Y. M. P. with the Triangle company, which for nearly two years has been releasing the Kay-Bee and Keystone products as well as those of the Fine Arts studio. The N. Y. M. P. is the second oldest company on the coast, having reached there on the day following Thanksgiving, 1909.

President Ad Kessel will remain in New York. When Mr. Kessel was asked last week if he would confirm a report that most satisfactory arrangements had been completed between his company and the Triangle he replied that such a confirmation would be easy. Asked if he would in the future continue to give as close attention to business as he had in the past, he replied:

"Yes, I will give the same close atention to the business as I have in the past. Being very largely interested in the Triangle I surely must devote my best efforts to help this concern make money."

TRADE SHOWING FOR "THE DEEMSTER."

On Thursday morning, February 8, the Arrow Film Corporation will give a special trade showing of Hall Caine's master picture, "The Deemster," at the Strand Theater, at 9.30. The showing is to be held for state rights buyers and friends of Hall Caine and Derwent Hall Caine.

The picture has been set to music by a famous Russian composer, and at the private showing the full Strand orchestra under the able direction of Mr. Edouard will render the score. This is the first public presentation of the Arrow Film Corporation's version of Hall Caine's famous book.

HECTOR TURNBULL ADDRESSES WOMEN'S PRESS CLUB.

Hector Turnbull, head of the Famous Players-Lasky scenario department, was sole representative of the motion picture producers of America at the Motion Picture Day session of the Women's Press Club at the Waldorf-Astoria Hotel on Saturday, January 27. The object of the meeting was to discuss the question of censorship, as related to the motion picture and the press, and to obtain an expression of opinion from a representative of the producers as to their attitude toward better pictures.

Salisbury Shows Some of His New Pictures

Many Interesting Scenes of Life and Adventure in South and Central America Included in the List.

THE first of the pictures taken by Edward A. Salisbury and Rex Beach on their recent trip to Central and South America were shown to the trade last week. The subjects selected for the initial presentation were all taken on the east coast and ranged in variety from the equipment of the Wisdom in New York harbor to photographing a total eclipse of the sun, the camera posted on a mountain in South America. Fifteen reels were shown. Titles had not been supplied, but there was no necessity for them, inasmuch as Mr. Salisbury gave what amounted practically to a lecture on the scenes. The titles are now in course of preparation by Mr. Beach. Mr. Beach, accompanied by Mrs. Beach, was present at the showing. In the different scenes the author figures much. The pictures are of remarkable interest. The photography is good.

Running through all of the scenes there is a deep human interest. Mr. Salisbury never fails to keep that factor uppermost. Of personal adventure, of risking of life and limb, there are several instances. We see a mountain lion, nine feet in length from tip to tip, at large in a tree fighting off the prods of a pole. We see a native enter a corral of large turtles, finally getting hold of a flipper of one and eventually hooking him up to a tackle. We see the whole party, assisted by natives, stir out of the mud in the bottom of a pool a crocodile a dozen feet in length, a fight in every inch of him; we see a rope finally put about his neck and closely follow the efforts of the men to get him through the knee-deep mud up to the solid turf.

There are many close-ups of animals that to the man in the street are unknown. There are shown intimate and descriptive pictures of many of the staple industries of South America. Sugar is one of these, from the planting of the cane through all the phases of cutting, carting, grinding and shipping. Banana plantations are described pictorially with great detail. Coffee and cocoa raising receive due attention. Several of the reels contain scenes taken solely on account of their scenic value—and they are worth while.

The section devoted to the San Blas Indians is of particular interest. This diminutive race has never before been photographed; the shyness of the men and the females is apparent. The aloofness, however, does not reach the boys, who are won over by the explorers in short order and pose many scenes for them. They come before the camera in all sizes of dugouts, from four feet in length up. Babes just out of arms manipulate them with inconceivable skill and daring. Much attention has been given by Mr. Salisbury to this unusual race, and it was justified by results.

There are fine pictures of the spillway at Gatun Lake. But one of the thirteen gates are lifted, but the volume of water is tremendous. Mr. Beach is shown in the fast running water catching tarpon. The big fish leap clear of the water following the strike. Several of the old time forts are shown, one of these being the ruins of San Lorenzo, where on three occasions the pirate Morgan was confined following his sacking of Panama. Another object of interest is the view of the oldest town in the western hemisphere, one established by Columbus on his third visit to the New World.

The photographing of the eclipse of the sun gives us some rare pictures. At the point of totality the light rays constitute the notable feature. Around the sun are lines like those of a spider's web, with intersecting cross rays, all clearly defined. Even more distinctly marked are the aureoled streaks extending from each side of the orb. There are bits, too, of the sun in partial eclipse.

The whole series will provide for picturegoers unusual entertainment and instruction, and their release may be awaited with keen interest.

FOX GETS FRANK LANNING.

Frank Lanning, long-time of the stage and veteran of thousands of feet of film, is the newest photoplayer under whose name will appear "Direction of William Fox." Mr. Lanning has played with many footlight favorites during his career. Many will recall him for his splendid work in "The Girl of the Golden West," with Blanche Bates. He entered filmdom in 1908, and most of his impersonations have been in the character of an Indian. He has been with Griffith, Lasky, Universal and Kalem.

ESCALATOR IN PICTURE HOUSE.

An escalator is the newest thing in motion picture theater construction. Charles Steiner's $225,000 house, which is being built on East Houston street, New York, will boast one.

Bluebird Sees Vindication of Policy

Thinks Vogue in Big Houses of Starless Subjects Proves It Right on "The Play's the Thing" Idea.

WHEN Bluebird Photoplays, Inc., went back to the Shakespearean theory that "the play's the thing" for its policy, the exhibitors who had been nursed along on the "star system" protested the absence of "big names" among Bluebird players. Producers who have been promoting their subjects along the line of the largest possible type for their leading players held to their own purpose, the "wise ones" in the trade laughed up their business sleeves—and Bluebird proceeded on its way.

After six months of the "Bluebird Policy" there came a change in the attitude of many exhibitors, and two weeks ago the "star system" got its worst jolt when S. L. Rothapfel booked his first Bluebird into the Rialto. This week (February 4) there is another Bluebird, "Polly Redhead," featuring Ella Hall, and a third subject has been contracted for in which Myrtle Gonzalez will be the leading lady. Here, in one of America's two greatest picture palaces, is a demonstration of the Shakespearean dogma—and the "star" has nothing to do with the case.

As a matter of fact Mary MacLaren, featured in "The Mysterious Mrs. M.," was an utterly unknown unit among the pretty girls of pictures. She was playing "maids" and doing other services in a very small way among the "extras" at Universal City. Ella Hall had contributed artistically to both the stage and screen before Bluebird gave her a chance, and featured her in some of their productions. Myrtle Gonzalez had always been a clever girl, but she has had her greatest opportunity since Bluebird put her name in large letters.

But none of these three "Bluebird Babies," as the press department of that organization likes to call them, had ever been what could by rarest stretch of imagination be termed a "star" in the high-salaried sense or through past notoriety in big productions and long public service. They were given a chance to be useful to Bluebird, have "made good," and when Mary MacLaren led the procession into the Rialto it is recorded that the business secured by "The Mysterious Mrs. M." was right up to the standard.

Outside of New York the change of heart on the part of exhibitors has been gradual and complete. The attitude of Manager Friedberg, of the Alhambra, East Liberty, Pa., is an instance in point. Every week he has mailed to Bluebird a criticism on the productions they sent him—always constructive, and therefore helpful; but, at the outset, continually bemoaning the absence of "stars." Lately he has changed his "tune" and now declares his patrons are asking for "Bluebirds" as a product and not laying stress upon any special star.

Shakespeare seems to have been right—for his own day as well as ours.

Glantzberg Returns From Trip South

Finds Business Good for Ventilated Theaters and Reports Many Contracts—To Enlarge His Factory.

WHAT was a very profitable business trip through the South has just been completed by Ernst Glantzberg, president of the Typhoon Fan Company. He reports that everywhere in the South the theater managers are realizing how great are the returns to the man who looks after the comfort of his patrons. Many of them are laying particular stress on the ventilating and cooling of their theaters, especially as the warm summer season is not so far distant.

"There are few managers in the South," says Mr. Glantzberg, "who have not seen the box office receipts of a theater shoot right up as soon as a cooling system has been installed, whether in their own theater or in that of a neighboring theater."

Jacksonville, Fla., was the first stop on Mr. Glantzberg's trip, and here he secured a contract to ventilate and cool the new Imperial Theater.

A contract for the Paramount Picture Theater at Miami, Fla., came next. Then, at Daytona, came contracts for equipping not only the Arcade Theater but also the Arcade Skating Rink, which is run in conjunction with the theater. In Savannah Mr. Glantzberg "cleaned up the town," so to speak.

Mr. Glantzberg also equipped many houses in New Orleans, including four theaters for Josiah Pearce. He stopped at Mobile on his return trip, getting contracts from the Empire and the Crescent.

Before taking another Southern trip Mr. Glantzberg will enlarge his factory facilities.

Lopsided Journalism

By F. H. Richardson.

I HAVE noticed, with considerable amusement, an editorial statement recently made by a new publication that its subscribers are entirely confined to one branch of the industry, and that it proposes to cater exclusively to that particular branch.

Now it is neither my desire nor intention to enter into any controversy with any publication, or with any member of the staff of any publication, but I cannot refrain from remarking upon the utter foolishness of such a course as this. Granting, for the sake of argument, that the exhibitor forms the one most important group in the entire moving picture industry, as this paper has always believed he does, it most emphatically does not follow that his interests are or can be best served except by a paper which serves all branches of the industry with equal zeal. It does not require any large mental exertion to understand the proposition that, regardless of the relative importance of the exhibitor in the scheme of motion picture affairs, anything which operates to injure any other branch of the industry is inevitably going to injure the exhibitor. Conversely anything which operates to aid or improve any branch of the industry is going to aid and improve the exhibitor himself.

And now let us for just a moment consider this "relatively important" matter in the light of cold common sense. The exhibitor is the man who has the theater. He is the man who invests his money in the plant in which the finished product is going to be sold to the public. But the exhibitor himself, important as is his position, cannot get results unless he can get films which will satisfy his public, nor can he get results unless those films can be shown to the public in an acceptable manner, which means, in effect, that the exhibitor will be very greatly injured if the producer falls down on his end, or the exchangeman on his, or if the projection end is not up to the highest standard.

Now The Moving Picture World concedes to the exhibitor that importance in the scheme of affairs which is his due, but The Moving Picture World proposes to serve the exhibitor not only by doing all that can be done to serve him directly, but also by serving the producer, the film exchange, the photoplaywright, the musician, and last, but by no means least, the men who must reproduce the films upon the screen—the operator, not overlooking, however, the manufacturer of projection and other necessary apparatus.

To me it sounds purely silly to say, in effect, nobody reads our paper but the exhibitor, and we don't propose to cater to anybody but the exhibitor. This may be good pap and piffle to fool some exhibitors into the ranks of subscribers with, but that is about all.

Well, it is the inalienable privilege of each paper to conduct its own affairs as to it seems best, but I do thank heaven that the paper with which I have the honor to be connected does not take any such impossible point of view; also I hope (and believe) it never will.

More Censorship Graft

Missouri Senator Proposes a Measure Which Provides Many Jobs at a Total Salary of $33,000 a Year.

FROM an exhibitor in Missouri we have just received a copy of Senate Bill No. 7,949 General Assembly, introduced by Senator McClintic and read the first time, January 16th, 1917. We do not have space to print the whole text of the bill, but a few extracts will suffice. The provisions of this bill seem to make the salary requirements of all other proposed state bills and even the Federal censorship bills look like thirty cents. Either the Missouri Senator is a practical joker and purposely desired to make the bill appear ridiculous or he has the most grossly exaggerated ideas in regard to the industry that we have ever heard. Just read the following two sections:

"Sec. 11. The chairman shall receive an annual salary of three thousand dollars; the vice-chairman, an annual salary of two thousand five hundred dollars; and the secretary an annual salary of two thousand four hundred dollars. The salaries shall be payable monthly. Each member and employe of the board shall be allowed all expenses, of whatsoever nature, actually and necessarily incurred by him or her in carrying out the purposes of this act.

"Sec. 12. The chairman shall appoint, with the approval of the government not more than the following employes: One chief clerk at a salary of eighteen hundred dollars; one assistant clerk at the salary of fifteen hundred dollars; one assistant clerk, at a salary of twelve hundred dollars; two stenographers and typewriters, at salaries of one thousand dollars each; two stenographers and typewriters, at salaries of seven hundred and twenty dollars each; one chief inspector, at the salary of fifteen hundred dollars; three inspectors, at salaries of fourteen hundred dollars each; one operator, who shall be an electrician, at a salary of fourteen hundred dollars; two operators, at salaries of twelve hundred dollars each; one operator, at a salary of one thousand dollars; two messengers at salaries of seven hundred and twenty dollars each; one assistant operator or patcher, at a salary of six hundred dollars; one assistant patcher, at a salary of four hundred and eighty dollars. The salaries provided for above shall be annual and payable monthly. In addition to the employes enumerated above the chairman may, with the approval of the governor, appoint such additional employes as the work of the board may necessarily require. The salaries of such additional employes shall not exceed, in the aggregate, the sum of five thousand dollars annually."

Here we have a salary list aggregating over $33,000 annually, to say nothing of cost of "adequate offices and inspection rooms, furniture, books, stationery, supplies, machines and paraphernalia necessary in the work of the board," all carefully povided for. What are you going to do about it, moving picture men? Can your screens tell the people of Missouri that they are the ones to pay all this graft for the benefit of a few political hangers-on. That it is their pockets that are being robbed. Exhibitors! get busy for your own sakes.

Exhibitor Complains of Sex Stuff

J. W. Ballenger, of Nebraska, Would Speed the Day When There Is No More of It.

Editor Moving Picture World:

The articles you are publishing in every issue regarding the "Sexy Stuff." May the Creator speed the day when it is no more. We note that "Mr. So and So is filming the version of such and such a noted novel," and many other kinds of advertising. Do the filmers ever think about, or do they just jump at it?

You know, they know, and we all know, that there are many novels which can be read, by ourselves, by all sexes, in the seclusion of homes, without producing any ill effect. Can the same be said of having this same story filmed and shown to mixed audiences? We do not think so. A certain producer adapted such a novel. Is it good that a young couple of tender years sit side by side and see this? It was a Big Best Seller; but, does that make it any more fit for public entertainment?

This thing of the story is just one angle of the "Sexy Stuff." There are many others, all of which need criticizing. We mention it as just one phase which we have not seen taken up. The story should be the central point of consideration. It is the one thing which should have the utmost thought and careful consideration. What difference does it make to the exhibitor if it is one that will "get the money," if it is a story such as is questionable in result when shown to mixed audiences.

When the people go into a show house they have but one object: "Seeking entertainment." Is "The Greatest Moral Lesson, "Expose of Such and Such" and those countless pals of such trash to be classed as "entertainment"? We say no. We believe no. We know no.

The exhibitor is not in business for one night. The producer should not be in business for one picture. The industry is not to be killed off in one gasp. The only answer is "come clean" and stay that way.

There are thousands of stories, "dandies," with action, plot and situation, which do not even dream of approaching the border line. Get to them. They are the ones that make patrons, and patrons made are patrons who keep up the bank roll.

This is a plenty for once. Will probably come again, as there is always something in your excellent journal that needs commenting on from the exhibitors. We read them all, think lots, and write seldom.

Best wishes to you is our wish.

York, Neb., January 30, 1917.

DEAN THEATRE COMPANY, J. W. BALLENGER.

NEW PLAYERS WITH MONOGRAM.

Frederick Robinson, E. J. Flynn and L. A. Darling are recent additions to the forces of the Monogram Film Company, producing the "Adventures of Shorty" series, featuring "Shorty" Hamilton for Mutual, and will direct their efforts toward addition to the artistic effect of the films.

Mr. Robinson is an artist, illustrator and author of international fame. He is also famous as the creator and producer of such spectacles as "The Battle of the Monitor and the Merrimac," "The Sinking of the Titanic" and "The War of the Worlds."

Mr. Flynn, recently assistant director and business manager with Mary Pickford, and before that time with D. W. Griffith and Jack O'Brien, will have charge of locations.

Mr. Darling, who has joined the camera squad, has had a long experience in this line, having been with the Lasky, Selig, Universal and Kalem companies.

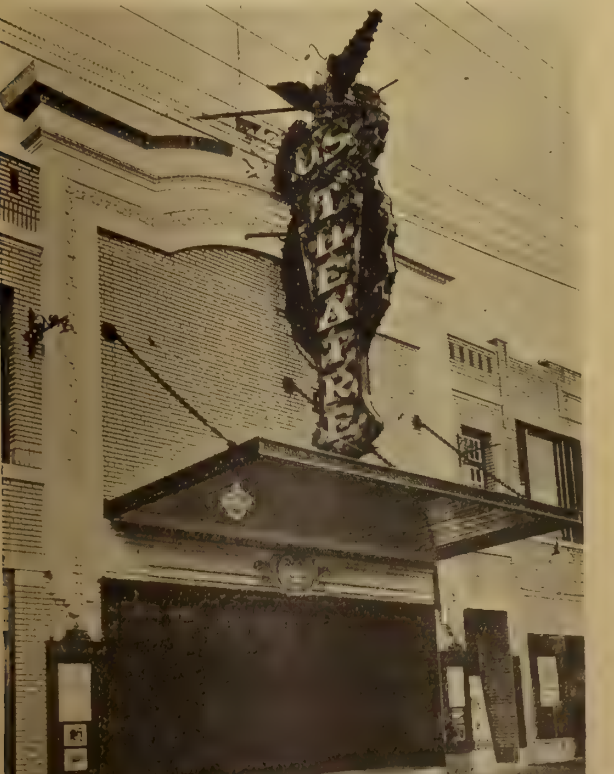
Among the Picture Theaters

The U. S. Theater, Bronx, N. Y.

Fleischman & Goldreyer Makes Creditable Addition to Photoplay Houses in Empire City—Seats 2,400.

ON December 2, 1916, when the U. S. theater, on Webster avenue, near 195th street, Bronx, New York City, was opened a creditable addition to the list of motion picture theaters in that borough was made. The new house is owned by Fleischman & Goldreyer, and as the accompanying illustrations portray it is a photoplay house that does considerable toward elevating the tone of the exhibiting end of the fifth largest industry in the United States.

A number of innovations deserve mention. First, the absence of posters; second, the use of painted announcements containing the titles of the pictures forming the programe; third, the artistic display of portraits of players on the auditorium walls, and fourth, the printing in the programs of the starting time of the feature for each day. In conversation with Jules Sarzin, manager of the U. S., a representative of the Moving Picture World learned the scheme of announcing the time when the feature will be shown is making a big hit. Mr. Sarzin explained that many patrons have expressed satisfaction over this idea, as it enables them to leave their homes in time to reach the theater before the feature is projected.



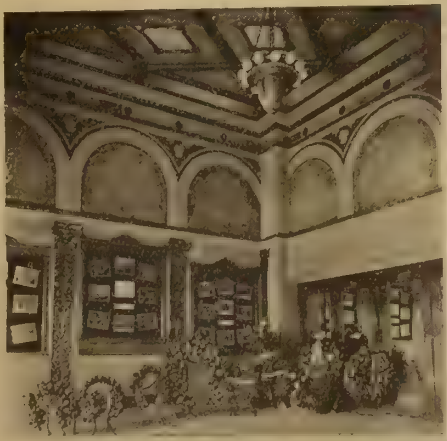
U. S. Theater, Bronx, N. Y.

The establishment of the U. S. is the result of the business acumen, coupled with the application of ardor and zeal displayed by Fleischman and Goldreyer in the conduct of their previous enterprise—the Garden—which they operated for several years. The Garden is situated near-by, and when the new house was opened the old one was closed. The ever increasing paeronage of the Garden necessitated the building of a bigger and better house, and the "birth" of the U. S. is the result.

The opening day of the U. S. was marked by big business. It was impossible to accommodate all who tried to gain admission. The location of the new house is very desirable. The building covers a full city block and is the property of the owners of the U. S. Several hundred thousand dollars was spent in the building of the theater and the business block. The front is a glazed terra cotta brick and tile. The electric sign which extends from the roof to the top of the glass canopy and which blazes forth the name of the theater can be read clearly for a long distance in either direction. The sign is done in the national colors, and bears a figure of an eagle.

Four wide doors, veneered mahogany, lead into the lobby which is most attractive. It is 29 feet long by 27 feet wide, and about 25 feet high. The general color scheme is gold, gray and cream, and the walls for a height of about 15 feet are of material resembling marble. Surmounting this is a frieze about eight feet high consisting of a series of arches, the recesses of which contain plaster relief work of a floral design. This in turn is surmounted by another frieze of gold and gray which extends to the ceiling. The ceiling is done in big squares with a heavy broad moulding in gold, and inside of each square is a smaller one of cream and gold. From the center of the ceiling an electrolier of art glass and trimmed in gold is suspended by stout bronze chains. The doors leading into the auditorium are bronze in color with a full length mirror set in each.

The general color scheme of the interior is gold, cream and red. The seating plan is divided by two wide aisles running lengthwise and by one across the middle. The floor is made of concrete, and this has been laid with thick red carpet. The walls are done in stucco with fluted gold panels at regular intervals. Alternating in the spaces between the panels are portraits of prominent photoplayers. These are flush with the wall and are ornamented with artistic scoll work. In the alternate panels are shaded electric lights, which are also surrounded with artistic scroll work. The ceiling is beamed, and is 35 feet in height. The auditorium is 67 feet wide and 200 feet long, and has a seating capacity of 2,400. The seats are upholstered in leather with the frame work in mahogany. The foyer is 20 feet wide, and the central decorative article here is a mahogany table upon which stands an artistic electric lamp. Programs can be found on the table.



Lobby of the U. S. Theater, Bronx, N. Y.

The location of the boxes, of which there are just two, is unique. In the front part of the parquette floor on each side of the auditorium at a respectable distance from the screen so as to obtain the proper sight lines one of the boxes has been placed. Each contain 15 chairs, and the seats here sell at 20 cents each. The boxes are decorated with flowers, and are draped with heavy velvet curtains. A three-dimmer indirect lighting system is used. When a picture has been projected the lights are turned on. First they are sky blue. This dissolves into red and then into orange when they slowly die out. The effect is pleasing. The only lights left burning when the additional lights have been extinguished are those which illuminate the auditorium during the entertainment.

The operating room, which is located in the back of the balcony, is up-to-date. Two Power's 6b machines are used, a spot light and a transverter. The projection surface is a seamless Atmospheric screen, 17 by 22 feet in size. It is one of the largest of this manufacture in use in the country. The size of the picture is 16 by 20 feet, and the projection is perfect at a 200 foot throw.

A symphony orchestra of eight pieces under the direction of Jules Kirkvoorde furnishes the accompaniment, and the renditions are commendable. Much time is devoted to securing the proper selections, as the management realizes that the musical end of a picture entertainment is as important as securing the most suitable program. Vocal selections add diversity to the bill.

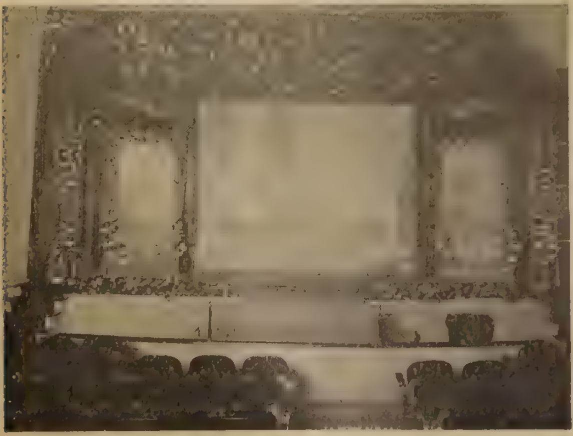
The U. S. is opened at 1:30 and gives a continuous show until 11 p. m. There are 1,800 names on the mailing list, and a program is sent to each name each week, giving the entertainment for the week with the name of the leads in each feature. A short description of each featured picture is also given, and as mentioned before, the starting time of each. On the last page of the program can be found a list of coming attractions.

Interior of the U. S. Theater, Bronx, N. Y.

Pictures are changed daily. Prices for matinee performances are 10 and 15 cents, while evening prices are 15 and 20 cents. Fleischman & Goldreyer also operate the Majestic theater, New York City, which was opened a year or so ago by Jules Sarzin.

FAMILY THEATER, JACKSON, MICH.

One of the most popular motion picture theaters in Jackson, Mich., is the Family Theater, which was formerly a vaudeville house, and was converted into a picture theater when motion pictures began to grow popular.


Family Theater, Jackson, Mich.

A unique feature is the stage setting illustrated in the accompanying photograph, constructed from the scenery already belonging to the house, by the addition of decorative trellis work, embellished with flowers and foliage. This work was performed entirely by the theater staff, the only cost being for the lumber used in making the trellis.

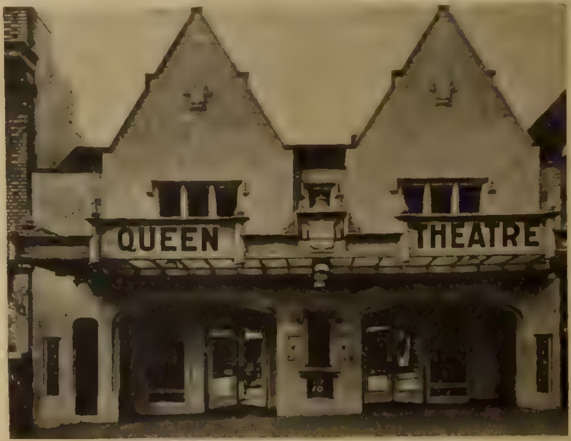
The seating capacity is approximately 700, the house having a spacious auditorium and one balcony.

QUEEN THEATER, SAN FRANCISCO, CAL.

Keen Competition Does Not Affect This Photoplay House With its Programs of Paramount Pictures and Features —Opened in 1910 and Has Undergone Extensive Improvements Since.

IN SPITE of the tendency toward moving picture houses of large capacity and luxurious furnishings, with the usual accompaniment of long programs, there is still an excellent opportunity for the small theater, properly conducted. The truth of this is illustrated in a striking manner by the success that is being achieved by the Queen theater in the Polk street district, San Francisco, Cal. Competition in this district is keen, there being a half a dozen houses within almost as many blocks, with the downtown district within walking distance. In spite of this and the further fact that a house with four times the capacity of the Queen theater was opened directly adjoining it but a few months ago, business has been steadily increasing.

This theater was one of the first to be opened in the Polk street district, having been opened on April 16, 1910, and has been conducted steadily since that time, even during extensive rebuilding operations. A little over a year ago extensive improvements were made, including the building of an entirely new concrete front, a marquis covering the sidewalk the full width of the house, the construction of a new stage and the addition of a fine Wurlitzer organ, this work representing an investment of about $10,000. The new front is not only distinctive in appearance, being the work of a designer of note, but is in perfect accord with the name of the house, being in the interesting style of Queen Anne. This theater has a seating capacity of 400, with wide aisles and space where late comers may be accommodated until seats are available.



Queen Theater, San Francisco, Cal.

The Queen theater is conducted by the Pacific Amusement Association, of which Henry Frohman is president, and is under his direct management. Mr. Frohman is to be ranked among the oldest exhibitors here, having had the Star theater on Fillmore street following the great fire of 1906 until this house was swept away in a disastrous conflagration. He also had a house on Market street, but conducted this for but a short time. Before entering the moving picture field he was in the dry goods business, and he attributes much of his success to the amount of newspaper and other forms of advertising that he has done as a result of earlier experiences in merchandising.

In the Polk street district the Queen theater is known as the "feature house that quality made and maintains," also, as the Paramount House. Mr. Frohman is proud of his record as a Paramount exhibitor, and states that he has shown every picture put out under this trade mark. For months at a time Paramount pictures have been shown every day, without a break, and it is a rare case when these are not featured more than five days a week. Whenever another picture is shown here it is only after a very careful selection, as the patrons of this house include some of the best families in San Francisco, its location in the hill section making it easily reached by the owners of fine homes.

The appointments of the Queen theater are simple, but substantial, comfort being the keynote. It enjoys but little transient trade, most of its patrons living in the immediate vicinity, and the surroundings are made as homelike as possible. The screen was moved back several feet when the house was remodeled, and the front seats are in almost as great demand as those in other parts of the house.

Next to the Paramount pictures and Pathe News, which have been shown here steadily for years, the distinguishing feature of this district house is the projection. Patrons frequently comment on its excellence, and experts pronounce it the equal of any to be found in this city. The projection is in charge of W. G. Reinhardt, who has been with Mr. Frohman ever since the opening of the house, and who was also with him on Fillmore street. The equipment consists of two motor-driven Simplex machines, with a number of controlling devices made by Mr. Reinhardt. These include an automatic changing device that works to perfection, an automatic stopping device, where the film breaks or backs up, an automatic stopping rewind and other improvements of a similar nature. The operating room is an unusually large one, with an abundance of natural light and direct ventilation, and is fitted up with a lathe, drill press and other light machine-shop equipment. It is known among the relief operators as the "Spook House," on account of its many unusual automatic devices and unique improvements in connection with projection. A special system of lamp ventilation has also been installed by Mr. Reinhardt, which reduces the amount of carbon dust in the operating room to a minimum.

Three complete changes of program are made each week at the Queen theater, the change days being Sunday, Tuesday and Thursday. The program consists of a feature, almost always a Paramount picture, and either a Pathe weekly or a short comedy. It has been found that longer programs are not desired by the patrons of the house, and are not necessary to attract the trade. The price of admission is 10 cents for adults and 5 cents for children.

YEAGER THEATER, PORTLAND, OREGON.

Has Thoroughly Modern Equipment—With Large Projection Room—Uses Concealed Lighting System.

THE Yeager theater in Lents, a suburb of Portland, Ore., is classed among the big suburban theaters of the city. The location is forty-five minutes from the center of the city, and the people of the district who seek amusement go to the Yeager rather than to the downtown shows; therefore the Yeager prospers. The building is of brick and concrete and was built in 1914. The theater was finished in April and in July of that year was taken over by Guy Robinson, who now conducts it.

Yeager Theater, Portland, Ore.

The auditorium seats 500, is very roomy, is lighted by the latest system of concealed lights and is heated by hot water. It is reached through a photo-decorated lobby 40 feet long, the entrance to which is by no means indicative of the size and splendor of the theater proper.

Manager Guy Robinson is particularly proud of his operating room. This is 7 by 12, and Mr. Robinson claims it is the best equipped suburban operating room in the city. There is not a stick of wood in it and the portholes, except those used for projection, are fitted with glass. Union operators are employed.

The program is changed every day, with four features a week. Mr. Robinson believes in meeting his patrons and he tends to the door himself. Mrs. Robinson acts as cashier.

CASINO THEATER, HALIFAX, N. S.

R. J. McAdam Completes $100,000 House—Has Own "Topical" Imported from England.

HAND in hand with the motion picture industry, aware of its every improvement and advancement, Halifax, N. S., has been abreast of the times, and has, to crown the happiness of the Yuletide, a permanent source of pleasure and enlightenment in the new Casino theater, just completed at a cost of $100,000 by R. J. McAdam, a pioneer of the picture business in Canada. It embodies every improvement in theater equipment up to the present time, and probably is the largest and best equipped theater in Nova Scotia.

The theater was designed by A. R. Cobb, who is considered one of the best architects in Halifax. It has a frontage of 80 feet on Gottingen street, the businest thoroughfare in the North End district of the city. The building itself is 136 feet long, and contains in addition to the auditorium, a splendidly equipped cafe, pool rooms and a confectionery store. One thousand, one hundred and sixty seats have been installed, 560 of these are on the main floor and 600 in the balcony.

Casino Theater, Halifax, N. S.

One of the striking features of the interior, which has a rich and beautiful color scheme of green, gold and pearl, is the stage. This measures 56 by 25 feet, with a height to the gridiron of 48 feet. The stage setting, which was built and painted by Storey Scenic Studios of Boston, is quite in keeping with the other appointments of the house. Without exaggeration it can be said to be a creation of rare beauty. Competent critics unhesitatingly declare it to be the most beautiful and artistic stage setting ever seen in a moving picture theater in Canada.

One distinctive feature of the Casino is the operation of the "Thermo" system of heating and ventilation. Fresh air is brought into the building by a five-foot intake fan. The air passes into the "Thermo" heating chamber in the basement and is heated, after which it passes into the auditorium. In warm weather the ventilation can be changed to a cooling system. With this equipment it is possible to give a complete supply of fresh air to the auditorium every three minutes.

The main entrance, attractive, unpretentious and radiating an atmosphere of refinement, measures 20 by 40 feet. Two foyers, 10 by 80 feet, are at the rear of the orchestra and balcony, and adjoining these are large dressing rooms for men and women. The operating booth is 12 by 16 feet, and is equipped with two of the latest type motor-driven Simplex machines and two Hallberg Economizers.

Three complete changes of program are shown each week. The theater has its own war topical, imported from London each week. A ladies' orchestra of nine pieces furnishes the music. Three of these musicians are concert artists or reputation, and the musical part of the program is a feature of interest.

Mr. McAdam, proprietor and manager, was one of the first to be attracted in Canada by the possibilities of the industry. For over a decade he has been actively engaged in the management of picture theaters and his ventures have always proved successful. He is popular among his associates and men of the trade. Halifax as a community appreciates his efforts to give it the best the countrv affords, and there is no doubt that the capable management that is assured will make the Casino an unqualified success

Chicago News Letter

By JAS. S. McQUADE

The Max Linder Comedies

Special Meeting in Chicago of K-E-S-E and Essanay Representatives to Discuss Exploitation.

A SPECIAL meeting of branch managers, traveling salesmen and others connected with the Kleine-Edison-Selig-Essanay service, was held in Chicago, Jan. 28, at the office of George Kleine. There were also present representatives of the Essanay Film Manufacturing Co., who will work with the representatives of the K-E-S-E service in the exploitation of Essanay's Max Linder comedies, which will be released through the service mentioned.

It was decided sometime ago by George K. Spoor, president of Essanay, that twelve of these two-reel comedies should be released in a year, at the rate of one a month, the first release to be made Monday, Feb. 26, and the following releases on the fourth Monday of each month thereafter.

The meeting was called to order at 11 o'clock by George Kleine, who presided, and after a very spirited session during which the handling of the comedies was viewed from every angle and carefully discussed, a recess was taken for luncheon.

After lunch those assembled viewed Essanay's fine five-reel production, "Skinner's Dress Suit," featuring Bryant Washburn, a review of which will be found elsewhere in this issue.

Then Max Linder's first new comedy, "Max Comes Across," was shown. The comedy deals with the humorous adventures of Mr. Linder on his trip from Europe to America and it won great favor from all who viewed it, as it showed fine possibilities for winning wide popularity.

The second release of Max Linder is entitled "Max Wants a Divorce."

On Monday, Jan. 29, the representatives were invited to the Essanay studio by George K. Spoor, where a very interesting and enjoyable time was passed by all. The representatives left for their respective cities the same evening.

The following K-E-S-E representatives were present: George Kleine, M. E. Smith, general branch manager, Chicago; J. J. Thompson, special representative for Mr. Kleine, Chicago; C. J. Meegan, advertising manager K-E-S-E, New York; R. D. Marson, manager, Boston; J. T. Ezell, manager, Atlanta; W. H. Jenner, manager, Chicago; H. Wellington, assistant manager, Chicago C. C. Whelan, R. C. Florine and R. H. Fox, salesmen, Chicago; C. Lindau, booker, Chicago; Chas. Hoffman, photograph department, Chicago; J. P. Gruwell, manager, and P. E. Krieger, salesman, Cincinnati; Mr. Oldfield, assistant manager, Cleveland; C. H. Wuerz, manager, Dallas; W. H. Irvine, manager, Detroit; H. H. Buckwalter, manager, Denver; W. A. Ratz, manager, Indianapolis; J. E. Storey, manager, Kansas City; Harry Graham, manager, Minneapolis; A. W. Larento, manager, Montreal; B. M. Moran, manager, New Orleans; H. A. Raynor, manager, New York; H. A. Bugie, manager, Philadelphia; M. J. Gibbons, manager, Pittsburgh; J. E. Burhorn, manager, St. Louis; D. Cooper, manager, Toronto, and R. Berger, manager, Washington.

The following representatives of Essanay were present: George K. Spoor, president; E. R. Pearson, in charge of sales for Max Linder comedies; H. C. Chandler, manager advertising department; W. F. Lynch, manager sales department; L. J. Scott, Joseph Gilinisky, J. E. Ryder, B. Bedell, A. W. Eisner and H. E. Stahler, salesmen, of Chicago.

National Association of F. I. L. M. Clubs to Be Formed.

The executive committee of the F. I. L. M. Club of Chicago met in special session, in Parlor B, Hotel Morrison, Tuesday, Jan. 30. One of the chief subjects of discussion was the proposed raise of the exchange license by the city council of Chicago. The present license for the storage of film per year is $25, and the city council has announced its intention to raise it to $200 per year.

The executive committee of the F. I. L. M. Club passed a resolution to protest against and oppose such action, on the ground that the figure is exorbitant and also unjust. The members expressed themselves as being unable to see any reasonableness in the proposed raise, while they could distinctly see an unfair attitude in the classification of larger distributing concerns with smaller ones. While granting that the larger distributing organizations might be able to stand the proposed raise, they were of the opinion that smaller establishments, handling only one or two features, would be taxed away beyond their means. This is plain, as a firm handling many thousands of films in a year would be better able to pay the increased figure than firms only handling one or two hundred subjects.

A committee was appointed to take the necessary steps to have the matter adjusted equitably. On this committee were I. Van Ronkel, Bluebird Photoplays, Inc.; J. L. Friedman, Celebrated Players Film Co., and David T. Alexander.

The next subject that engrossed the attention of the members was the creation of a national association of F. I. L. M Clubs throughout the United States, and a national convention of such clubs in the near future. After considerable discussion a resolution was moved and passed that a national organization should be formed, and that the business connected with its formation should be conducted by the Chicago F. I. L. M. Club's publicity committee, of which Wm. H. Jenner, Chicago manager of George Kleine's branch office, is chairman.

It was agreed that the national convention should be held in Chicago some time within the next 90 days.

It was proposed that two representatives of each of the organized F. I. L. M. Clubs throughout the country should attend the convention, so as to form a close co-operation between the distributing concerns in the various cities of the country. It was also advocated that each of the producers should have a representative at this national convention in order to co-operate with the national organization.

It was then reported that a committee of two, comprised of I. Van Ronkel and C. C. Plough, had already interviewed a number of producers in New York and that they had promised to co-operate.

F. I. L. M. Clubs have already been formed in the following cities: Chicago, New York, Pittsburgh, Minneapolis, Des Moines, Omaha, St. Louis, Kansas City (Mo.) and Cincinnati. The cities in which F. I. L. M. Clubs are expected to be organized within the next 90 days include Boston, Philadelphia, Cleveland, Atlanta, Dallas, New Orleans, Indianapolis and Denver.

"Look On This Picture and On This."

The Chicago Tribune, which usually has been a strong champion of pictures in the past, departed recently from its customary attitude in an editorial headed, "Movies As Art." Here it is:

> It is hard not to be pessimistic about the movies. After ten years of headlong development they are stalled. Directors say so themselves.
>
> The comedies occupy about the position "A Slow Train Through Arkansas" occupies in literature. The problem movie is Bertha the Beautiful Cloak Model come to life again. The spectacles are about as consequent and logical as a three ring circus. They do not divert, they simply tire.
>
> Censorship is not entirely to blame. It only makes worse a rather dreary product. The movies are the windows through which most urban Americans see the world and experience life. Censorship simply clouds the already distorted glass. If the public is less fascinated with the motion picture than it has been it is because it recognizes the distortion and wants an unimpeded view.

But this fling at the great popular amusement did not pass unnoticed. It was answered by a reader, Warren K. Wait, whose reply was published in a following issue of the Tribune:

> Allow me to take exception to your editorial, "Art in the Movies," wherein you make the sweeping statement that "producers have learned

> to photograph scenes but not to tell stories," I think you are entirely wrong.
>
> There has never been any medium of expression through which stories of all kinds, humorous, grotesque, tragic and epic, have been so lucidly portrayed as producers of pictures portray them today. Producers may produce the wrong variety of entertainment, but the art of telling the story is at its zenith.
>
> Because producers have learned really to tell stories and visualize the very heart of the story, making an epic of all their enedavors, countless thousands of men and women, who would otherwise remain in ignorance of the classics, are as well informed as many a studious reader.
>
> The vitality of theme in literature, to retain which incipient details are necessary, but which are so tiresome and bewildering unless written in a masterly manner, are in pictures entirely obviated. The working of the human mind is clearly and concisely shown. We first see the "close up" of the human face in a rage; then the knife on the floor—the incentive to kill is established—the man picks it up, drops it, and flees. Ten laborious pages of Balzac unfold such an incident; the movie shows it in thirty seconds, concisely, clearly, forcibly, perfectly. We can't mistake the story or the man's caliber; his soul is bared to us; and his every movement and facial expression are vivid finger posts in lucid denouement.

But there is still a stronger champion of the moving picture in the person of J. B. Kerfoot, "a distinguished literary critic, who not only pays the moving picture admiring tributes, but explains the secret of its universal appeal," according to the accompanying editorial in the Chicago Herald:

> From the beginning of time to the advent of the moving picture, says Mr. Kerfoot, "no man ever lived who could tell another man a story. Moses couldn't. Homer couldn't. Chaucer couldn't. The minstrels and minnesingers couldn't. Dante couldn't. Dickens couldn't. Even Conan Doyle couldn't. The best that the very best of them ever succeeded in doing was to trick, or to coax, or to compel their readers or hearers into telling stories to themselves."
>
> And, on the other hand: "Everyone of them (the literary lights of the ages), from the least to the greatest, has but written for the movies. Not the movies of the photo theater, but for the movies of our minds. For a novel is nothing but an elaborate scenario. And each of us is a moving picture concern.
>
> When we examine a book at a bookstore, when we look at the opening sentences, and read a snatch of conversation on page 247, and turn back to the last page to see how it all ends—a scenario has been submitted to the manager. And when we pay our $1.35, or present our library card to be stamped, we have purchased the local rights in it. And when we switch on our electric lamp, and stretch in our favorite chair, and open the book at the first chapter, we turn the tale over to our producing department.
>
> And when to this "remarkable establishment" a story-teller's scenario is submitted the "human moving picture concern," consisting of memory, imagination, sympathy and intelligence, proceeds to present the finished film by retelling "the author's story in the collective and imaginative and emotional terms of its own equipment." In other words, the printed page is turned into a moving picture by mental machinery and before the mind's eye.
>
> This being so, it is easy to see why artless children and tired adults alike find rest, refreshment, diversion in the movies. In the present age of high pressure and specialization few prefer indifferent personal to excellent proxy performance. The good moving picture, lifting motor delights to intellectual level, provides mental, artistic and emotional enjoyment without mental, artistic or emotional exertion. To sit at ease and watch a story unraveled is like listening in the dark to rare music or dreaming out a romance.

The art of criticism is an intellectual effort more or less controlled by physical or mental conditions at the time the effort is made. An attack of indigestion, disappointment or annoyance from whatever cause, and the numerous other ills that flesh is heir to, all conspire to disturb the delicate intellectual and mental equilibrium required for just criticism, granting, of course, the ability to criticise at all.

The Tribune editorial quoted is so pessimistic, so peevishly fault-finding, that one must sympathize with the writer rather than condemn.

The drama is over two thousand years old, yet the moving picture in ten years is pressing it hard for first place in public favor! Even if the moving picture were stalled at the present time, which it is not, one could easily find excuses for its being out of breath.

Let adverse criticism proceed; the moving picture will steadily go its onward way, submitting to the inevitable law of evolution.

Chicago Film Brevities.

Regarding the proposed increase in the license of moving picture theaters in Chicago, the only action taken up to the time of writing has been to refer the matter to a sub-committee of aldermen by the city council. A committee of leading exhibitors has already consulted with this sub-committee and action will be probably taken at the Council meeting on Monday night, Feb. 5. It is expected that a reasonable view will be taken of the proposed raise of licenses, and in all probability the present figures will be retained.

* * *

It has been given out that "Stan" Twist will make a tour of the world with the Williamson Brothers' pictures. Mr. Twist is scheduled to leave New York for London on Feb. 10. From London he will proceed to Africa, Australia, New Zealand, China, Japan and the Philippines. The titles of the pictures he will take along have not been ascertained. "Stan's" numerous friends wish him bon voyage and a prosperous tour.

Mrs. Slusser, who achieved great popularity some time ago as organist at the Parkway theater, N. Clark and Diversey Boulevard, is now filling a similar position at the Rose theater, on Madison street near Dearborn. She made a great hit recently by her playing at the presentations of the Mary Pickford features shown at this house.

* * *

William N. Skirboll, formerly manager of the booking department in Metro's Chicago branch office, has been appointed manager of Metro's branch office in Des Moines, where he succeeded Wallace Meyer last week. Harry Skirboll, a brother, is traveling representative for Metro in Illinois, while Joseph S. Skirboll, another brother, is district manager for Metro in the Middle West, while still another brother, Jack H. Skirboll, is the Cincinnati representative of the same company. The Skirboll brothers, who are all enterprising and good business men, hail from Homestead, Pa.

* * *

Fred R. Martin, who is handling "The Great Secret" (Metro) for Illinois, was seen at the Hotel Sherman one day last week. He reported that the business of exhibitors throughout the state has been affected considerably by the poor weather. He stated, however, that he had met with success in his bookings of the serial mentioned.

* * *

At the annual meeting of the American Bioscope Co., of this city, held Tuesday, Jan. 30, the following officers were re-elected: J. E. Willis, vice-president and general manager; Wilbert B. Kurtz, treasurer, and Edmund P. Kelly, secretary.

* * *

Hal Roach, president and general manager of the Rolin Film Co., made a brief stop-over in the city Wednesday, Jan. 31, on his way from Los Angeles to New York. He was accompanied by Mrs. Roach. The Rolin Film Co. contributes the "Lonesome Luke" comedies to the Pathe program.

* * *

Jones, Linick & Schaefer have purchased the exclusive rights to Illinois and Indiana for "Joan the Woman." Geraldine Farrar is the star in this Lasky super feature picture. It is the intention to show this super picture at the Colonial immediately following the run of "Intolerance." Judging from the success of the Griffith spectacle at the Colonial, the initial showing of "Joan the Woman" is still a long way off. Mr. Jones also announces that the third of the Clara Kimball Young series, "The Price She Paid," will follow Robert Warwick in "The Argylle Case" at the La Salle.

* * *

An invitation special showing of "The Girl Philippa," with Anita Stewart as the star, will be given at the Ziegfeld theater Friday evening, Feb. 2, the regular program being temporarily set aside for the occasion.

* * *

William N. Selig announces for release through General Film Service, in the near future, the one-reel comedy drama, "A Strange Adventure." In this fine short subject Jack Pickford, Miss Bessie Eyton and Harry Lonsdale will be seen. The photoplay was written and directed by Marshall Neilan. The story, lighting effects and photography are described as most unusual. This is the first production in which Jack Pickford and Miss Eyton appear playing opposite each other. "A Strange Adventure" has to do with the princess of a mythical kingdom who is traveling incognito, and of the young hero (Jack Pickford), who falls in love with her at first sight. Miss Eyton is seen in several exciting swimming scenes in the photoplay. She was formerly the woman champion amateur swimmer of California.

* * *

M. G. Watkins, general manager of the American Standard Motion Picture Corporation, this city, announces that the Redlands Beauty Films will release through his company "The Adventures of Pietro," a series of twenty-six one-reel comedies, with Miss Vivian Rich in the leading roles. A release will be made every other week. Julius Frankenberg is managing director of the Redlands Beauty Films, at Redlands, Cal.

* * *

Benjamin B. Hampton, the recently elected president of the General Film Co., arrived in the city Tuesday, Jan. 30, to meet personally all branch managers in the territory west of Chicago. He was accompanied by C. W. Weeks and W. F. Rogers, of the New York head office.

The meetings were held on Tuesday, Wednesday and Thursday, in the City Hall Square Building, where the Chicago General Office is located. Mr. Hampton presided at most of the meetings and returned to New York by the twentieth Century Thursday morning. Mr. Rogers returned to New York Friday. Mr. Weeks, after the close of the meetings, left for Milwaukee, accompanied by the branch managers of Chicago, New Orleans, San Francisco and Milwaukee, where several days were spent on business.

* * *

Lee Ochs, president of the Motion Picture Exhibitors' League of America, arrived in the city Thursday, February 1, by the Twentieth Century. A. P. Tugwell, second vice-president of the national organization, also arrived the same morning from Los Angeles. Both officials came on to attend the convention of Chicago exhibitors, held for the purpose of electing local officers for the ensuing year. The results of the convention, which was held Friday, Feb. 2, will be found under the head, "The Motion Picture Exhibitor," elsewhere in this issue.

* * *

C. W. Taylor, manager of the General Film Company's branch in Omaha, Neb., accompanied by C. W. Stombaugh, manager of the Des Moines office of that company, paid this office a visit on Tuesday, January 30. They were in the city attending a meeting of branch managers of the General Film Co. in the territory west of Chicago.

* * *

E. Auger, special representative and exchange supervisor for the Mutual Film Corporation, resigned recently to become eastern division manager for Vitagraph.

* * *

F. C. Aiken, general western representative of the General Film Co., with headquarters in Chicago, resigned the position on Monday, January 29, the same to take effect February 17. Mr. Aiken has nothing to say at the present time as to his future arrangements.

* * *

The I. A. T. S. E. national convention at Cleveland on February 26 will be attended by the following moving picture operators from Chicago Local No. 110: Joseph P. Armstrong, president; Morey Cohen and Al Johnston.

Harry Davenport Joins Metro Forces

HARRY DAVENPORT has been added to the directing staff of Metro Pictures Corporation, and will direct Lionel Barrymore in his next five-part screen production, a comedy drama by June Mathis. Mr. Davenport is a member of the famous Davenport family, being a brother of Fanny Davenport and of Edgar L. Davenport, his father having been the celebrated E. L. Davenport, and Metro's new director finds a number of relatives under the roof of the Rolfe studio, where he is directing Mr. Barrymore, the Davenports, Drews and Barrymores being closely related by marriage.

Harry Davenport.

Mr. Davenport recently went into motion picture work as an actor, having appeared on the speaking stage in a number of Broadway successes. He spent a year with Pathe, then going to Vitagraph first as actor and then as director. In Roy McCardell's "Jarr Family" series he both directed and acted, but for some time has given all his attention to directing. One of the best-known pictures to his credit is "The Island of Regeneration." Mr. Davenport has a charming home at Garden City, Long Island. One of his four beautiful children retains the traditional family name of E. L. Davenport, being named Edward after the director's father.

Joe Farnham With Sherrill

PRESIDENT William L. Sherrill of the Frohman Amusement Corporation, is sponsor for the interesting news that there has been emblazoned on the door of an inner office of his organization the name of Joseph W. Farnham with the comprehensive titles of Business Manager, Assistant to the President and Director Plenipotentiary in Exploitation of Super-Feature Productions. Arrangements were definitely concluded and a contract executed between Mr. Sherrill for his company and Mr. Farnham during the early part of the week.

Joe Farnham.

In speaking of the acquisition of Mr. Farnham's services, Mr. Sherrill said: "This is but the beginning of the—ding sdamocu cod shlurdhrda nanon tnaa blank! tsah! or!ad! iséd Doggonit, the printer got the rest all balled up, but what he meant was that Joe Farnham is just the kind of a big man he needed to handle the big plans of the Frohman Amusement Corporation and that he knew how to do the job on original lines.

"Joe" Farnham's career in the motion picture industry has been —but what's the use of repeating all the harrowing details; everybody who is anybody in screendom knows "Joe" from the time he wrote the "Gordon Trent" stuff in the Morning Telegraph, all through his eventful occupancy of the post of publicity and advertising man for the All-Star Feature Corporation; his adventure into the great war zone of Europe for the Carnegie Peace Foundation, for which he took many thousand feet of pictures; finally a place in the sun with the Lubin company of Philadelphia and then his own publicity and film selling enterprise, the Amalgamated Photo-Play Service, which he now relinquishes to take the position offered by Mr. Sherrill.

WILL S. DAVIS TO PRODUCE ART DRAMAS.

Will S. Davis has been engaged by the Van Dyke Film Production Corporation to produce the features of that company, which are released on the Art Dramas program. Mr. Davis will shortly commence the production of a picture starring Jean Sothern, which is as yet unnamed.

The making of this production will mark a reunion between Mr. Davis and Miss Sothern, as both have worked together for the Fox Company. Mr. Davis directed the youthful star in "Dr. Rameau," the Fox picture in which she and Fred Parry were featured. Besides this production, Mr. Davis has produced some of the most successful of the Fox productions, including "Destruction," "The Fool's Revenge," "The Family Stain," "The Straight Road," "The Tortured Heart" and many others. Among the stars whom Mr. Davis has directed are William Farnum, Theda Bara, Valeska Suratt and practically all of the others in the Fox Company.

MARGARET ILLINGTON DEPARTS FOR LASKY STUDIO.

Margaret Illington, announcement of whose engagement as a Lasky star was made recently, is now en route for the Lasky studio at Hollywood, Cal. Immediately upon her arrival at the Lasky plant, Miss Illington will begin work on the adaptation of Basil King's successful novel, "The Inner Shrine," which has been chosen as the vehicle of her first appearance on the screen. While in Hollywood, Miss Illington will occupy the same bungalow which housed Geraldine Farrar when she was engaged at the Lasky studio.

EDGAR LEWIS SIGNS UP MITCHELL LEWIS.

Mitchell Lewis, who recently jumped into the limelight as one of the foremost film actors in this country through his work in Rex Beach's "The Barrier," has left the company of Mme. Nazimova in "'Ception Shoals" to go with Edgar Lewis, who directed "The Barrier," and who is at present at work on a new picture.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

David Horsley Returns to the Coast

Has Signed New Contract With Mutual—Will Increase Production at Local Studio—Sells the Bostock Menagerie.

HIS pockets bulging with signed contracts negotiated during his six weeks' stay in the East, David Horsley has returned to his studios in Los Angeles, prepared to proceed with his production activities on a greater scale than ever before.

While in the East Mr. Hoarsley closed a number of important deals. He arranged for the release of his Cub Comedies and Wilbur features, sold his collection of Bostock animals, marketed his Cub Comedies in all foreign countries, and also completed arrangements for distributing facilities to cover further production activities aside from the Cub and Wilbur companies.

David Horsley.

Mr. Horsley made the following statement to the Moving Picture World upon his arrival in the West:

"Through contracts I signed while in the East, David Horsley productions are again marketed through the exchanges of the Mutual Film Corporation. These productions are the Cub Comedies and the Crane Wilbur features.

"The Cub Comedies are already on the Mutual market, the first release having been made January 4. My contract with the Mutual calls for a new subject in one reel for fifty-two weeks following the release of the first picture.

"The Crane Wilbur features comprise a series of six five-reel subjects starring Mr. Wilbur. The general title of the series is 'The Morals of Men.' We have already completed three of the six pictures, namely, 'The Painted Lie,' 'Love Everlasting' and 'The Single Code.' 'The Eleventh Commandment' and 'The Eye of Envy' are titles of two others. Production of one of these will begin immediately. No release date has been set for the first picture, but that information will be forthcoming shortly."

A Wilbur picture is to be released every four weeks following the first release date until the series is completed.

Mr. Horsley has sold his Bostock animals. Of the one hundred and fifty animals only those which are especially trained for motion picture work have been retained. The remainder go to the United States Circus Corporation, of which Frank P. Spellman is the head.

The world rights to Cub Comedies, except in those territories granted by Mr. Horsley to the Mutual under the terms of his contract with that distributing organization, have been bought by Chas. F. Pope, who has been Mr. Horsley's representative in New York.

While the production of Cub Comedies and Wilbur features will occupy Mr. Horsley's attention for the present, he will in a short time prepare to make other pictures. One of these will be a spectacular production of "Aladdin's Lamp," which will be made in its complex scenes by the aid of Mr. Horsley's double-exposure camera and in which will be featured a young actress whose name is being kept a secret, but whom Mr. Horsley considers a rare "find."

With the Cub Comedy company now working, the Crane Wilbur organization starting next week, and with arrangements going on for additional production, the David Horsley Studios will be an exceedingly active place in a short time.

At the Balboa Studios

Horkheimer Bros. Discover Another Baby Star—Balboa to Build Largest Indoor Studio on the Coast.

FROM the Balboa Studios this week we have the announcement of the discovery of a new baby star.

Recognizing the import of the popular success of the Little Mary Sunshine plays, the Balboa company has diligently searched for other child talent in the hope that another Little Mary Sunshine might be found.

One child can do only so much and the Balboa "Baby Grand" has been carefully guarded and has never been overtaxed, but the demand for the Sunshine pictures had grown insistent and there was only one baby to make them, so it was up to the Horkheimers to find another baby star.

After months of search, a baby was found who looked promising. She was tried and "went over" with a smash. So remarkable was her showing that a trial run of the film, photographing her first efforts, when shown in New York, brought forth an offer of the largest sum of money ever put up for a series of pictures starring a child.

The result was that a contract was made with Balboa to deliver six pictures featuring the new baby star, and work will be started at once under the direction of Henry King, whose success with Little Mary Sunshine won commendation from the entire film world.

Dan F. Whitcomb, the author of the plays "Little Mary Sunshine," "Shadow and Sunshine," "Told at Twilight" and "The Weed and the Rose," all Little Mary Sunshine plays, filmed by Balboa, will write the plays for a new baby star.

All Balboa baby pictures are to be known henceforth as "Little Mary Sunshine" productions, that being the brand-name.

Balboa's new $20,000 sunlight stage is rapidly nearing completion. It will be used exclusively for the production of "The Twisted Thread," the forthcoming Balboa-Pathe serial which will serve to introduce Kathleen Clifford to the screen.

This stage involves several brand-new ideas in studio construction. The floor is of hard wood. It is all wired so that when electricity is needed, it can be plugged in at any point, thus eliminating the use of cables.

On one side are eight offices for the Balboa directors, fully equipped. Opposite stand a series of scene-docks. A new system has been devised for operating the diffusers, by simplifying the overhead rigging. All of this construction work has been done under the personal direction of H. M. Horkheimer, president and general manager of Balboa.

With the completion of the stage, which doubles the sunlight producing capacity, work will begin on the new glass-in studio, which is to be the largest in Southern California, the estimated cost of which is $50,000.

WOMAN'S CITY CLUB DISCUSSES MOTION PICTURES.

To make the city of Los Angeles essentially clean-minded in its demand for motion pictures and to raise the standards and ideals of advertising were the topics of Mrs. R. J. Atchley, chairman of the Motion Picture Committee of the Woman's City Club, at the Public Affairs Day, held recently at Blanchard Hall.

"Every mother in the City Club," said Mrs. Atchley, speaking of the motion pictures, "should co-operate for the enforcement of the law which provides that no minor under 14 years of age shall attend a place of public amusement unless accompanied by an adult responsible for his care."

She pointed out that the people of Los Angeles are spending more than $83,000 weekly on motion pictures, and insisted that the people want a better grade of films than those presented for their view at many of the amusement houses.

"It is a minority that demands the objectional films," she said, "but this minority is very active, while those of us who desire something better have contented ourselves with turning away and declining to patronize them."

Mrs. Atchley gave the number of picture houses in the city as 106, which makes a seating capacity, she said, of 53,505. More than $83,000 weekly is spent, she said, in attending picture shows in Los Angeles, and of the audiences 93 per cent. is men between the ages of 19 and 38.

City ordinances, said Mrs. Atchley, are violated by all picture houses, and many cases in the juvenile courts are proved according to her inquiries to have had their origin in the semi-darkness of moving picture houses.

She spoke of the danger of fire to numbers of children gathered in a large theater.

Mrs. Atchley blamed the public for its indifference and lack of interest in the matter of raising the standard of pictures. The majority that desires the better type of play should make it clear, she said, to the producers, and this can be done only by co-operation with the theater managers and by creating a demand for clean films, and then standing behind the effort to give them.

Mrs. Atchley particularly mentioned the gross cruelty that is permitted to animals in pictures, and explained that if there is no cruelty to horses and animals, as the film makers declare, there is at least an excellent imitation of it which never fails to impress the audience with horror and disgust.

Finally she recommended familiarity with the city ordinances pertaining to picture houses, an enforcement of those ordinances when their violation is observed, and the steady refusal on the part of women to let their children attend shows which they themselves have not seen.

She advised that all churches and schools make pictures a part of their recreational period, and wishes that plays for young people might be produced in this way.

Author Advocates Special Picture Entertainments for Children

In a lecture before the Ebell Club Thursday afternoon, this week, L. Frank Baum, author of the "Wizard of Oz" and other modern fairy tales, urged the women to undertake to provide proper motion picture entertainment for the children of Los Angeles. Mr. Baum proposed that the women's clubs divide the city into sections and arrange with theater managers, through rental or on sharing terms, to take over their theaters on Saturday forenoons and present, under their own auspices, such pictues as a central committee of club women had approved. The speaker declared that with the backing of the women's clubs these morning entertainments would be not only self-sustaining but profitable, and that the time is now ripe for such a venture.

"The theater managers," said Mr. Baum, "are not generally interested in children's features, as their regular patrons prefer dramatic and more sensational films. The fact that theaters are known to be largely devoted to problem and sex pictures and the lurid drama would render cautious parents suspicious even if the managers announced programs especially for children. Some of them, earnestly desirous of giving the little ones suitable entertainment, have already made the attempt, only to meet with financial disaster. But under the management of the club women a feeling of confidence would prevail and the Saturday morning shows be well patronized. It seems to me this work is as important a philanthropy as any club could undertake, for children love pictures and need amusement as much as do their elders, but unless they have special programs their attendance at the picture theaters is likely to prove injurious."

Business Drops Off When Picture Theaters Close Sundays.

From Orange, California, we learn that the recent closing of motion picture theaters on Sundays has not proved entirely successful. At any rate, the churches of the little city, at least most of them, are determined to nip in the bud the efforts of the Merchants' and Manufacturers' Association to keep the motion picture theaters of the city open on Sundays and holidays. Several of the churches passed strong resolutions condemning the movement and expressing in no uncertain terms their opposition to putting the matter to a vote of the people.

The Merchants' and Manufacturers' Association intends to petition the Trustees and induce them to have the people decide at an election whether or not there shall be Sunday shows in Orange. The business men contend it is impossible to make a good show pay here unless it is allowed to run seven days in the week. Since the showhouses have been closed, merchants have been losing business, which has gone to near-by towns, and the drop has been so great that the business houses have felt it on all sides. The merchants believe the Sunday opening of the theaters to be one of the solutions to better business for Orange and are working to this end. A strong and stubborn fight seems to be on the tapis.

Mrs. Warrenton Starts Children's Photoplays.

Work was started this week at the new studio of the Frieder Film Corporation at Lankershim on Mrs. Lule Warrenton's five-reel photoplay to be entitled "The Birds' Christmas Carol." It is Mrs. Warrenton's adaptation of the story by Kate Douglas Wiggin.

"Mother" Warrenton is now the first and only woman producer with a studio and company all her own. She has gathered together a company of about fifty people, most of whom are children. Mary Louise Cooper, of Chicago, is the star. Mary Louise is five years old.

The big idea "Mother" Warrenton has had ever since she quit directing pictures for Universal is to produce photoplays with children as actors for the most part, the plays to present the comedies and the tragedies and the dramas of child-life, just as they appear to the child mind. She has studied the proposition deeply, and believes that by writing her own scenarios and directing her own scenes, and supervising the entire production, she can produce photoplays that will be intensely interesting to both old and young, and entirely suitable for children.

Mrs. Lule Warrenton.

The first of these Warrenton productions will be finished about the middle of March, and then will have a try out in Los Angeles. Others of a similar character made by Mrs. Warrenton will follow as fast as she can produce them. She will put out nothing over five reels or one hour and fifteen minutes, believing that this is as long as the interest and attention of the young folks can be held by any one play.

J. A. Quinn Rushing Work on His New Theater.

Construction work is being rushed on Broadway's newest photoplay palace, Quinn's Rialto, which is to be erected on the east side of the theatrical highway just south of Eighth street. A large corps of workmen have begun demolishing the store buildings on Broadway, just below Eighth, where the new picture house is to be erected.

J. A. Quinn has been busying himself during the past week with the purchase of seats, lighting features, lobby decorations, and he is planning to secure an organ that will rival all others now in use in picture houses.

In order to obtain a suitable production with which to open his house, Mr. Quinn will comb the market. The great Fox feature, now in the making, a picturization of Charles Dickens' "A Tale of Two Cities," may be the premier production at the Quinn theater. The opening will take place in about ninety days.

A special generating plant will be installed to produce light and heat, and a feature of the theater will be a large restroom for ladies and children. There will be 900 modern leather upholstered seats, while a giant ventilating plant that will give a complete change of air every three minutes will be installed.

Mr. Quinn paid a visit this week to the Los Angeles offices of the Moving Picture World and spoke very enthusiastically about his new theater project.

Pollard Players Refused Permanent Park Site.

The Pollard Motion Picture Company, which has a studio on the Exposition grounds at San Diego, was given notice, this week, to vacate. A representative of the Merchants' Association appeared before the park board and asked that the company be given a permanent location, but the commissioners decided that commercial enterprises could not legally be given sites in the park. All of the buildings on the Isthmus.

with the exception of the Painted Desert, will be wrecked.

The local branch of the Montessori school also was refused the right to use one of the Exposition buildings for school purposes. It was held that the buildings are not adapted to such work. Moreover, all the buildings on the Prado have been engaged for other purposes.

It was announced that bids for the wrecking of the New Mexico building will be opened today, but Superintendent Morley was instructed not to allow wreckers to start work on the ground until the park commission had given permission.

The park board voted to hold an early meeting with the Exposition directors to decide on numerous matters concerning the Exposition buildings and grounds heretofore uncovered.

DIRECTOR KABIERSKI STARTS WORK ON GREAT PLANT.

From San Diego we learn this week that preparations are being made to start work on the studio buildings for the Empire Feature Film trust of San Diego, at Grossmont.

Henry Kabierski, who will direct the 10-reel features to be made there, is in San Diego getting all details in connection with the production into shape.

The first pictures to be staged will be "The Conquest," "Ten Commandments" and "The Silver Arrow." For months the preliminary work on the features has been carried on at the Los Angeles offices of the Empire Trust, and Mr. Kabierski's staff is well prepared for a successful start.

Tracy E. Shoults, H. B. McKean and S. H. Woodruff, officers of the company, arrived in San Diego Monday this week.

The cast has been selected for the first production, and filming will be started on open-air scenes during the period while the studios are being erected.

Kabierski's last 10-reel film, "The Daughter of the Don," written by Winfield Hogaboom, and played for seven weeks at the Majestic theater in Los Angeles, will be shown in San Diego soon.

ESSANAY TO PRODUCE GREAT PICTURES ON THE COAST.

V. R. Day, special representative of the Essanay Film Company and manager of the Chicago downtown office, arrived in the city Saturday last week. Essanay is to produce a picture on the coast. The old studios of the Culver City Film Company have been temporarily leased and David Hartford, formerly with Ince, will direct the production. Among the players selected for the cast is Frank Borzage, formerly with the American. The Essanay has been preparing for this picture a long time and some of the scenes were filmed here last fall at the Selig Zoo with Senator J. Hamilton Lewis as the leading man. The picturesque Illinois senator was then in Los Angeles on political business. The production will be about eight reels. The scenario was written by Blair Cohan, and the filming will be supervised by Mr. Day, who intends to stay in the city for several weeks.

Los Angeles Film Brevities.

Carl Laemmle, president of the Universal Film Mfg. Co., did not arrive in the city on Friday this week as anticipated, but will probably be here Tuesday, January 30.

* * *

James M. Colwell, the new publicity director of the American Film studios in Santa Barbara, paid a visit to the Los Angeles offices of the Moving Picture World Friday this week. Mr. Colwell stated that he was in the city to meet Gail Kane, the new American star. Miss Kane will start rehearsals on her first picture Monday next week under direction of Rollin S. Sturgeon. President Freuler, of the Mutual Film Corporation, is also expected in Santa Barbara this week. Mr. Colwell would not say, but much speculation is expressed both here and in Santa Barbara whether Mr. Freuler is planning to locate one of the new Empire companies in California and produce Charles Frohman's pictures at the Flying A. Studios in Santa Barbara. President S. S. Hutchinson will arrive to the coast in the first part of February.

* * *

Adele Farrington, who is in real life Mrs. Hobart Bosworth, has returned to the silent stage again and signed a contract with the Morosco Photoplay Co. to appear in George Beban's next big picture.

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Rosalie Ashton and Beatrice Morris, magazine contributors, who have been writing under the pen-name of Ashton Morris, have been engaged by Isadore Bernstein of the Bernstein Film Production Company, to write a series of eight multiple reel feature stories for his organization. Their first story will be issued under the title "Humility." Among the best known stories written by Miss Ashton and Miss Morris are "Brigadier General," "Rounding Off Corners," "The Undertow," "The Trail That Leads Nowhere," and others.

* * *

Monday this week we made a flying trip to Universal City. It was early in the morning and we found everybody on the lot reading the Moving Picture World. Monday morning Director Publicity Jonas said is Moving Picture World's Day and almost everybody can be seen with a copy of the paper.

Moving Picture World Day at Universal City.

In a secluded corner we found a bunch of Universalites reading their freshly arrived copies. Friend Jonas quietly beckoned to a photographer and had them all shot. They are, in our picture, from left to right, Frank Whitson, Eugene Gaudio, Ella Hall, Jack Mulhall, Claire McDowell and W. W. Beaudine.

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Gilbert P. Hamilton, of the Problem Film Co., has decided to build a studio in Los Angeles and has purchased a four-acre location on Sunset Boulevard.

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Harry Ham has transferred his duds from the Christie dressing-room to those of the "Pathe" Lehrman's company in the same studio and hereafter will appear in Lehrman-Fox Film releases.

* * *

Our exotic friend, Nicholas Dunaew, was the recipient of columns of praise from the local dramatic critics upon his reading of the third act of Ibsen's "Ghosts" at a benefit which "Nich" produced at San Gabriel recently for the Russian war sufferers. Dunaew is at present being featured in Director Rex Ingram's Bluebird productions.

* * *

We are informed that H. M. Horkheimer of the Balboa Film Company has signed the following new people for his features: Director Burton George, formerly of the Universal Company; Kathleen Kirkham, who made a great hit by her characterization of Mrs. Taine in the Clune multiple reel feature, "The Eyes of the World." Miss Kirkham will appear exclusively in five-reel productions for the Balboa.

* * *

Frank Mayo, who has done notable work with the Balboa Company, has been placed in the Universal stock company and henceforth will be seen in that company's features.

* * *

A. L. Erlanger is in the city and much speculation is offered whether the famous play producer is contemplating any motion picture enterprises.

* * *

In all probability J. Farrell McDonald, one of the oldest and best known directors in the industry, will have his own feature film company at Huntington Park, California. Negotiations to that effect have been opened between Mr. McDonald and the Huntington Park Chamber of Commerce.

* * *

Vivian Rich, one of the old stars of the American Film Company, and who has recently been seen in Fox and Selig productions, has signed a two-year contract with Julius

Frankenberg of the Redlands Beauty Films, to be featured with Mr. Frankenberg in that company's comedy series.

* * *

The cut following features Frank Lloyd, who has attained great renown with his Fox Film productions featuring William Farnum. Lloyd is the chap with the intense look holding a perfecto; at his feet is his smiling assistant Harry Weil; in back of Lloyd stands Billy Foster, his camera man, and on the other side of the tripod George Richter, another camera man. When this picture was taken Mr. Lloyd was engaged in filming what we believe will be his greatest achievement, the filmization of Charles Dickens' immortal story, "The Tale of Two Cities," in which William Farnum will be starred.

Frank Lloyd, Harry Weil, Billy Foster and George Richter

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Violet Radcliff, a former child actress of the Fine Arts Company, has been engaged by the Fox Film Company to play in the pictures directed by the Franklin brothers.

* * *

J. Barney Sherry and Charlotte Vermont, of Thos. H. Ince's forces at Culver City, were the stars at a recent vaudeville performance for the benefit of the Pasadena Chamber of Commerce, as well as Baby Marie Kiernan of the Fox Studio, who gave a classic dance. The film actors were the recipients of rounds of applause from the appreciative audience. Mr. Ince also provided his friends on the Chamber of Commerce with an unusually fine drama featuring our old friend Bill Hart.

* * *

While strolling along Broadway today, we noticed a very attractive display arranged by our friend Jimmy Anderson, manager of the Clune's Broadway Theater. The attraction drawing the crowds was Mary Pickford in "The Pride of the Clan," and the display featured the tartan plaid quite extensively.

* * *

B. C. Steele, who gained quite a reputation with his management of the Mall theater at Cleveland, Ohio, has been appointed manager of the Symphony Theater of this city. Mr. Steele will have entire charge of the theater while Mr. and Mrs. Du Bois are on their 40-month travel trip. We dropped in there the other afternoon to see the first run of the Bushman-Bayne serial, "The Great Secret," which drew enthusiastic applause from the appreciative audience. We noticed the many improvements that Mr. Steele has made throughout the house, and welcome him as a distinctive asset to the local colony of exhibitors.

* * *

Doctor H. B. Brechweile, the courteous owner and manager of Palace Theater, is now using Paramount features and L-Ko comedies. We consider the Doctor's theater one of the best located in the town, which, coupled with the attractiveness of his house and the excellence of his program, is greatly responsible for his lucrative patronage.

* * *

Our hustling friend, Irving Lesser, of the Golden Gate Film Exchange, has just returned from a trip to San Diego, relative to the run of "Civilization" at the Pickwick theater of that city. Mr. Lesser informs us that following the present run "Civilization" will start on a sixty-day tour of this state.

T. K. Seeger, of the Electric theater at Winslow, has sold his interest to W. J. Daze, Jr., who will be associated with R. G. Dalzell in the management of the theater.

* * *

From San Bernardino comes the announcement that Carl Ray, a theater owner of Los Angeles, has purchased the Auditorium theater at San Bernardino from D. F. Eselin. Mr. Ray will completely renovate the interior of the house and expects to spend ten thousand dollars for that purpose. Both Fox and Metro features will be shown upon the re-opening of the theater. Mr. Ray will maintain headquarters in Los Angeles for his chain of theaters and will employ a local manager for each individual house.

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Herbert S. Lewis, manager of the Hollywood theater, is the latest to take cognizance of the rapidly growing demand for children's entertainment, and will run a specially selected children's program on Saturday afternoons.

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Lankershim City is to have a new motion picture theater under the management of the Mulhalls. The house will show Paramount features exclusively.

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W. H. Cree, the popular Los Angeles branch manager of the General Film Company, boarded a rattler today to attend a meeting of the branch managers of his company in Chicago. Mr. Cree expects to be absent from Los Angeles about ten days.

* * *

B. E. Loper, manager of the local Pathe Exchange, has secured the signature of B. H. Collier of the Superba theater on a contract that calls for the showing at that house of the Pathe "Gold Rooster" features. The first picture to be shown by Manager Collier under the new arrangement will be Gladys Hulette in "Her New York."

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Charles Mahan has arrived in Bisbee, Arizona, to assume the management of the Eagle theater.

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A fire in El Paso, Texas, damaged the Imperial theater of that city to the tune of five hundred dollars. Fortunately nobody was hurt, although the projection machine and several films were partially destroyed.

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L. E. Butler, the former manager of the Coliseum theater of Phoenix, Arizona, has consummated a deal whereby he becomes manager of the Empress theater of that city.

"Enlighten Thy Daughter"

Increasing Attendance Marks the Showing of the Production at the Post Theater, New York.

THE current attraction at the Park theater, Columbus Circle, New York, "Enlighten Thy Daughter," seems to have caught public fancy. A constantly increasing patronage from the opening night, January 28, shows a daily increase (remarkable!), with the advance sale continuing to grow. The Enlightenment Photoplays Corporation, of which Henry J. Brook is the head, is sponsoring the production at the Park.

There has been an unusual amount of attention on the part of the daily press to the engagement of this picture at the Park. Early last week the Birth Control Society issued a request that its members refrain from attending. Later in the week a showing was given the society and it withdrew its objections.

The criticisms of the daily reviewers were generally good. One paper took exception to the fact that the subject was a propaganda picture. Later Ivan Abramson, author and director of the feature, convinced the journal he had made no pretence that "Enlighten Thy Daughter" was a propaganda and admitted that he produced it as an entertainment solely and the fact that various people considered it an excellent propaganda was no fault of his.

The picture opened at the Park to $900 Sunday, January 28. Monday, an especially inclement day, proved an exception, and Tuesday the business took a jump and on Thursday, with five shows, the gross receipts exceeded $1,600.

The engagement at the Park Theater will probably be for a period of eight weeks. Already managers from Boston, Brooklyn, Philadelphia and Chicago have sought the picture for first-class presentation in their cities. Mr. Brock has not committed himself, but will probably begin the selling of the feature on a state rights basis at once.

One of the novel advertising stunts to be sent to exhibitors to aid in their work in behalf of the picture will be a huge sheet containing the indorsement of three hundred clergymen.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Skinner's Dress Suit"

Exhilarating Essanay Comedy Drama Featuring Bryant Washburn Supported by an Excellent Cast.

Reviewed by James S. McQuade.

HENRY IRVING DODGE'S story, which made hundreds of thousands of readers of the Saturday Evening Post purr with pleased satisfaction and indulge in hearty laughter of the most approved type, has been done in moving pictures by Essanay. The result is a success not only in moving picture art, but one that is bound to bring to the faces of exhibitors who book the subject that particular smile which only healthy box office receipts can create.

Scene from "Skinner's Dress Suit" (Essanay).

It is a pleasing task to review "Skinner's Dress Suit." It has a beneficent atmosphere throughout. When one is not smiling inwardly or laughing outwardly at the situations, his heart is stirred by some trait of character that shows the best in human nature. The worst never comes to life in these films, yet they reveal only what we feel might have occurred in ordinary, everyday business life.

I believe everyone who sees "Skinner's Dress Suit" will agree with me that the subtitles are right to the point, crisp and catchy, and that Charles J. McQuirk, who made the adaptation, has set a pattern that might well be followed by others who engage in the very important work of writing subtitles.

Director Harry Blaumont has told the story perfectly. I cannot recall a spot where I might have suggested a change. No gaps that might leave the spectator in doubt for a moment are observable. In the matter of settings Mr. Blaumont has exercised his customary painstaking care.

In my opinion Bryant Washburn has done his finest work before the camera in the role of Skinner. Who can forbear to laugh at the changing expression on the cashier's face while on the morning train on his way to the city, as his courage gradually sinks from the point of "demanding" a raise of salary from his employers to "asking," and finally to "suggesting." And when the dreaded interview with the senior member of the firm takes place, and we watch the unconscious tap, tap, tap of the nervous cashier's shoe on the foot of the boss, we feel like exploding when worm-like he wriggles out the words: "I came in to see how you felt about giving me a raise."

Or in that interview afterward with his wife "Honey," as he endearingly calls her, when he has made up his mind to tell her that he has got a raise, and to draw on his small bank account for the extra money that she intends to spend, how brutally one inclines to laughter as he tells the lie seemingly with as great physical pain as if he were swallowing a sword. Then he looks up at a portrait of George Washington on the wall and winks, and strange to say the revered George winks back in commiseration.

Miss Hazel Daly's "Honey" is a very worthy opposite to Mr. Washburn's "Skinner." It is the first opportunity I have had to see this woman in moving pictures, and I venture to state that she will share everywhere in the honors of the picture's star.

Harry Dunkinson is seen to advantage in the strong character part of Willard Jackson, whom Skinner succeeds in bringing back to the firm of McLaughlin & Perkins. The members of the firm are well represented by James C. Carrol and U. K. Houpt, while the parts of Mrs. J. Smith Crawford (a leader in the social set that finally takes Skinner into its exclusive favor), Mrs. Jackson and Mrs. McLaughlin are ably portrayed by Florence Oberle, Frances Raymond and Marion Skinner.

The release will be made February 5, through the K-E-S-E service.

"Each to His Kind"

Lasky-Paramount Picture of Indian Prince and English Flirt —Hayakawa and Aoki Rescue an Unconvincing Plot.

Reviewed by Hanford C. Judson.

THERE is some excellent acting in this Lasky picture, "Each to His Kind," and it is done respectively by Sessue Hayakawa and Tsuru Aoki, two talented Japanese players. The former has the role of an East Indian Prince being educated in England and the latter plays his betrothed left in India. He meets an English flirt and lets her make a fool of him. His English tutor—a rather foolish character, needed by the plot—takes a snapshot at the two talking. This photograph gets to India and is made use of by conspirators. The Eastern girl sees it and the prince's kingdom and love are both put in jeopardy. The story rises to a very good situation.

In every scene played by these two Japanese the story holds and pleases the spectator with its dignity; but this can be truthfully said of few other scenes in the picture.

These two players truly keep the offering's head up before its spectators.

Their work carries the other scenes, notwithstanding the rather unimaginative direction which could permit the tutor to come into the prince's room and make him a bow of respect with his fedora hat on. The English colonels—there are two of them and both are weakly played—uncover before royalty in the house. The director let the Eastern girl talk with her Eastern lover without her veil, yet made her cover when a white man came near. In life, the reverse would more likely happen. It was a false play to intrude the veil at all.

Scene from "Each to His Kind" (Paramount).

The picture is full of beautiful backgrounds, has many finely acted passages, a few unnecessary scenes and a few that fall flat. The story interests, but should have been shorter. As a whole it is pretty good and will be liked by many.

Director Joseph De Grasse in a few days will commence the picturization of a five-act drama, "The Flashlight," featuring Dorothy Phillips.

"The Red Woman"

Five-Reel World Film Western Melodrama Shows Gail Kane as an Educated Indian Girl.

Reviewed by Edward Weitzel.

THE pictorial aspect of "The Red Woman," a five-reel western photomelodrama released by the World Film Corporation, is of considerable merit. Scenes showing striking exteriors in New Mexico are frequent, and the phases of western life are reproduced with commendable fidelity. The story is a fairly good example of its class, but a situation that is intended to be taken seriously is turned into farce by its absolute impossibility, and the play ceases to be impressive from then on.

Scene from "The Red Woman" (World).

The situation referred to is where one of the actors poses as the statue of an Indian god and the Chihuahua heroine is supposed to take a club and knock him to bits and place her white lover in the statue's place. This is done to hide the hero from a revengeful Mexican who, later in the drama, stands within two feet of his rival and fails to detect that he is alive.

Maria Temosach, the Indian heroine, has been educated at an eastern college, but returns home to resume the dress and customs of her people. A Mexican cattle thief tries to win her, but she favors a young American who has been sent west by his father to make a man of himself. Maria saves him from being murdered, and the two fall in love. A child is born to the Indian girl, and the American then marries Maria. The picture is not wanting in action, but the incidents do not always dovetail smoothly.

Gail Kane is a handsome Indian maiden, and Morton Dean cannot be blamed for falling in love with her, but her eastern education must have made radical changes in her nature; she has all the characteristics of a white woman when she returns to New Mexico, and exhibits the grace, mental alertness and volubility of the race.

Mahlon Hamilton is a consistent representative of the young American, and Ed. F. Roseman looks and acts the Mexican bandit with equal success. June Elvidge in an adventuress role is a stunning figure in riding breeches and plays the part excellently. Charlotte Earlcott is well cast as the mother of the adventuress.

"Rosie O'Grady

Five-Reel Art Drama with Viola Dana in the Title Role.

Reviewed by Louis Reeves Harrison.

HIGHLY interesting as a character study and for artistry of presentation, "Rosie O'Grady" depends heavily upon the exceptional performance of Viola Dana and her admirable support. With no great amount of opportunity, Miss Dana infuses her role with such decided personality that her interpretation surpasses any work she has hitherto done. She shows a decided improvement over anything she accomplished in the company with which she was long associated, possibly from that clearer conception of what is to be done which comes only through ripened experience as an interpreter of screen stories. She puts life and feeling into a role that is almost colorless by itself in the wornout story of the innocent girl betrayed under promise of marriage. In this effort she is happily seconded by an admirably chosen support and well chosen settings.

To the director goes high praise for the effects accomplished by artistry of light and shade, of emphasis and contrast, and for much that makes the releases of value, and to him must be debited its faults. Naturally romantic, he has attempted realism of a story of the "East Side" of New York, but the characters he presents are not of that locality to-day, nor do little girls go into bar rooms for a can of beer—that is theatrical, not realistic. There are other little errors of minor importance, completely overshadowed by his romantic handling of a supposed realistic drama. Director Collins has not yet found the medium he deserves, but he is showing what he could do with it if he had the chance. He has made a rather commonplace story interesting, sympathetically so, and that is what will serve to make it popular.

"Greed"

Nance O'Neil in the Third Number of "The Seven Deadly Sins" Series, Presented by McClure Pictures.

Reviewed by Edward Weitzel.

THE third number of the McClure "Seven Deadly Sins" series is called "Greed." The picture, however, is in no sense a preachment. A dozen other titles would have suited it as well. The greed exhibited by the characters is but slightly above normal. A successful stock gambling deal on the part of a young woman named Eve and her fiance leads them into unexpected danger, and the young man is convicted of murder and sentenced to death. The main thing about the screen play is the fact that it contains an interesting story; the "man in front" will care a great deal more about the fate of the people in the play than he will for any moral lesson to be derived from the story. The material used is not startlingly original nor of transcendent power, but it is assembled with skill and will furnish a good quality of entertainment for the major portion of any body of spectators—a condition not easily attained and one that calls for the congratulation of everyone concerned. At the risk of being accused of harping on one string, the writer is impelled to once more emphasize the value of real drama to the screen.

The big situation in "Greed" is where a young girl is lured to the apartment of the villain and forced to struggle in defense of her honor. Her lover learns where she has gone and follows her. The villain is killed accidentally, but circumstantial evidence points to the girl's lover as the guilty person.

The part played by Nance O'Neil is that of a stenographer who accepted a large bribe not to betray a crooked stock gambler for whom she worked. She makes good use of the money and at the opening of the play is being received by people of position. The stock gambler turns up and forces her to assist him in his schemes. She desires to lead an honorable life, and is made to pay dearly for yielding to temptation. The role gives Miss O'Neil considerable scope for her wide range of dramatic expression and she has no difficulty in meeting every demand made upon her personal fitness for the character. Shirley Mason and George Le Guere are the pair of young lovers. Miss Mason is an engaging bit of femininity and knows her dramatic p's and q's. George Le Guere puts warmth and vigor into the role of the lover, and Harry Northrup, Robert Elliott and Alfred Hickman are able members of the cast. The direction by Theodore Marston, the photography by Charles Gilson and the general production of the entire picture are to be commended.

Scene from "Greed" (McClure).

Louise Huff, Famous Players star, who was last seen on the screen as co-star with Jack Pickford in "Great Expectations," has arrived at the Morosco studio in Los Angeles and will presently begin work as co-star with House Peters under the direction of Edward J. LeSaint.

* * *

Director William Worthington is filming at Universal City "The Clock" in five acts. Franklyn Farnum is featured in this production and he has a strong supporting cast.

Four Kalem One-Reelers

"The Trap," One of the "Grant, Police Reporter" Series; "The Side-Tracked Sleeper," Another of "The Hazards of Helen," and "Ghost Hounds" and "The Model Janitor," a Pair of Ham, Bud, Ethel Teare and Henry Murdoch Farces.

Reviewed by Edward Weitzel.

"The Trap."

THERE are a number of live thrills in "The Trap," the latest episode of the "Grant, Police Reporter," series. The Kalem picture in which George Larkin has the title role tells how the newspaper chap prevented a gang of crooks from disgracing a police officer, the father of the girl he loves. Grant performs some interesting stunts in a dumbwaiter shaft, while on the track of the gang, and winds up by taking a flying leap from a third-story window to a distant telegraph pole. Ollie Kirkby, in the person of the police officer's daughter, gets into a boy's suit of clothes and has a lively set-to with one of the crooks.

Scene from "The Trap" (Kalem).

Action runs riot throughout the reel, and other members of the cast that do good work are Robert Ellis, Harry Gordon, Bert Tracey and M. Cohen. Robert Ellis directed the picture.

"The Side-Tracked Sleeper."

The human touch in "The Side-tracked Sleeper" is unusually effective. This episode of "The Hazards of Helen" has the customary risk for the operator at Lone Point, but the situation is brought about without the assistance of any of the bad men that so frequently plot to cause a wreck on Helen's road. Careless switching almost wrecks the sleeper in which the wife of the superintendent is resting with her newly born infant. Helen follows a pair of runaway freight cars in an auto, does a flying leap to the side of the rear car and averts the danger. George Routh and G. A. Williams are Helen Gibson's main support. E. W. Matlick wrote the scenario.

"Ghost Hounds."

The high cost of hens' eggs prompt Ham and Bud to rob a hencoop in "Ghost Hounds." The owner of the coop is the sheriff of the county. He captures the pair, tries them himself and sentences them to pass the night in a haunted house. The ghosts are a band of thieves that make the old mansion their headquarters. Ham and Bud are given a large-sized scare. With such material the big fellow and the little 'un, Ethel of the smile (in spite of the teare in her name) and Henry Murdoch, who sits up nights inventing new and facetious facial adornment, register their usual grade of comic entertainment.

"The Model Janitor."

Ham obtains a position as model for a sculptor and poses as an Indian, but Bud spoils the effect of his partner's posture by jabbing him from behind with a sharp stick. The sculptor, his daughter and her young man take a hand in the doings, which are characterized by quick and amusing movements on the part of the interested parties. Ethel Teare and Henry Murdoch are in the picture.

Clara Kimball Young is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's powerful drama, "The Easiest Way." Albert Capellani, who directed Miss Young in "The Common Law" and "The Foolish Virgin," is also in charge of this picture. The cast includes Joseph Kilgour in the part of Brockton, the role he played in the original Belasco stage presentation of the drama.

"The Wax Model"

Pallas-Paramount Picture With Good Cast, Story Just Sentimental Enough to Be Popular and More Than a Touch of Poetry in Direction.

Reviewed by Hanford C. Judson.

THERE are so many pretty scenes and so much that is nothing but charming in this Pallas-Paramount picture, "The Wax Model," that it is safe to grade it pretty well up on the list. It is entertainment and entertainment only. In the story there is little that is new and the best parts of it have been pictured in many plots and stories. So much the better.

Vivian Martin plays a most engaging little model in London's bohemia. Her mother, an "unfortunate" creature, has finished her part of the child's education by committing suicide and telling her in her last breath that all men are false. The child tries to be a nursegirl, but is too pretty. By necessity she becomes a model, but she doesn't let any of the artists take liberties and becomes known as the city's most charming vixen.

Thomas Holding plays a rich English student, rather prudish. His sister (Helen Eddy) is having a statue made by an artist (George Fisher). This man is married, but is goatish. Julie, the model, has taught him his place, but his society patron, Helen, is fooled. The student feels the stir of spring and takes a walk. He stops to look at some ladies' lingerie in a window (this is unfortunate at this juncture and a false step artistically) and from it he is attracted to a wax figure. The student learns of the model from the proprietor of the shop and has soon made her acquaintance. Meanwhile his sister is falling under the spell of the artist. There are many pretty scenes and the student begins to think that the model is not a "good girl." He is so broken up over this that he makes a second visit to the woman's wear shop and forthwith breaks the plate glass window and then the wax model. The rest, even to the happy ending, is melodrama, artistically presented and surely pleasant to watch. Whether this picture will make a strong three-day run or not will depend on the audience. With many an audience it probably will. Barring the unconvincing ultra-sentimentality of the scenes in the woman's wear shop, it is a beautiful picture.

Scene from "The Wax Model" (Paramount).

Three Pathe Releases

"Her Life and His," Five-Reel Thanhouser Photoplay Starring Florence La Badie; "The Island God Forgot"; Fifth Number of "Patria," the International Serial with Mrs. Vernon Castle, and the Tenth Instalment of "Pearl of the Army," Featuring Pearl White.

Reviewed by Edward Weitzel.

"Her Life and His."

PHILIP LONERGAN is the author of "Her Life and His," a five-reel photoplay produced by the Thanhouser company. The picture belongs to the propaganda order of screen dramas, the subject being prison reform. Every class of fiction that attempts to make a special plea for the betterment of any of the social evils is bound to sacrifice something of the steady development of its story; also, its intimate human side. "Her Life and His" is no exception to the rule. It starts off in a promising manner and much which follows is the logical outcome of the resolve of Mary Murdock, the heroine, to live down a prison record and to help those who are the victims of a vicious political system. The interest around her private life is sufficiently strong to maintain its position as the main thread of the plot; but perfect drama cannot be achieved if the mind of the spectator be diverted at frequent intervals by object lessons and short preachments, however much they advance the moral purpose of the play. It is the opinion of the writer that people go to the theater because they want drama, and the nearer a screen play comes to supplying this demand the better it will fulfill its mission. Narrative fiction and works that betray their didactic nature sacrifice a portion of the emotional appeal that is so great a factor in the drama's power to sway and to captivate an audience.

Frederic Sullivan has directed the production of "Her Life and His" with excellent judgment, and Florence La Badie brings real feeling and a well-schooled method to her acting of the part of Mary Murdock. Ethyle Clarke is an admirable contrast to Miss La Badie, as the revengeful Mrs. Nan Travers, and H. E. Herbert, Sam Niblack and Justus D. Barnes play the leading male roles with skill.

"The Island God Forgot."

The fifth installment of "Patria" shows that the heroine, after being thrown from the Fall River boat, floated to an island where the Japs have stored a large amount of glycerine. Patria is taken ashore, but Haku finds this out and attempts to secure her. Donald Parr also discovers where she is and goes to rescue her in an aeroplane. Patria is forced to take to the water again and is seen and picked up by Donald. Haku pursues them in another flying machine, but is brought to earth by a shot from the American and lands on the dynamite storehouse. The picture ends with a terrific explosion. This number of the International serial has been made with the same care as that bestowed on the former releases.

"The Silent Army."

In the tenth number of the Pathe serial "Pearl of the Army" the Government Chemical Building is the scene of another attack during an effort to obtain possession of the wafers by the enemies of the United States. Two aeroplanes figure largely in the action, and while a duel between them is going on in midair Pearl is forced to take to a parachute. The two machines fall to the ground and are wrecked.

"Me an' Me Pal"

Five-Reel Red Feather Production Gives Accurate Picture of Costermongers in Their Own Manner of Life.

Reviewed by Robert C. McElravy.

THIS production, written by Richard Ganthony and produced by Harold Shaw, draws once more upon the entertaining English costermongers for its material. The number is a reminder for former successes of this type, including "My Old Dutch" and "The Heart Of A Child."

An English company appears in this story also, including Hubert Willis as Labby, a vegetable hawker. This character is the owner of an amusing burro, which appears frequently throughout the story and provides much of the humor. Gerald Ames portrays the part of Harry Masterman, a young artist, whose career is closely followed. Edna Flugarth plays Kitty, a young actress, with whom the hero falls in love.

The production is quite strong in general atmosphere and the manner in which it depicts the manners and customs of the costers. The Covent Garden market scenes are particularly pleasing.

The young artist has some very hard struggles in the early days of his profession, but endures them with the fortitude to be expected of a real one. He is forced to look for other work to keep himself afloat. He falls in with Labby, the vegetable hawker, who recognizes him as the young man who already owes him money. In spite of this he gives the young fellow employment, and the story then goes on in an entertaining way to show how the artist finally makes good. The love affair is followed in an enjoyable manner.

"The Courage of Silence"

Vitagraph Blue Ribbon Feature Written by Milton Nobles—Alice Joyce and Harry Morey in the Star Roles.

Reviewed by Edward Weitzel.

SHAKESPEARE'S famous remark on frailty put the stigma on woman alone. "The Courage of Silence," the Vitagraph Blue Ribbon photoplay written by Milton Nobles, makes one of the male sex a member of the frailty class and shows him to be a worse offender than the woman in the case. An American business man, married to a beautiful woman and the father of two fine youngsters goes over to London, and while there meets the wife of the Spanish Ambassador. She is unhappily married and is attracted by the American. In a moment of passion they imagine they have fallen in love with each other. The American returns home, decides he cannot live without the other woman, deserts his family and elopes with the wife of the Spanish gentleman. When she learns the truth about the American's family affairs she leaves him, enters a convent and is the means of bringing Bradley and his family together again. Mercedes had never loved her husband and had been treated cruelly by him. The American hadn't the shadow of an excuse for his misconduct.

So much for the moral aspect of the Milton Noble photoplay! As a piece of craftsmanship it is a credit to its builder. The story unfolds skillfully and is made doubly entertaining by the completeness of the production. The locations include scenes in the United States, London and the South of France. All have been carefully selected and the illusion is complete.

The cast is proficient. Alice Joyce satisfies the eye in the character of the Spanish woman, and although somewhat restrained in her expression of feeling, succeeds in winning sympathy for her belief in her better nature. Harry Morey's personality stands him in good stead as the American. Bradley is a cad at heart, but actor makes one almost forget the fact. Anders Randolf is an imposing figure as the Ambassador, and Robert Gaillard is equal to the requirements of Hammond. Cleo Ayers makes an attractive wife for Bradley. Willie Johnson and Mildred May are clever as his two children. William P. S. Earle directed the picture.

"Princess in the Dark"

Five-Reel Ince Feature With a New Star, Enid Bennett, in the Title Role.

Reviewed by Louis Reeves Harrison.

IN a special showing at the Strand Mr. Ince presented a new star performer in Miss Enid Bennett, an Australian beauty and a recent discovery. Miss Bennett has the physical promise. She is a girl of unspoiled sweetness and natural loveliness, and there are many signs that she has intuitive perceptions of what is required for the interpretation of character. A star is, however, both born and made. It is visible to those called upon to critically examine the work of performers, whether or not known to producers, that star performers are more or less evolved under intelligent training at the studios. Many have gone along for years almost unnoticed, faithful and dependable interpreters of roles assigned to them, taking their share of the minor parts as their particular type and the play requires and have won popular favor by hard and intelligent work. It is a question of time for them to fully grasp the subtleties of screen interpretation.

Almost the first tendency shown in a star-to-be is surplus energy and enthusiasm, but Miss Bennett has been too well handled for that natural tendency to obtrude. Then, it is hardly fair to pass judgment on her capabilities from what can be deduced from a single performance. The role of an imaginative blind girl who idealizes a hunchback as her Prince Charming has been shown before, even in a recent release, where the cripple was cured that all might end happily. The play has been done before, but never more consistently. It is a figurative treatment of human illusion about life. Under the guise of a blind girl is blind youth, idealizing the ugly, imagining beauty and charm, only to be disillusioned when sight is given of the true state of things. The Ince story has preserved most consistently the idea that it deals only with material persons and events. Though designed as an exposition of what is purely spiritual, the analogy is not thrust upon the audience; it is felt rather than seen—the right way to make a motion-picture impression.

"The Man Who Took a Chance"

Franklyn Farnum the Star of a Bluebird Five-Reel Photoplay of Light Texture But Fairly Entertaining Qualities.

Reviewed by Edward Weitzel.

FORTUNATELY for "The Man Who Took a Chance," a five-reel Bluebird photoplay, in which Franklyn Farnum is the central figure, the story need not be taken seriously. It relates the adventures of a young chap who falls in love with a girl's photograph, meets the original and is made the subject of a scheme to test his courage. The heroine's mother has a weakness for titles and the hero passes himself off as an English nobleman; hence the girl's reason for testing his fighting blood. Ranch life and glimpses of the better grade of western society are mingled throughout the picture. During

Scene from "The Man Who Took a Chance" (Bluebird).

the test the action becomes strenuous, but, for the most part, more attention has been paid to developing bits of quiet humor than to keeping the story moving ahead with any noticeable degree of speed.

William Worthington, the director in charge, has been consistent to the material at hand, and a number of the scenes have much pictorial merit. Many screen patrons will find the picture fairly entertaining.

Franklyn Farnum enters into the spirit of his part as if he enjoyed playing it, and makes the young fellow who wins the heiress an ingenuous mortal who is easily excused for not suspecting that his fight with the cowboys is a put-up job. Agnes Vernon offers sufficient reason for her admirer's infatuation, and Lloyd Whitlock, Countess du Cello, Marc Fenton, Charles Perley and Arthur Hoyt give a good account of their several allotments.

"The End of the Tour"

Five-Reel Screen Story of the Stage Produced by Columbia Pictures Corporation, With Lionel Barrymore at the Head of the Cast—Released by Metro.

Reviewed by Edward Weitzel.

MANY of the scenes in "The End of the Tour," a five-reel screen story of stage life produced by the Columbia Pictures Corporation, are authentic pictures of the joys and sorrows—mostly sorrows—experienced by the members of the small time theatrical companies. Earle Mitchell, the author of the story, and George Baker, the director of the production, have evidently secured their information at first hand. As a consequence nearly all the "stage business" is true to life and will amuse that large portion of the general public that looks upon the actor as a being apart, and has an insatiable curiosity concerning him and his private affairs. The usual vicissitudes of a traveling company in hard luck are shown in "The End of the Tour," and a romantic story is woven about the leading man of the organization. He gives his last dollar to help the women of the troupe out of town when the company strands, and stays behind with the property man. The two assist the local fire company to put on a benefit performance, in which the daughter of the leading man of the town takes part. Her father objects strongly, and discovers that the actor whom he does not want to associate with his daughter is his own son.

Scene from "The End of the Tour" (Metro).

The studies of stage and rural types are the best feature of the picture, and have been intrusted to a competent cast. Lionel Barrymore plays the leading man of the Chicago Ideals Theater Company with excellent judgment and makes him human and likable. Walter Hiers, Richard Thornton, Maud Hill, Kate Blancke, Mary Taylor and Hugh Jeffery are the other members of the troupe, and Frank Currier, Ethel Dayton, Charles Eldridge, J. Herbert Frank and William Harvey represent the people of the town. The production has been given careful attention.

A Couple of Mutuals

"Easy Street," One of Chaplin's Best, and "Where Love Is," Six-Part Adaptation of William J. Locke's Novel, Featuring Ann Murdock.

Reviewed by Margaret I. MacDonald.

"Easy Street."

IN "Easy Street," Charlie Chaplin's latest and best, if we may venture to obtrude so decided an opinion, an original key has been struck. At any rate, it is Chaplin at his funniest; and nothing much more entertaining, by way of comedy, could be imagined than his adventures with the street bully, when on occasion he has been placed on patrol duty in wild and woolly Easy street, after having changed his profession from tramp to policeman. It is useless to try to describe the antics of the little policeman and the giant bully, whose superior strength made the rubbing of the nose of a lamppost on the ground appear but a mere trifle. And it would be equally useless to try to picture the turn of the tables when the bully, overcome by the gas turned on him by the little policeman as a finale to his post-twisting demonstrations, lies unconscious in the street, and the lawless throngs, now in awe of the policeman instead of the bully, disappear as by magic at the flaunt of his coattail.

With all this excellence of entertaining quality the picture presented a couple of points which would require elimination. One of these occurs in the suggestive handling of an overturned baby's bottle in one of the scenes in the Easy street mission, and the other where the dope fiend makes a too free use of the needle in one of the East street tenements.

"Where Love Is."

Ann Murdock's first appearance for the Mutual Film Corporation brings us a six-part adaptation of William J. Locke's novel "Where Love Is." The theme of the story is a good one and could have been worked into an interesting production with more care on the directing end, as well as in the making of the scenario. Ann Murdock succeeds, despite these drawbacks, in doing some pleasing work. She has been able to meet the camera with a nonchalance not easily acquired. The interpretation of the role of the artist is less pleasing than any; the tendency in this case is to overact. The production's main weakness lies in the fact that side issues have been brought too much into prominence. At times the plot seems somewhat obtuse, and the identity of some of the minor characters is often obscure. And while the picture will be found on the whole entertaining, we have to admit that its arrangement is not altogether professional.

Country Life Stories

Novel and Artistic Series of One and Two Reel Pictures Conceived by Mrs. Paula Blackton, to Be Released by the Vitagraph Company.

Reviewed by Edward Weitzel.

ON FEBRUARY 2, at the Rialto theater, New York, an unusual series of one and two-reel motion pictures was shown by the Vitagraph Company, under the title of "Paula Blackton's Country Life Stories." These pictures were conceived by Mrs. Blackton, and were taken on the Blackton estate, "Harbourwood," L. I. The author also appears in the pictures, six in number, which have been given the titles of "The Little Strategist," "Satin and Calico," "The Collie Market," "A Spring Idyl," "The Fairy Godmother" and "The Diary of a Puppy." The two Blackton children and prominent Vitagraph actors, including Charles Richmond, Marc MacDurmott, Charles Kent and Jewel Hunt, also take part in the comedies—not to mention the domestic pets, live stock and household servants of the estate.

Scene from "The Little Strategist" (Vitagraph).

The result is a number of highly artistic and charmingly intimate stories of life in the open, that are assured a hearty welcome from men and women that can appreciate real merit. To go further, these pictures have opened up new possibilities for the art of the screen, and possess something of the fascination and fresh viewpoint that have attracted gratified audiences to the theaters devoted to the production of the short plays of Dunsany, Shay and other leading creators of the spoken drama. Not that they are an intellectual feast, but there are flashes of humor, bits of real sentiment and touches of natural beauty running through the five pictures first mentioned, that are uncommonly well expressed. "The Diary of a Puppy" is a study of animal life which could only have been obtained by exercising much tact and patience; it well repays all the time spent on it, and will delight and amuse every spectator.

The acting in the comedies, which were produced under the direction of J. Stuart Blackton, is in keeping with the care given to the pictorial features of the pictures. Mrs. Blackton, by no means a novice at the work, sets a keynote that insures the qualities in the acting best suited to her grade of photoplays. The efforts of the Blackton children are beyond art. Surrounded by familiar scenes and objects and loved faces, they perform their part with a reality which does not betray the amount of labor necessary to catch and record their moods at the right moment.

The lighting of the outdoor scenes and the aptness of the sub-title are two points of excellence that should not be overlooked. This series of "Country Life Stories" was originally intended for private and semi-professional showing. The resolve of the Vitagraph Company to give the series to the general public means a distinct gain for the followers of the screen.

Scene from "The Diary of a Puppy" (Vitagraph).

Announce "Is Marriage Sacred" Additions

Essanay Company Names the Five Subjects That Will Extend the Original List.

"Is Marriage Sacred?" Essanay's series of dramatic photoplays dealing with problems of matrimony, as was announced in these columns last week, has been extendeed to seventeen, one of which is being released each week.

"The Pulse of Madness" will be the first of the added photodramas. It is a tensely dramatic offering, hinging on an inconsequential quarrel between a man and his wife which developed into home-destroying proportions.

"The Pallid Dawn," the second, depicts the awakening of a young bride to her terrible mistake of marriage.

"The Wifeless Husband," which follows, shows a man who remains true to his wife, even after she has deserted him.

"Meddling with Marriage" takes up the problem arising from the interference by relatives in a young couple's marital affairs.

"The Tomb of Romance," the last of the additional photodramas, asks the question, "Should a young couple let marriage end their romance?" The answer is "No."

These productions, as has been the case with previous units of the "Is Marriage Sacred?" series, will have a screen time of approximately thirty minutes. They will be released through the General Film Service.

Elaborate Settings in Pickford Film.

Seldom is such a continuous display of luxurious settings and furnishings required as in the case of Mary Pickford's newest Artcraft picture, "A Poor Little Rich Girl," the well known Eleanor Gates subject now being completed under the direction of Maurice Tourneur.

In keeping with the subject, which tells of the extravagant display of wealth, many costly scenes were built for this photoplay, including one of particular lavishness disclosing a beautiful conservatory with its lily pond, fountains, rare birds and immense botanical display. This set alone occupied the entire length of the big stage at the Mary Pickford studio in Fort Lee, most of the costly furnishings then being totally destroyed in an exciting fight scene.

In addition to these unusual sets Director Tourneur and his technical staff have succeeded in greatly enhancing the artistic value of the picture through rare lighting and new effects in the photoplay art, presenting in all a fitting background for the beautiful little star. To anyone familiar with the story it is readily apparent that it contains a wealth of opportunities for novel effects which are only possible through the scope of the motion picture.

New Date for "Royal Pauper."

A change in the date of the release of "The Royal Pauper," a five-reel Edison production in which Francine Larrimore, the Broadway star, appears, has been made. First announced for release through the Kleine-Edison-Selig-Essanay Service on February 12, this picture will not be distributed until a week later, February 19.

No Limit on Kalem's New Series

Popularity Only Will Determine Number of Episodes of "The American Girl" and "A Daughter of Daring."

FOLLOWING close upon the announcement enamating from the Kalem offices that a new two-part series called "The American Girl" and a new single reel series to be known as "A Daughter of Daring" are in the making, comes the news that no limit has been placed upon the number of episodes of either to be produced.

This is in line with Kalem's policy of the past, and means that if its new series of productions meet with the reception accorded "The Girl From 'Frisco," "Stingaree" and "The Hazards of Helen" exhibitors can count upon a continuance of "The American Girl" and "A Daughter of Daring" as long as the public may determine. In other words: the Barometer of Popularity will be consulted from time to time and its readings will be relied upon to determine the number of episodes to be released.

Judging from Kalem's record as a producer of series pictures there will be at least twenty-five episodes of each new series before the two are brought to a close.

Frederick R. Bechdolt, author of the stories for "The American Girl," calls his intital episode "The Black Rider of Tasajara." It tells a dramatic tale of a respected Westerner who finds himself drawn into the life of a highwayman almost subconsciously. His unmasking by the American girl, Madge King, provides an episode of splendid dramatic value.

During the week which has elapsed since it became known to the exhibitors that the Kalem Company would shortly release two new series productions—a two-part and a single-reel series of railroad dramas—the various General Film exchanges have received a large number of inquiries. Many of these inquiries come from theater men who have decided to eliminate costly features and return to a mixed program of short length subjects.

The Kalem organization, it is understood, will furnish several of the General exchanges with additional prints of its new productions so that there will not occur any disappointments when two or more houses set aside the same day of the week as Kalem day.

Complete advance information regarding its releases is now furnished by the Kalem company to the head office of the General, that is a more complete service along publicity lines than has heretofore been in effect. Exhibitors are urged to make use of this service to increase their receipts.

"The Accomplice" (Art Dramas).

Jack Sherrill and Dorothy Bernard are the two stars who are featured in this week's Art Drama, "The Accomplice," which is to be released on February 15. "The Accomplice" was produced by Ralph Dean for the William L. Sherrill Feature Corporation, from the story written by Anthony P. Kelly. It is described as a picturization of the manner in which New York's smart set, or a portion of it at least, spends its time and money. The story is located in the metropolis, and it is said that the author has introduced into his story counterparts of a number of Broadway celebrities.

Jack Sherrill and Dorothy Bernard play the parts of Thomas and Alice Harcourt, a brother and sister. They are the children of a wealthy and influential New Yorker, whose greatest pride in life is his untarnished family name. Alice, having more time and money than she knows what to do with, takes to attending tango teas at the Broadway cafes. She becomes involved in an affair with Antonio, a professional dancer. Tom, too, is a frequentee of the white light district, but falling in love with Miriam Collins, his father's secretary, he reforms.

Upton Sinclair's Work Picturized.

Herbert Blanche, president of the U. S. Amusement Corporation, announces two important acquisitions of that company. The first is the securing of the picture rights to Upton Sinclair's well known novel, "The Adventurer," which was one of the most successful novels of a few years ago. It was first published serially in one of the prominent national magazines, and later put out in book form. Marion Swayne has been engaged especially to portray the central figure of the story. Supporting Miss Swayne in this production will appear Pell Trenton, Kirk Brown, who appeared in the last U. S. Amusement Corporation Art Drama "Whoso Findeth a Wife," and Yoland Doquette. The picture is being produced under the direction of Madame Blanche at the U. S. Amusement Corporation's studios in Fort Lee.

Billy West Signs with New Company.

Billy West has signed a contract with The Caws Comedy Corporation for a period of five years at a salary approximating $25,000 per year. The Billy West comedies will be distributed by The Caws Comedy Corporation on the state rights basis. While there has only been three pictures of Billy West Comedies put on the market thus far, the demand for them has been so great that a special company was formed to promote these pictures exclusively.

The Caws Comedy Corporation is composed of Arthur M. Werner, N. H. Spitzer, Charles Feature Abrams and Samuel Cummins.

These pictures will be released in single reels, two a month. The first release will be put on the market about March 1.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE NET OF INTRIGUE (Kalem), Serial No. 21693.—Episode No. 16 of the "Grant, Police Reporter" series. George Larkin's stunts in this reel consist of a flying leap to the rope ladder hanging from the stern of a steamer, and a later jump from the steamer into the water. Action throughout is fast. The story tells of the reporter's search for Panama Canal plan stolen by Oriental spies. It is in pursuit of these spies that the thrills are registered. A review of this reel was printed in last week's issue, page 870.

THE LUCK THAT JEALOUSY BROUGHT (Selig), Serial No. 21677.—An elementary one-reel Western with Tom Mix in the leading role. The story tells mostly of the love affair of the daughter of a miner, upon whose mining property a corporation has designs. A tool of the mining company makes advances to the girl, which arouses the jealousy of a young miner. He discovers a rich lode of gold on the girl's father's property and immediately tells her about it, thus proving his worth over his rival. In the cast with Tom are Louella Maxam, Sid Jordan and Pat Chrisman.

THE SELIG-TRIBUNE, NO. 9, 1917 (Selig), Serial No. 21681.—Mrs. Ethel Byrne, birth control advocate, arrested, New York; General Funston arrives to review troops, El Paso; Du Pont Powder Company builds homes for employees, Penngrove, N. J.; Six-million-dollar bridge connecting St. Louis with East St. Louis opened; French women make boxes—other views in Paris; Unloading bananas by machine, New Orleans; Vocational training at Carlisle Indian School; International ski jumping contest, Cary, Ill.; Funeral of Col. Thurston, New York; Aviators search for missing airmen, Calexico, Cal.

THE PRIMA DONNA'S SPECIAL (Kalem), Serial No. 21717.—An episode of the "Hazards of Helen" railroad series. Helen Gibson furnishes a thrill when she leaps from a speeding automobile to a fast-traveling train. In this manner she is enabled to avert a collision between the "wild" train and the special. There is a certain amount of heart interest in this reel. The prima donna is none other than the daughter of an old man who has been a hobo for some time. The thrill gets over well.

General Film Company Specials.

THREE WAYS OUT (Essanay), Serial No. 21682-23.—One of the "Black Cat" features. This release is an interesting two-reel drama with several humorously entertaining touches. The story tells of a banker's daughter who wants to marry the son of an old Irishman. The banker has speculated and lost the funds of his bank. He doesn't want his daughter to marry the son of the rich, but "low class" Irishman. He contemplates suicide, but the way out of his difficulties comes when the two young people elope and the old Irishman lends the banker enough to cover the shortage. In the cast are Harry Dunkinson, Gertrude Glover and John Cossar.

THE DOMINION OF FERNANDEZ (Kalem), Serial No. 21686-87.—Action is the keynote of this latest two-reel episode of "The Girl from Frisco" series—episode No. 25. The two reels are crammed with wild riding, gun fighting, fist fighting and other exciting elements. The story tells of a Castilian who rules over a little kingdom of outlaw Mexicans in the California mountain fastnesses. Barbara Brent (Marin Sais) and her retinue once more prove themselves superior fighters. An exciting Western. Reviewed on page 870 of last week's issue.

LOST AND FOUND (Selig), Serial No. 21678-79.—George Fawcett is the leading player in this two-reel drama. He heads a good cast, which ably plays the story of the old sea captain who mixes in his daughter's love affairs. There is some amusement to be found in the film's lighter moments. The girl's choice turns out to be the long-lost son of her father's lawyer-friend. Interest is added to the plot when it develops that the girl's lover has unknowingly killed his own brother in protecting the girl from assault. Included in the cast are Vivian Reed, Charles Le Moyne and Thomas Guinan. Reviewed on page 866 of last week's issue.

THE MAGIC MIRROR (Essanay), Serial No. 21671-2.—Seventh of the "Is Marriage Sacred?" series—a two-reel drama of worth. In this unit of the series we see the girl who makes playthings of men's hearts. She is finally brought to a realization of the fact that she is facing spinsterhood. This comes about through her sister, who marries one of the fickle girl's beaux. The subject has power and gets its lesson over forcefully. In the cast are Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

Bluebird Photoplays, Inc.

THE MAN WHO TOOK A CHANCE (Bluebird), Feb. 19.—The comedy element is the stronger in this five-reel Bluebird picture, the dramatic scenes being the result of a practical joke played on the hero. Franklyn Farnum and Agnes Vernon have the leading roles. The cast and production call for favorable comment. A longer review is printed on another page of this issue.

Creative Film Corp.

THE GIRL WHO DIDN'T THINK, January.—A six-part problem play vizualizing the difficulties of the path of the thoughtless young girl who allows herself to be led away by a fascinating man and promises of fine things to wear. The picture features Jane Gail, who does excellent work, and has been made artistically by W. Haddock. A full review appeared in our issue of Feb. 10.

Greater Vitagraph

THE COURAGE OF SILENCE, Feb. 12.—This five-reel Blue Ribbon Features, written by Milton Nobles, is a well-put-together photoplay and is excellently played by Alice Joyce, Harry Morey and the rest of the cast. The scenes are laid in United States, London and the South of France. The picture is reviewed at length on another page of this issue.

COUNTRY LIFE STORIES, February.—A series of one and two-reel comedies written by Mrs. Paula Blackton, these pictures are of exceptional merit. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay.

SKINNER'S DRESS SUIT (Essanay), Feb. 5.—A mirthful comedy drama without a dull spot in it. Bryant Washburn in the part of Skinner has done his best work before the camera. The support is strong and includes Hazel Daly, Harry Dunkinson, James C. Carroll, U. K. Houpt, etc. Brilliant subtitles add to the mirth and pleasure of the spectator. Directed by Harry Beaumont. An extended review appears on another page in this issue.

Metro Pictures Corporation

THE END OF THE TOUR (Columbia), Feb. 5.—The ups and downs of the traveling actor are the subject of this five-reel photoplay, in which Lionel Barrymore acts the hero. Humorous characterization is a feature of the picture. A longer review is printed on another page of this issue.

BLACKMAIL (Metro-Drew), Feb. 5.—Once again are the Sidney Drews pitted against each other in a one-reel comedy and their disagreements a source of much amusement to the fellow out in front. The picture has the merit to be expected from this brand of comedies.

Mutual Film Corporation

MUTUAL WEEKLY 109, Jan. 31.—Interesting items of this issue are the launching of the dreadnaught "Mississippi," a view of a large concrete grain elevator at Hegewich, Ill., scenes on the Serbian battleline, Mr. and Mrs. Samuel Gompers celebrating their fiftieth wedding anniversary, and the "Milwaukee" ashore on the Pacific coast trying to save submarine H-3.

JERRY AND HIS PAL (Cub), Feb. 1.—An amusing farce comedy that will please children as well as adults, inasmuch as the pal referred to in the title is a wise young elephant, who obeys Jerry's dictates in an astonishing manner. Much of the story centers about a poor woman, whose husband spends in drink the money that should pay the rent. Jerry and his pal come to the rescue and work reform and reconciliation.

REEL LIFE NO. 40 (Gaumont), Feb. 4.—This issue contains articles on "Making Lace by Machinery," "The Toddle," "New York's latest dance craze"; "Raising fresh water fish" and a short fashion exhibition. These subjects which will be reviewed in the Educational Department of Feb. 24 are all nicely illustrated.

MUTUAL TOURS AROUND THE WORLD, NO. 14 (Gaumont), Feb. 6.—This number leads off with picturesque views taken along the rocky coast of Dalmatia, on the Adriatic sea. Fine views are then shown of the great temples of Luxor, Egypt, ruins of ancient Thebes and statues of Memnon. The landscapes and folk life of Holland make an entertaining closing feature. A good number.

SEE AMERICA FIRST, NO. 74 (Gaumont), Feb. 7.—This number is devoted almost entirely to scenes taken along the coast of Mississippi.

Pass Christian, Gulfport, Beauvoir and Biloxi are the principal cities visited and various industries and spots of interests are pictured. The reel closes with an animated cartoon by Harry Palmer, entitled "Old Roue Visualizes." The number is quite entertaining.

Mutual Film Corporation Specials.

EASY STREET (Chaplin), Jan. 22.—This is one of the best of the Chaplin comedies. It is distinctly and artistically funny, with only two points of objection. The first of these occurs in the mission on Easy street, when the overturning of a baby's bottle is made rather suggestive, and the second is where the dope fiend in one of the tenement scenes on Easy street, makes free use of the needle. Chaplin as the little policeman sent alone to Easy street, and battling with its giant bully is one of the funniest things that the screen has ever presented.

WHERE LOVE IS (Mutual Star Production), Feb. 1.—A six-part production featuring Ann Murdock. The story on which the film is based is taken from the novel of William J. Locke. The picture would have been considerably improved if the main issue of the story had been followed more closely. It has to do with the love story of a young woman of aristocratic family and a poor artist. A full review of the picture will be found elsewhere in this issue.

STICKY FINGERS (Vogue), Feb. 4.—This is a moderately entertaining two-part farce comedy, in which two young men without money steal from the purse of a young woman whom they have never met before. Some rather amusing incidents follow in which the fathers of the young men get mixed up in the affair. The chief objection to this comedy is the fact that bare-faced stealing is made rather too prominent an item in the comedy.

Paramount Pictures Corporation

THE WAX MODEL (Pallas), Feb. 1.—An unusually pretty picture with a marked imaginative atmosphere due to careful direction. It is a pleasing picture, though there are two or three scenes where the illusion of real life goes thin. Vivian Martin has the lead in a role that fits her perfectly. It is a picture that will be liked by most of those who see it. A longer review will be found elsewhere in this issue.

EACH TO HIS KIND (Lasky), Feb. 5.—A picture in which two Japanese players by sheer ability put human dignity and real interest into what is, though intentionally romantic, not powerfully convincing. The story could have been edited down to four reels without losing much. It is a good picture as it stands and is worth seeing. The two leading players are Sessue Hayakawa and Tsuru Aako. For a longer review see elsewhere in this issue.

Pathe Exchange Inc.

LONESOME LUKE, LAWYER (Rolin), Feb. 8.—This one-reel farce is one of the best of the series. The courtroom scene contains an unexpected amount of new business, and speedy action keeps everyone on the run.

FLORENCE ROSE FASHIONS, NO. 19 (Pathe), Feb. 18.—"Play-Day in the South" discloses a lot of fetching costumes for warm weather wear. The young ladies who exhibit the creations understand the art. "Picturesque Algeria" is on the same reel.

PAPER, HOW IT IS MADE (International), Feb. 4.—The process of making paper is shown in all its different branches, from felling the trees to turning out the finished rolls. A "Crazy Cat" cartoon, "Throwing the Bull," is one long laugh.

Pathe Exchange Inc., Specials.

DOUBLE CROSSED (International), Feb. 4.—The fourth episode of the "Patria" serial, starring Mrs. Vernon Castle, ends by the heroine being thrown overboard from a Fall River line boat. A lively fight is another incident of the reel. The picture was reviewed in the issue of February 10, page 867.

HER LIFE AND HIS (Thanhouser), Feb. 18.—Florence La Badie assisted by a good cast, makes this five-reel photoplay interesting. It deals with prison reform. A longer review is printed on another page of this issue.

Triangle Film Corporation

PRIDE (McClure), Feb. 5.—The second of "Seven Deadly Sins" series. This production gives fairly convincing proof that pride is sometimes a sin. It is moderately interesting, and at times borders on melodrama. Reviewed on page 866 of February 10 issue.

GREED (McClure), Feb. 12.—Nance O'Neil, Shirley Mason and George Le Guere head the cast in this number of "The Seven Deadly Sins" series. An acceptable story, a good production and capable acting by the entire cast are features of the picture. It is reviewed at length on another page of this issue.

PRINCESS OF THE DARK (Kay-Bee), Feb 18.—The allegorical story of a blind girl who idealizes a hunchback as her Prince, only to know bitter disillusion when her sight is restored. A consistent presentation with a new star, Miss Enid Bennett, in the title role.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 57 (Universal), Jan. 31.—A diversified and entertaining number, picturing the opening of a new bridge over the Mississippi, wreck of a locomotive, winter sports, a cowboy funeral, and other subjects.

AVARICE (Imp), Feb. 9.—This number, by E. M. Ingleton, features Claire McDowell as an old rag-picker. The name, John Williamson, on a cast-off coat, recalls an early love affair, when she refused "love in a cottage." The number is a sermon against the desire for gold, which leads to poverty and despair. The subject is naturally unsympathetic, but is handled with a fair degree of strength and enforces its point.

A HASTY HAZING (Nestor), Feb. 12.—A college comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts. A freshman at college is being hazed and manages to escape. In his place a young business man, just married, is captured and put through the hazing mill. An old subject, revived. This contains plenty of action and is quite amusing in plot.

UNIVERSAL SCREEN MAGAZINE, NO. 7, Feb. 16.—This issue contains some interesting subjects, among them "Raising Silver Fox," showing scenes on a silver fox farm; "What We Eat," showing the inspection of meat, grapes and oranges by the New York Board of Health; the stabilization of a bicycle, and an animated clay cartoon.

Universal Film Mfg. Co. Specials

ME AND M' PAL (Red Feather), Feb. 5.—A five-reel offering produced in England by Harold Shaw from a story by Richard Ganthony. Costermonger types prevail in this character production, which is strong in atmosphere. The Convent Garden market scenes are particularly pleasing. The plot itself concerns a young man studying art, his actress sweetheart and a vegetable hawker and his burro. Humor and heart interest are well developed in this offering, a successful one of the type. Hubert Willis, Gerald Ames and Edna Flugarth are in the cast, not to mention the burro. This replaces the Red Feather known as "The Scarlet Crystal."

THE TERROR (Red Feather), Feb. 12.—This five-reel offering, written and directed by Raymond Wells and Fred Myton, features Jack Mulhall, Grace MacLean, Jean Hersholt, Virginia Lee, Hugh Hoffman and Gertrude Messenger. It is a story of the slums and abounds in characters from low life. The atmosphere is fairly good, but there is no very compelling plot, giving a mechanical turn to the situations. Gun-fighting occurs in several scenes, the hero being known as "The Terror." Jack Mulhall has done some excellent work recently in comedy, but hardly looks the part. This production as a whole is one of about average interest.

THE PURPLE MASK, NO. 8 (Special Universal), Feb. 12.—Patsy, in possession of the jewels stolen from Phillips, to be returned to the woman he ruined, is pursued by Detective Kelly. She smuggles the pearls through the custom house in a candy box. The next scenes occur in Patsy's new home, which has a disappearing fireplace and other mysterious equipment. The number is slower in action than previous episodes, but sustains the interest.

THE INDIAN'S LAMENT (Gold Seal), Feb. 13.—This three-reel number, by Noble Johnson, makes a lively return to the Indian story. The scenes are laid in a picturesque mountain region and the action includes hard riding and much gun fighting. The plot is reminiscent of former productions of the type, but the work of the actors is so spirited that it gets over nicely. Marie Walcamp, L. C. Shumway and Leo Hill make a strong trio in the leads.

THE LOSING WINNER (Victor), Feb. 15.—A two-reel subject, by H. C. Warnack, featuring Carter De Haven, Flora De Haven, M. K. Wilson, Eileen Sedgwick and Jessie Arnold. The plot concerns a young man who wins at gambling and then loses. Two of his feminine admirers go back on him, but the third, a poor stenographer, remains true. The treatment of this is a mixture of humor and drama, which rather weakens the production as a whole. The gambling scenes, as shown, were realistic but too long and will probably be cut down considerably. As a one-reel subject this would be stronger.

THE FOURTH WITNESS (Laemmle), Feb. 16.—A two-reel drama, by Harvey Gates, featuring Chas. Mailles, Louise Lovely, Lee Hill and others. The plot centers about the supposed murder of an irascible invalid, whose wife loves the young family doctor. The investigation of the death proves interesting and is well-constructed, but the close is rather weak. This is not exceptional, but is above the average in spots.

JOHN OSBORNE'S TRIUMPH (Bison), Feb. 17.—A two-reel number by Burton Wilson, featuring Murdock MacQuarrie, Arthur Moon, Edna Payne and Albert MacQuarrie. Merrill, the villain, corners Osborne in the stock market and crushes him. He then tries to gain the hand of Osborne's daughter, by buying in a note. Osborne pays off the latter by mortgaging his land. He becomes completely paralyzed and Merrill tries to make out that the note has not been paid. A bolt of lightning restores Osborne's power of speech. There is some old plot material in this, but it tells a good story. The scenic effects are particularly good in places.

World Pictures.

THE RED WOMAN (World), Feb. 12.—There are some picturesque western scenes in this five-reel photoplay, Gale Kane taking the principal character. The story deals with an Indian girl who is educated in the East, and then returns to the customs and dress of her people. The picture is given a lengthy review on another page of this issue.

LOS ANGELES SHOWN IN GAUMONT RELEASE.

Los Angeles, Cal., is to be pictured in Gaumont's "See America First" No. 75, released Feb. 14. Among other California cities recently pictured in this series are Pasadena and San Diego. There was also a picture of a trip up Mount Lowe.

Manufacturers' Advance Notes

Thanhouser's March Releases

Two Delightful Novelties in "Her Beloved Enemy" and "Pots-and-Pans Peggie," Gold Rooster Plays.

FOR March the Thanhouser Film Corporation has two attractive releases in "Her Beloved Enemy," starring Doris Grey and Wayne Arey, and "Pots-and-Pans Peggie," with the world famous little Gladys Hulette featured. The issuance will be through Pathe exchanges.

Scene from "Her Beloved Enemy" (Thanhouser).

"Her Beloved Enemy" is a light story of romance and a substantial story of mystery. To add to its interest is the novelty of offering Doris Grey and Wayne Arey as stars for the first time. Miss Grey will be remembered as the young woman chosen as the most beautiful in New England, who won a place because of this distinction in the Thanhouser studios, and developed into such competency that after a year of bits she was considered able enough for starring in features. Mr. Arey has been a leading man in Thanhouser productions for a long time.

"Her Beloved Enemy" was written by Lloyd Lonergan and directed by Ernest Warde. Supporting Miss Grey and Mr. Arey are Joseph Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings. The cameraman was William Zollinger.

The story opens with the introduction of Miss Grey as a pretty boarding school heiress whose mother is dead and father has been "away on important business" from her childhood. She occasionally receives loving letters from him, dispatched from different parts of the world. Finally, after her finishing, her father appears and conducts her to her mansion home. One day while out motoring her father observes a man in another car and recognizes him as his bitter enemy whom he would like to kill. The father dies a short time later without disclosing the reason for his hatred. The girl had not had a good look at this enemy but discovers that a man she met at a girl friend's house—and whom she had grown to worship with all the fervor of her impressionable heart—is her father's mysterious foe.

The remainder of the drama is exceedingly moving as the girl follows the man through a tensely exciting episode wherein she learns his real identity. It is a sadder and wiser girl who tries to have her lover arrested—and a radiant one who finally accepts him.

"Pots-and-Pans Peggie" is written by the authoress of Miss Hulette's famous series of screen successes, Agnes C. Johnston. Miss Hulette has more opportunities for acting as Peggie than in any other of the "lovely girl" roles, and it has been her acting as well as her prettiness and "million dollar smile" that has won her her place in the estimation of theatergoers. She is a 17-year old ingenue with 14 years of acting experience.

The direction of "Pots-and-Pans Peggie" is notable. Eugene Moore was responsible. George Webber was photographer.

Peggie, in an employment agency, is sent out to a certain home badly in need of a competent housekeeper. Despite her size she flies into the reorganization of the household, and has her place in order in marvelously short time. She conducts certain reforms in the male members of the household, and finally is pressed into service as a dinner guest, where she distinguishes herself with a bang. The children in "Pots-and-Pans Peggie" are delightful, especially little Helen Badgley, and her baby brother Gerald, whose conduct under camera fire was spoken of so favorably in reviews of " 'Her' New York."

In "Pots-and-Pans Peggie," William Parke, Jr., plays opposite Miss Hulette again. In the very strong company are Wayne Arey, Kathryn Adams, George Marlo, Helen Badgley, Gerald Badgley, Clorine Seymour, Grace Henderson, Arthur Bauer, Ernest Howard, and Lord McCaskill.

"Her Beloved Enemy" is to be released March 4, "Pots-and-Pans Peggie" on March 18.

"TOURS AROUND THE WORLD" (Gaumont).

The Gaumont Company will give some idea of the territory coveted by Italy and promised that country by the Allies in case of final success, Dalmatia. The pictures will show the rock coast of that land to the east of the Adriatic sea. They will be a section of "Tours Around the World" No. 14, released Feb. 6.

BUTTERFIELD IN STATE RIGHT FIELD.

It developed this week that the state rights' purchaser of "Civilization" for Michigan, as announced with some mystery a few days ago, is the new State Film Company, of which W. S. Butterfield is president. The State Film Company opens its career auspiciously, having secured in addition to "Civilization," the state rights to the six-reel feature, "The Libertine," starring John Mason and Alma Hanlon, and directed by Julius Steger. Another acquisition is the five-reeler, "The Mormon Maid," a dramatization of life in early Utah, starring Mae Murray and Hobart Bosworth.

The offices and sales organization of the State Film Company in Detroit are now completed and W. S. Butterfield left for New York on February 5 to review new releases which are contemplated for purchase.

BOX OFFICE VALUE IN "WHERE LOVE IS."

Scene from "Where Love Is" (Mutual).

"Where Love Is," six part Ann Murdock feature, released by the Mutual Film Corporation, the week of February 5, presents a special opportunity to the exhibitor for advertising to his feminine patronage. Miss Murdock, quite incidental to the dramatic factors in the piece, conducts a rare display of gowns—a regular motion picture fashion show runs through the picture. The gowns are the latest and costliest of the garb studios of New York and Paris.

"Where Love Is" presents Miss Murdock in the role and attire of the debutante, the young society miss, the horsewoman, the bride-to-be and the bride—to remark nothing at all about flocks of evening clothes, morning clothes, afternoon clothes, traveling suits, etc. "Where Love Is" is good copy for the house program and advertising.

Mutual Offers "Damaged Goods"

New Edition of Bennett's Famous Play and Other Good Releases on the Program for Feb. 12.

A NEW edition of "Damaged Goods," one of the most successful dramas with a moral ever produced for the screen, will be released on the Mutual schedule for February 12. Richard Bennett, who is responsible for both the stage and screen production, has personally supervised the revision of this picture. The new issue is in seven reels. A new introduction has been made and the entire production has been carefully re-edited to make the second edition perfect. The film version of this stage success has proven one of the biggest drawing cards of the screen and the business-getting qualities of the second edition will be further enhanced by the welcome which greeted its first appearance.

Appearing with Mr. Bennett are Adrienne Morrison, playing the role of the girl of the streets; Maude Milton as "Mrs. Dupont," the mother of "George Dupont" (Richard Bennett); Olive Templeton as "Henrietta Locke," George's fiancee and wife. "Mrs. James Forsythe," the first siren to enter George's life, is played by Josephine Ditt. Jacqueline Moore appears in the role of a little seamstress. Florence Short plays "The Nurse"; John Steppling, "Senator Locke"; Louis Bennison, "the Doctor"; William Bertram, a "Quack Doctor"; and George Ferguson, the "Quack's Assistant."

The eighth chapter of the Mutual series, "Perils of Our Girl Reporters," will be released this week under the title "Birds of Prey." Helen Greene and Earl Metcalfe have the principal roles and are assisted by Edith Sinclaire, and Arthur W. Matthews.

In this story Helen Greene, as Claire Bristow, the girl reporter, in search of a story answers an advertisement as companion to Mrs. Durkee, an eccentric and very wealthy widow. In this position Claire unearths the plot of two foreign crooks, posing as friends of Mrs. Durkee, to get possession of her almost priceless jewels. The foreigners very quickly learn of the widow's great love for champagne and make the most of this discovery to carry out their schemes.

Claire Bristow gets her "story" and also, with the assistance of her lover, a detective, regains the jewels for Mrs. Durkee and causes the arrest of the plotters.

The fifth of the "Adventures of Shorty Hamilton" series, "Shorty Turns Wild Man," will be released on February 12. In this story Shorty, in another attempt to assist Anita Keller in her Secret Service work, makes up as a wild man and attempts to frighten thieves away from a radium mine. Shorty had no intention of continuing to be a wild man, however, but news of the terrible man loose among the hills is carried to the managers of a circus and they start out to capture the unusual specimen. Shorty has lost his voice and cannot explain that he really is a very meek and mild person, so he is carried off, placed in a strong cage and exhibited as one of the most interesting sights of the side show. Even Anita, who is looking at the freaks, does not recognize him and come to the rescue, but Shorty is finally liberated by his horse Beauty kicking the cage to pieces.

David Horsley presents George Ovey in a Cub Comedy on February 15 under the title "Jerry's Big Mystery." Supporting Mr. Ovey appear George George, Claire Alexander, Goldie Colwell, Jefferson Osbourne, M. J. McCarthy, Arthur Munns, Ray Lincoln and Tom Riley.

In "Jerry's Big Mystery" the trouble all starts because Jerry has not paid his rent and the landlord throws him out so forcibly that he lands in the apartment across the way in the lap of a most bewitching woman.

On February 18, Vogue Films contributes "Lured and Cured," in which Lillian Hamilton and Paddy McGuire create the principal laughs. The story revolves around a country girl, dazzled by the tales of wealth, lured to the city by the "Gentleman," who is head of a gang of badger gamesters. Her rural lover starts to her rescue in true Don Quixote style, his charger being a rebellious donkey that causes him no end of trouble ere he finds the girl of his heart. The play is of the Vogue "slap stick with a reason" type.

Mutual Tours Around the World, ready February 12, takes the travelers to three countries. First Mount St. Michel, in France, is visited, the Lake Iseo, Italy, and then a jump is made to Africa, where views of Morocco of yesterday and today are shown.

Mutual Weekly No. 111, with its many items of interest, will be released on February 14. On this day also appears "See America First," which this week shows views in and around Los Angeles, Cal. The usual Kartoon Komic completes the reel.

Reel Life, issued February 18, is made up of five subjects, "Oysters on the Mississippi Coast," "Properties of the Water," "Making an Individual Dress Form," "Trained Man Hunters," and "The Dance of the Rainbow.'"

"CIVILIZATION IN PORTO RICO.

"Civilization," the Thomas H. Ince spectacle, had its first Porto Rico presentation last week. It was offered simultaneously at the two principal theaters of San Juan, the capacity of which equals thousands, and yet so great was the interest in the spectacle that crowds were unable to obtain admission. The presentation was made by the Metal Film Corporation, a local organization handling the picture in Porto Rico.

Paramount Announces Coming Releases

Productions Cover Months of March, April and May—Twenty-seven in All.

TWENTY-SEVEN productions, those to be released in March, April and May, were announced by Paramount Pictures Corporation last week. The list comprises another array of dramatic attractions of high caliber in which more than twenty of the most popular of the stars in Paramount Pictures will appear. The productions are well balanced as to stellar and production strength and represent the highest collective standard ever included in a Paramount three month period.

During these three months Pauline Frederick will make three appearances, while Marguerite Clark will make two appearances. Other players featured are Mme. Petrova, Mae Murray, Marie Doro, George Beban, Blanche Sweet, Jack Pickford, Kathlyn Williams, Wallace Reid, Myrtle Stedman, Vivian Martin, House Peters, Margaret Illington, Fannie Ward, Lou-Tellegen, Mary Fuller, Sessue Hayakawa, Theodore Roberts and others.

In the list of stars for this period there appear the names of three of Paramount's latest additions. in Mme. Petrova, Margaret Illington and Mary Fuller. Mme. Petrova will make her debut in "The Mysterious Miss Terry" on May 7.

Margaret Illington will make her first apperance on April 2 in "The Inner Shrine" by Basil Kink, dramatized by Channing Pollock, which was one of the most successful books and plays of its day.

Mary Fuller, one of the best known stars on the motion picture screen, will appear in support of Lou-Tellegen in the production of "The Long Trail" in April, the production to be directed at the Famous Players studio by Howell Hansel.

The list to be presented during the three month period begins with "Those Without Sin," and ends with "The Love That Lives." Among other subjects are "Sapho," in which Pauline Frederick will appear; "The Dummy," the wonderful dramatic success in which Jack Pickford will be starred; "The Inner Shrine," "The Valentine Girl," "The Conflict," and others of like importance.

Preceding the March productions Paramount will release during February "The Wax Model," in which Vivian Martin is starred; "Each to His Kind," with Sessue Hayakawa in the leading role; "Her Own People," with Lenore Ulrich; "The Black Wolf," with Lou-Tellegen; "The American Consul," with Theodore Roberts; "The Fortunes of Fifi," with Marguerite Clark; "On Record," with Mae Murray. and "The Winning of Sally Temple," with Fannie Ward in the leading part.

Adolf Zukor, President of the Famous Players-Lasky Corporation, in commenting upon the new schedule of releases, called particular attention to the introduction of two new important stars on the program. "So much has been said and written concerning open booking and the possibilities of special productions as against the program," he said, "that I wish particularly to emphasize the fact that two of the greatest names on stage and screen have been added to the Paramount Program in Madame Petrova and Margaret Illington.

"The one has scored great personal triumphs on the stage and on the screen, and the other, having won her wey to the very top among her contemporaries of the stage, is being introduced to the photoplay public for the first time. The significance of the addition of these two distinguished names to the Paramount roster is twofold. In the first place, it means the strengthening of the intrinsic value of the program and in the second place, it proves absolutely that the efforts of our organization are directed toward the building up of that program to a point even further than its present strength."

PAULINE FREDERICK TO STAR AS "SAPHO."

Pauline Frederick is to be starred by the Famous Players in an adaptation of Daudet's great story, "Sapho," one of the most picturesque characters in fiction. In making the photoplay adaptation of the story of "Sapho," Hugh Ford, who directed the production for the Famous Players, has studiously avoided the darkest side of the tale and has lightened the treatment of the entire picture from start to finish, taking great care to introduce a great deal of humor into the story, so that it is not in any sense oppressive in its effect. Among those who are playing important roles in support of Miss Frederick in this photoplay are Frank Losee, as Caoudal; John Sanpolis, as Dejoie; Pedro de Cordoba, as Flamant, and Thomas Meighan, as Gaussin.

HIRSH SELLS "SOUL OF A CHILD" FOR SOUTH.

Nathan Hirsh, president of the Pioneer, closed with the Golden Eagle Film Company of Waco, Texas, whereby that concern will become exclusive distributors of "The Soul of a Child" for Texas, Louisiana, Oklahoma and Arkansas. The states of North and South Carolina, Georgia, Mississippi, Tennessee, Florida and Alabama have been acquired by the Queen Feature Service, of Birmingham, Alabama.

The Pioneer is at present concluding the filming of another picture featuring Em Gorman, and in this the eminent child tragedienne has the greatest acting role of her career.

Many Activities of Metro

Several Companies Working at Jacksonville and New York on New Production.

B. A. ROLFE, president of Rolfe Photoplays, Inc., made a flying trip from Jacksonville, Fla., to New York the other day to consult with Richard A. Rowland, president of Metro Pictures Corporation, and Maxwell Karger, general manager of the Rolfe and Columbia studios. Various important details were arranged regarding the activities of the producing companies of Rolfe Photoplays, Inc., and Columbia Pictures Corporation.

Mr. Rolfe went South to superintend affairs at Metro's winter studios at Jacksonville. Ethel Barrymore's seven-act special release, "The Voice of Her People," a picturization by June Mathis of Edward Sheldon's play, "Egypt," in which Margaret Anglin starred on the speaking stage, is practically completed. John W. Noble is the director of this production. As soon as she is through with her work in this great feature, Miss Barrymore will go to Palm Beach, Fla., for a vacation. "The Voice of Her People" is the first of three great productions completed by Miss Barrymore within a short time, the other two being "The White Raven" and "The Awakening of Helena Ritchie."

Director Noble will remain in Jacksonville, where he will begin work on a new feature photoplay with Mabel Taliaferro as star, a five-part dramatic screen play by Harry Chandlee called "A Magdalen of the Hills." Miss Taliaferro, who has been resting in northern New York, will leave in a few days for the South, with her supporting company. Several members of Miss Barrymore's company will be retained in the Southern studios to take part in Miss Taliaferro's next picture, the cast of which is now being chosen by Mr. Rolfe and Mr. Noble.

Viola Dana, with her director, John H. Collins, and her company, including Robert Walker, Augustus Phillips, Albert J. Kelly, assistant director; John Arnold, cameraman; Harold Winstrom, assistant cameraman, and William A. Johns, property master, have left for Jacksonville, to make the exteriors of Miss Dana's forthcoming East Indian play, "The Purchase Price," which is a picturization of Paul Trent's novel, "A Wife by Purchase." All of Miss Dana's pictures following "The Purchase Price" will be filmed in Jacksonville, the star and her company probably remaining at the winter studios until Spring. There will be a romance by Edgar Franklin called "Lady Barnacle," which will be released simultaneously in the All Story Weekly, and on the Metro program. John H. Collins will direct this feature as well as "The Purchase Price."

Emmy Wehlen and her suporting company, under the direction of George D. Baker, will leave for Metro's winter studios in a few days. Miss Wehlen's next picture, which will be filmed at Jacksonville, will be called "The Duchess of Doubt." It is an unusually attractive five-part feature by John H. Clymer.

Daniel Bertona, head property man of the Rolfe and Columbia studios, will take to Jacksonville the buildings of the entire East Indian village for Miss Dana's picture, "The Purchase Price," and these will be set up in the winter studios. Edward Shulter, technical director, had completed the buildings and some interiors had been taken before the company's departure, but as all the scenes had not been taken, it was necessary to arrange the settings of the entire village for packing and taking them South for the company's use.

The departure for Jacksonville of so many of the Metro companies leaves space in the Rolfe studios for Mme. Petrova's company, which was recently "burned out" at the fire of The Popular Plays and Players studios. All the belongings and paraphernalia of the Popular Plays and Players company have been brought to the Rolfe studios, and Mme. Petrova and her company have returned from Jacksonville, Fla., to make interiors, having finished in the South the exteriors of "The Soul of a Magdalen," "To the Death," and "The Waiting Soul." Returning with Mme. Petrova are Robert North, general manager of Popular Plays and Players; Burton L. King, director; Edward James, assistant director; Mahlon Hamilton, Wyndham Standing, Violet Reed, Wilfred de Shields, Mrs. L. Ford, George W. Hill, cameraman; Philip Whalen, assistant cameraman, and James Hussey, master of properties.

The presence of so large a Metro colony in Jacksonville has greatly interested the residents of the city, who have outdone themselves in entertaining the visitors. Ethel Barrymore and B. A. Rolfe were recently the guests of honor at a dinner of fourteen covers given by Mr. and Mrs. Mason, owners of the Mason Hotel, Jacksonville, where a number of the company are living during their stay in Metro's winter studios.

BURTON HOLMES TO GO TO ORIENT.

At the end of his lecture tour of the East Burton Holmes will leave on a six months' trip to the Orient and Australia, where he will take a new series of pictures, to be released next fall and winter. His trip last summer through Canada are the subjects of his present Paramount releases. These great scenic pictures carry the inimitable and personal touch of Mr. Holmes.

McCLURE'S "SEVENTH SIN" A MYSTERY.

"The Seventh Sin," last of the Seven Deadly Sins, McClure series, contains a mystery. McClure Pictures has announced no details of this last feature and only admits some of the more important features of the climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock, Holbrook Blinn, Shirley Mason, Nance O'Neill, H. B. Warner and Charlotte Walker complete the astonishing cast.

Scene from "The Seventh Sin" (McClure).

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all—the sin that incites all other sins." It is expected that exhibitors will find a strong box office value in the mystery element in the final photoplay, as well as in the all-star cast.

McClure Pictures is holding its biggest "punch" for the finish. Shirley Mason has conquered the other six sins, one by one, and her battle with them is strengthened for the final contest. A novel method is used in presenting "The Seventh Sin" and the mystery is withheld until almost the last turn of the fifth reel.

JUSTICE COHALAN UPHOLDS IVAN CONTENTION.

Justice Cohalan of the Supreme Court has handed down a decision in the case of the B. S. Moss Motion Picture Corporation against Ivan Film Productions in which the justice dismisses the contentions of the Moss concern and upholds the Ivan Film Corporation.

The litigation arose out of the alleged similarity in titles of the Moss play "The Girl Who Doesn't Know" and the Ivan photoplay "The Girl Who Did Not Care." The Moss company contended that the Ivan corporation was seeking to trade upon the advertising of the B. S. Moss Motion Picture Corporation, and sought an injunction to restrain the Ivan Film Productions from producing and exhibiting its photoplay "The Girl Who Did Not Care." This motion was vigorously opposed by the Ivan Film Corporation through its attorney, Simon H. Kugel, Esq., and after hearing arguments and reading the briefs submitted by both sides, Justice Cohalan handed down an opinion denying the action of the Moss corporation on the ground that the Ivan play was totally dissimilar and for the reason that the Ivan Film Corporation had in no wise simulated the Moss picture.

LENORE ULRICH IN A WAR-WHOOPLESS INDIAN DRAMA.

In the early days of motion pictures no Indian drama was officially considered complete until the plains had been strewn with dead redskins and cowboys, who invariably got together and discussed their respective deaths at lunch. A new note in Indian stories has been struck in the Pallas picture "Her Own People," in which Lenore Ulrich is the star. This photoplay is scheduled for release on the Paramount program on February 8.

The peaceful side of Indian life, with its sports and games, is depicted in this story, and never a warwhoop re-echoes on the screen, so to speak, to mar the beauty of the scene. The story is, in fact, a contrast between our so-called civilized life and the habits of the red man, in which the former suffers by comparison. Among those who appear in support of Miss Ulrich in "Her Own People" are Colin Chase, Howard Davies, Joy Lewis and William Winter Jefferson.

A Red Feather Tops Universal

An Underworld Story Entitled "The Terror"—Strong List of Comedies and Subjects of Interest on Program of February 12.

BALANCE in production story and acting marks the Universal program for the week of February 12. This week's releases attain an unusually high standard and every release fits in its proper niche in the program assuring interesting pictures to the public. Topping the program is the Red Feather five-act feature "The Terror," a novel and exciting photoplay of the underworld. The story was written and produced by Raymond Wells, from the scenario of Fred Myton. The leading role is played by Jack Mulhall. His interpretation of the young gunman whose finer qualities are brought out by the love of a Salvation Army lassie is by far the best bit of acting of his career and is a superb characterization. In the cast supporting Mr. Mulhall are Malcolm Blevins, Noble Johnson, Jean Hersholt, Virginia Lee, Grace McLean and Hugh Hoffman. "The Terror" will be released Monday, February 12.

The comedy element of the program is as usual staunchly upheld by the Nestor, L-Ko and Joker brands. "A Hasty Hazing," the Nestor of February 12 featuring the popular trio Eddie Lyons, Lee Moran and Edith Roberts shows the manner in which a bridegroom gets all the hazing rightly due a freshman. It was produced by Louis Chaudet from a scenario by Bess Meredyth. "The End of a Perfect Day," a two-reel L-Ko, released on Wednesday, February 14, starts the two popular players, Hank Mann and Gertrude Selby in a picture in which laughs and thrills of the customary L-Ko brand predominate. Another L-Ko, "Brave Little Waldo" featuring Fatty Voss, the hundred-weight favorite of comedy comes on Friday, February 16. The Joker aggregation headed by Gale Henry and William Franey appear in another uproarious picture entitled "Mules Mates" released on Saturday, February 17. This offers something decidedly novel in the way of comedy owing to the presence of Fred Woodward in the cast. Mr. Woodward is the famous animal impersonator and is seen in the garb of a donkey in "Mule Mates." The animal persists in chasing Franey home to Bar and back again. Jack Cunningham wrote the scenario.

The Gold Seal of Tuesday, February 13, entitled "The Indian's Lament" lends three reels of heart interest drama to the week's program. Marie Walcamp, the popular star of the serial "Liberty" and many other Universal releases, is featured with Lee Hill. The one reel Victor picture released the same day, "The Girl of the Hour," is a strong dramatic subject starring two renowned artists Herbert Brennon and Vivian Prescott.

"The Girl Reporter's Scoop," a two-reel Imp drama of newspaper life issued on Wednesday, February 14 has Irene Hunt and Roy Stewart as principals. The story tells of the clever manner in which the girl reporter fathoms a mystery for her paper. Miss Hunt has long been a favorite in such roles and her reappearance in a typical sob-sister part will doubtless be awaited with great interest. Roy Stewart has the opopsite role.

Carter De Haven and Flora Parker De Haven appear in "The Losing Winner," a two-reel Victor of Thursday, February 15. This is a comedy-drama of many delightful complications in which the De Havens appear to excellent advantage. "The Half Breed's Confession," a Big U western drama, is the companion picture for the same day.

"The Fourth Witness," released Friday, February 16, as a two-reel Laemmle is a novel dramatic picture with a touch of mystery. It is replete with engrossing situations from first to last and its denouement carries a big surprise. Louise Lovely and Lee Hill are the featured players, the former giving one of the telling characterizations of a difficult part for which she is famous. The interesting Universal Screen Magazine comes on the same day. This is the seventh issue of it and contains many novelties and innovations never before shown on the screen.

"Of special interest to all exhibitors is the release of the three-reel picture "Robinson Crusoe" based on the well-known work of Daniel DeFoe. Robert Leonard and Margarita Fischer aro starred. Mr. Leonard who produced the picture has caught the atmosphere of the printed work admirably well. All the high lights are faithfully reproduced with a remarkable degree of illusion. "Robinson Crusoe" is in three reels and will be released as a Special Feature the week of February 12. Special advertising, including a variety of paper and window card advertisements have been prepared for this subject.

The Bison of February 17 is a two-reel melodrama entitled "John Osborn's Triumph." This is a story of Wall Street and the story presents a big financial battle of the most thrilling sort. Murdock MacQuarrie and a strong cast of Universal favorites appear.

"Broken Hearted," a one-reel Laemmle released Feb. 17 starring William Shay and a "Mr. Fuller Pep" cartoon "Mr. Fuller Pep—He Does Some Quick Moving," which is split with a Dr. Dorsey educational released under the Powers brand on Sunday, Feb. 18, add variety to the program.

The eighth episode of "The Purple Mask," "The Secret Adventure" is the remaining picture of the week. Francis Ford and Grace Cunard continue their precarious adventures in this and every scene of it teems with action.

"THE SMITE OF CONSCIECE" (Mutual).

A woman fights for her self-respect. A man undergoes untold agonies of conscience, believing he has convicted an innocent man to the gallows in trying to shield the women he loves. These are the two dramatic situations upon which are built the story of "The Smite of Conscience," seventh of the Mutual stories "The Perils of Our Girl Reporters."

Helen Greene portrays one of the most convincing roles in which she has been seen for some time in the character of Helen Girard, who seeks employment on a big city newspaper in order to be away from home and escape the insults of her drunkard husband and his ribald friends. Earl Metcalfe, as Exton Manley, a New York lawyer, demonstrates his versatility first as the thoughtful friend trying to make life more pleasant for Helen Girard by his fostering care. W. H. Turner, as Girard, the drunken husband, a queer millionaire insanely jealous of his pretty wife, is one of the finest things this capable actor has done for some time.

SOUTHERN RIGHTS FOR "CIVILIZATION" SOLD.

J. Parker Reed, Jr., general manager of the Harper Film Corporation, announces that the All Star Features Company, Jacksonville, Florida, has acquired the state rights of the Thomas H. Ince spectacle "Civilization." This is one of the biggest deals consummated by Mr. Reed in the state righting of the picture. The territory disposed of includes the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The price paid for the state rights constitutes a record in the commercial history of "Civilization."

Messrs. Randolph and Davis, who are at the head of the All Star Features Company, came to New York to personally close the deal. The offices of the All Star Features Company are in the Realty Building, Jacksonville, Florida.

BARRYMORE BEGINS WORK ON NEW METRO.

Lionel Barrymore's new five-part comedy drama, which will follow "The End of the Tour," has been placed in production at the Metro-Columbia studios. This feature screen play is being directed by Harry Davenport, a new member of Metro's directing staff, and will be released on the Metro program. He will be assisted by P. Thad. Volkmann. June Mathis, who has adapted many Metro subjects for the screen, is the author of both the original story and the scenario of Mr. Barrymore's present picture, which is as yet unnamed.

Evelyn Brent plays opposite Mr. Barrymore. H. S. Northrup, one of the most celebrated "villains" of stage and screen, will have the male part next in importance to that of the star.

"A STRANGE ADVENTURE" (Selig).

William N. Selig announces a meritorious short length subject for forthcoming release in General Film Service. The production is entitled "A Strange Adventure," and was written and directed by Marshall Neilan. An all-star cast of unusual drawing power, including Jack Pickford, Bessie Eyton and Harry Lonsdale is featured. The Selig company asserts it is doubtful whether such an attractive cast was ever before presented in a production other than three or more reels in length. It is also the first occasion in which Jack Pickford and Bessie Eyton have played opposite leads, and both do full justice to their opportunities.

The plot is a delightful one, having to do with a princess of a mythical kingdom traveling incognito in the United States. When Mr. Van Horn (Jack Pickford) sees the beautiful maiden he is immediately attacked by "loveitus." The action then carries the two through a succession of exciting episodes. Bessie Eyton is known as the lady amateur swimmer of California. In several of the scenes of "A Strange Adventure" she displays her skill as a swimmer.

Scene from "A Strange Adventure" (Selig).

The photography, lighting effects and scenes in "A Strange Adventure" are also said to be excellent.

Paramount Program

Lou-Tellegen in "The Black Wolf" and Theodore Roberts in "The American Consul," Features for the Week of February 12th.

TWO of Paramount's most popular male stars, Lou-Tellegen and Theodore Roberts, in two Lasky productions, "The Black Wolf" and "The American Consul," respectively, will be the main features on the Paramount program for the week of February 12. "The Black Wolf" is undoubtedly the best production that Lou-Tellegen has ever made.

The stirring tale of "The Black Wolf," which is laid in sunny Spain, is the greatest romance in which this romantic actor has ever appeared. This production marks the actor's last appearance on the screen this season, as he will return to the stage for several months during the remainder of the theatrical season. During the course of the production the star, who is one of the most expert swordsmen in the country, has an opportunity of giving an exhibition of his skill. In this Paramount picture Mr. Tellegen is seen in a character entirely different from anything in which he has heretofore appeared and in a role to which he is exactly suited.

For his leading woman in this photodrama Mr. Tellegen has Nell Shipman, the clever photodramatic star, who is well known to the lovers of the photoplay. Others in the cast are James Neill, Paul Weigel and H. J. Herbert. The production was made for the Lasky company under the direction of Frank Reicher and abounds in lavish settings, beautiful exteriors and splendid photography.

It is not to be doubted that Theodore Roberts has appeared in more characters than any other screen artist. He has given probably the most wonderful characterization of unusual characters, and in his latest Lasky photoplay, "The American Consul," he is given an opportunity of displaying his inimitable characteristics, and proves in an even more conclusive manner than ever before that his characteristics are without equal on the screen.

Surrounding the program for this week, there will be three single-reel features, the fifty-third edition of the Paramount Pictographs, the magazine-on-the-screen; the fifty-fourth of the series of "Little Trips Around the World," personally conducted for Paramount by Burton Holmes, and a Klever Komedy, in which Victor Moore is starred.

In the fifty-third edition of the Paramount Pictographs there are three very interesting magazine subjects, together with a Bray cartoon, and this week marks the beginning of the production of the magazine-on-the-screen by the Bray studios.

The introductory subject, entitled "Skating a la Mode," shows how in the last few years ice skating has attained such popularity that as a social diversion it is a close rival to the modern dance. In making these pictures such celebrated artists as Norval Baptie, Mlle. Hala de Kosloff, Mr. Paul Wilson, Miss Freda Whitaker, formerly of Drury Lane, London, and others assisted in giving the most complete exhibition of fancy and modern skating ever attempted on the screen. Another interesting subject dealt with is that of "Marking the Mariner's Way," in which there is pictured how the United States Lighthouse Service keeps an ever-watchful eye on 5,000 miles of coastline, while under the title of "Training the Man-Hunting Bloodhounds" there is visualized a method of training bloodhounds to trail criminals.

"Colonel Heeza Liar," in one of his most unusual stories, makes his first appearance in this edition of the Pictographs, and by reason of which adds a wonderful amount of variety to this split reel.

"Beautiful Banff" and its Hot Springs, which are located in the center of the Canadian Rockies, is the place in which Burton Holmes takes his fellow journeyers in this, the fifty-fourth of the series of weekly trips which he has been conducting for the past year for Paramount. These pictures lead you to points from which may be seen sights which are only rivaled by the Alps, the Himalayas and the Andes, and show that here at Banff twenty Switzerlands are literally rolled into one. This beautiful picture is conceded to be one of the best that Burton Holmes has ever assembled, and which has been the subject of his leading lecture for his 1917 season in the ten largest cities in the United States.

Victor Moore will be starred in an exceptionally clever comedy for this week.

Special publicity and advertising aids, together with special lithographic paper, has been arranged for all the productions for this week and will be distributed by the exhibitor's aids departments to all Paramount exchanges.

SUBMARINE DESTROYED IN "PEARL OF THE ARMY."

The spectacular destruction of the Foreign Alliance is shown in the twelfth episode of Pathe's military mystery serial, "Pearl of the Army," in which Pearl White is scoring a big success, and which is announced for release the week of February 17.

This chapter shows the emissaries of the Foreign Alliance in a submarine pursued by a United States cutter. A shell from the United States boat shatters the conning tower and the water rushes in, catching them all.

There are big thrills and a delightful love interest, with Pearl White's beauty and charm a dominant box office factor.

Censors Praise "One of Many"

First of Arthur James' Metro Offerings Will Be Released Lincoln's Birthday.

METRO announces the release date of "One of Many," the feature screen play which is the initial offering of Arthur James, head of Metro's scenario, publicity and advertising departments, on February 12 (Lincoln's Birthday). An unusually enthusiastic report has been received from the National Board of Censorship, members of which reviewed the film recently at a private showing.

It was due to the strong moral lesson taught in "One of Many" that Arthur James chose the picture to mark his debut as a producer of feature films. William Christy Cabanne, now directing Francis X. Bushman and Beverly Bayne in Metro's fifteen chapter serial, "The Great Secret," is both author and director of "One of Many." Frances Nelson is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career.

Niles Welch plays opposite Miss Nelson in "One of Many." He is well known to Metro patrons through his work in "Emmy of Stork's Nest" and other Metro wonderplays. Harold Entwhistle is seen in the exacting role of the older Templeton, the wealthy roue. Others in the well balanced cast are Adella Barker, Mary Mersch, Richard Dix, Caroline Harris and Walter Worden.

GAUMONT RELEASES FOR WEEK OF FEB. 18.

The Gaumont Company opens the week of February 18 with its ever-entertaining "Reel Life." This issue, No. 42, is worthy of praise for the diversity as well as the interest of the subjects it contains. There are comprehensive pictures of "Oysters on the Mississippi Coast." The "Properties of Water" is an amazing revelation to those unacquainted with its power and possibilities. On the same reel are "Making an Individual Dress Form," "Training Man-Hunters" (bloodhounds), and "Dance of the Rainbow," an esthetic, open-air dance.

The second release of the week is "Tours Around the World," No. 16, reaching the screen February 20. It provides pictures of the Scottish Highlands, Heidelberg, Germany; Monte Carlo, Monaco and the neighboring watering place, Mentone, France. The pictures from Scotland are of the northeastern part of the Highlands, in County Cromarty.

February 21 Gaumont will release its split-reel, "See America First," and the Gaumont Kartoon Komic. The scenic, No. 76, is Vicksburg, Miss., and the Military Cemetery there. The humorous contribution from the pen of Harry Palmer is "Polly's Day at Home," revealing chapters in the life of a mischievous parrot.

On the same day the Mutual Weekly is issued from the Gaumont laboratories.

"ASHES ON THE HEARTHSTONE" (Essanay).

This is one of the most tensely dramatic units of the "Is Marriage Sacred?" series yet produced. A young wife, succumbing to the lure of a rich youth of evil intentions, deserts her husband and baby. Upon her terrible disillusionment she returns to find her husband mourning her infant's death. No stronger lesson in woman's disloyalty to her husband has ever been screened. The drama is enacted by Essanay's stock company, including Marguerite Clayton, Edward Arnold, Lillian Drew, Thomas Commerford and Sydney Ainsworth. Elaborate stage settings and excellent photography characterize this, as well as all productions of this series. The screen time is approximately thirty minutes. "Ashes on the Hearthstone" will be released through the General Film Service February 17.

Scene from "Ashes on the Hearthstone" (Essanay).

Fox February Releases

Offers Four Big Features with Four Big Stars and Good Supporting Casts.

FOUR of the very biggest stars in the notable galaxy under William Fox's management will appear in the group of photoplays which Fox Film Corporation offers for the first three weeks in February. Those who have the stellar roles in the announced quartet of releases are the incomparable Theda Bara, in a magnificent photoplay of international scope; Stuart Holmes, in a part never before associated with the famous villain; Valeska Suratt, in a role which calls for the most gorgeous raiment on which the camera's lens has been trained, and June Caprice, in a delightful story of hill life.

This is the order of the four films:

February 5, Valeska Suratt, in "The New York Peacock"; February 12, Stuart Holmes, in "The Scarlet Letter"; February 19, Theda Bara, in "The Tiger Woman," and June Caprice, in "A Child of the Wild."

Miss Suratt's picture has many startling effects in scenic settings. Harry Hilliard is chief in support of the sirenic star. Others in the company are Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith. Mary Murillo is the author of the scenario and Kenean Buel the director.

"The Scarlet Letter," which will be presented by Fox Films on February 12, gives Stuart Holmes an opportunity to do the most vivid piece of acting of his long career. Mary Martin is seen as Hester Prynne and Kittens Reichert as Pearl. Carl Harbaugh made the picturization of Hawthorne's novel, and he is now preparing a new starring vehicle for Mr. Holmes.

Miss Bara's characterization of the Princess Petrovitch in "The Tiger Woman," her second super de luxe photoplay, outdoes even the sensational role the fascinating vampire had in "A Fool There Was." J. Gordon Edwards, master director, filmed the 'script, which was written by Adrian Johnson from the story by James W. Adams, a young University of Pennsylvania student. The principals include E. F. Roseman, Louis Dean, Emil De Varny, John Webb Dillion, Glen White, Mary Martin, Herbert Heyes and Kittens Reichert. Florence Martin, George Clarke, Kate Blanke and Edward Holt are also in the feature.

"A Child of the Wild," which is released simultaneously with "The Tiger Woman," tells the story of a girl of the mountain who will not go to school—until the right schoolmaster happens along, and he does, in the person of Frank Morgan.

Many of the exteriors for this subject were taken in the Lookout Mountain district around Chattanooga, Tenn.

VICTOR MOORE IN "KLEVER KOMEDIES."

Victor Moore's "Klever Komedy," released February 12, is called "He Got There After All," and was written by Carolyn Wells. This story gives Moore an opportunity of displaying everything that made him so popular in the Lasky pictures. It starts off with the birthday party of Vic's sweetheart, who is celebrating her twenty-first. She receives a letter at the party that in order to inherit her uncle's estate she must marry before midnight of her twenty-first birthday. Vic has been begging her to marry him, and this sudden change of affairs brings the answer to Vic much quicker than he anticipated; so Vic, in order to lose no time, announces to the party that they will be married at 10 o'clock that night. He immediately starts out to get the license and prepare for the happy event. The manner in which obstacles are placed in Vic's way by his rival, to prevent his reaching the wedding on time, are worked out in splendid fashion. The birthday garden party lends nice atmosphere to the comedy by showing a pretty garden scene with a bevy of pretty girls. Besides this a tennis scene gives the touch of youth and life and helps to round out a real classy comedy.

Scene from "He Got There After All" (Paramount).

Moore, who is noted for his slow style comedy, now and then adds just a little touch of pathos which always guarantees a nice, clean little story. Probably no screen artist today has the knack that Moore possesses of being able to make you laugh and cry at the same time. His comedies are as hilarious as the best made, with as many laughs and more in them, yet he can in a second do a little thing that makes you feel so sorry for him you don't know what to do; but you do, for you turn right around at his next movement and laugh your head off at him.

The comedies are now being directed by Harry Jackson, who has long been associated with comedy on the screen as well as on the legitimate stage. Mr. Moore is ably assisted in this picture by Emma Littlefield (Mrs. Moore), D. L. Don, Harry Semels, Mary Kernan and Carl Fleming.

TRIANGLE RELEASES OF FEBRUARY 25.

Dorothy Gish and William Desmond are the stars of the Triangle feature releases for February 25. Miss Gish will appear in a Fine Arts comedy drama entitled "Stagestruck," written by Roy Somerville and directed by Edward Morrisey. William Desmond will have a vehicle well suited to his personality in "The Last of the Ingrams," an Ince-Kay Bee production, written by John Lynch and directed by Walter Edwards, under the supervision of Thomas H. Ince.

Scene from "Stagestruck" (Triangle).

In "Stagestruck" Dorothy Gish is given unusual opportunities for displaying her versatility in acting satirical comedy roles. She plays the part of an orphan in a small town, where she lives with a crusty old uncle and aunt. Her soul yearns for an artistic career and she answers an advertisement in a newspaper to study drama by taking lessons in a school for acting. How she indirectly causes the expose of the school swindlers, exposes the bigotry of a narrow-minded, shallow society woman, and incidentally makes a man out of the loose, shiftless son of this society woman, is well brought out in the play. Frank Bennett plays the leading masculine role opposite Miss Gish. The other principals in the cast include Kate Toncray, Jennie Lee, Spottiswoode Aitken and Fred Warren.

William Desmond plays the title role in "The Last of the Ingrams," an appealing story of two tempest-tossed souls who fought their battles and triumphed over hearts as hard as the rock-bound coast of their native New England. It concerns the regeneration of a young ne'er-do-well, through his meeting with the village Magdalene, and of his conquest of the narrow-minded bigots who strove to drive the two from their altar of sacrifice.

ARTCRAFT ISSUES PHOTOGRAPH FRAMES.

The Artcraft Pictures Corporation has just issued to its exhibitors and exchanges unusually attractive photograph frames for lobby display. A large space is left for the exhibitor at the top of the frame in which can be inserted the name of the theater and other matter of local interest. Three styles of frames have been prepared, accommodating eight 8x10, six 8x10, and two 22x28 photos. They have been gotten up in a most artistic manner and are of the double folding variety.

"THE CODE OF THE KLONDYKE" (Universal).

Universal Director Lyn Reynolds will begin filming in a few days a five-act Alaskan drama, "The Code of the Klondike," featuring Myrtle Gonzalez and George Hernandez. Reynolds wrote the story.

Bluebirds Ready for Spring Flight

Violet Mersereau in "The Boy Girl" Announced for March 6—Ella Hall and Myrtle Gonzalez for Same Month.

ALTHOUGH dates for March Bluebirds have been definitely set in only one instance (Violet Mersereau, in "The Boy Girl," March 6), there is plenty of material ready for release. Fixing the schedule and applying permanent titles remain to be accomplished before the exact line-up can be announced. But there are plenty of good subjects awaiting release, as will be observed in the perusal of the following paragraphs.

Two of the March attractions will introduce Ella Hall and Myrtle Gonzalez in their accustomed appearances as Bluebird stars. "Polly Redhead," being shown at the Rialto, will return Ella Hall to the program after an absence of two months. The tentative date is March 19, but this may be changed. Jack Conway produced "Polly Redhead" from E. J. Clawson's scenario, based on Edgar Jepson's "Pollyooly" stories.

March 12 will bring another Lynn F. Reynolds picture to the Bluebird card. Its temporary title is "The Cruise of the Alden Besse," and Myrtle Gonzales is starred with Val Paul and George Hernandez featured. This is another feature booked for the Rialto.

Subsequent releases will be chosen from productions made by Jack Conway, Rupert Julian, Lois Weber, Lynn F. Reynolds, Rex Ingram, William Worthington, Fred A. Kelsey, Joseph De Grasse, Bruce McRae and Charles Swickard—their works all produced and ready to be scheduled. There are more than a dozen five-reelers in the lot, and exhibitors of Bluebirds are promised a series of attractive offerings for many weeks to come.

Mary MacLaren figures in two releases made by different directors. One is "Whispering Smith," prepared by Bruce McRae, and the other one was directed by Charles Swickard, who will introduce the heroine of "Shoes" and many other favorite Bluebirds, in "The Plow Woman," a feature adapted from a story by Eleanor Gates.

Rex Ingram has completed "Flowers of Doom," a play done in Chinese settings, and "Humanity," a melodrama of sociological timber. In preparing "Flowers of Doom" the advice of R. H. Gubbins, of Universal City's executive staff, was available to supply correctness of scenes and atmosphere. Mr. Gubbins lived for eight years in China. Wedgewood Nowell, Nicholas Dunaew and Gypsy Hart will have prominent roles in "Flowers of Doom."

Franklyn Farnum and Agnes Vernon, stars of the Bluebird for February 19 ("The Man Who Took a Chance"), have been directed by William Worthington, in "The Clock," the scenario having been written, by Maie B. Havey, from Aaron Hoffman's story. Rupert Julian has directed "The Gift Girl," in which he will be co-star with Louise Lovely. Jack Conway has finished "Pawned," a play in which Ella Hall will star, and "The Code of the Klondyke" will be another Lynn F. Reynolds contribution to Bluebirds.

Ben Wilson and Mignon Anderson will be featured in the next Lois Weber production, with Maud George, Priscilla Dean, Bertram Grassby, Harry Carter, Hayward Mack and Earl Page having prominent roles. This will be an allegorical subject, entitled "Even As You and I."

GERTRUDE ATHERTON'S NOVEL, "MRS. BALFAME," PICTURED.

Frank Powell has finished the production of "Mrs. Balfame," Gertrude Atherton's noted novel—the first of that writer's works to be transferred to the screen. "Mrs. Balfame," in which Nance O'Neil plays the central character, is the first of the series of Nance O'Neil feature pictures now being produced by the Frank Powell Producing Corporation, to be distributed through Mutual.

In the picturization of the Atherton novel Miss O'Neil is said to have an admirable vehicle for her initial appearance as a Powell-Mutual star. As Mrs. Balfame, opportunity is hers in abundance for the portrayal of that dynamic emotionalism of which, in the American theater, there is no more gifted exponent.

Miss O'Neil is supported by an excellent cast. There are Robert Elliott, who appears opposite Miss O'Neil as Dwight Rush; Alfred Hickman, who has excellent opportunities in the role of Broderick, the newspaper man; Agnes Eyre, who is the Alys Crumley; Anna Raines, who is the Dr. Anna Steuer, and Frank Belcher, as the bibulous Mr. Balfame.

DENVER AND SPOKANE SHOWINGS OF "PATRIA."

Two more society showings of "Patria" were held during the week of January 21, one in Denver and the other in Spokane. In Denver prominent military men attended the showing in the Brown Palace Hotel. The pictures were greeted with applause and the occasion was a great patriotic demonstration, the audience rising and cheering as the orchestra played "The Star-Spangled Banner."

The Spokane showing was held in the Davenport Hotel. More than twelve hundred people were present, and it was found necessary to hold two showings.

"The people simply went wild over the first episode," reports F. C. Quimby, manager of Pathe's Seattle branch, who arranged the showing.

METRO FILM CUTTERS DON OVERALLS.

When William Christie Cabanne, who is directing the Metro serial, "The Great Secret," strolled into the film-cutting room at the Quality studios the other day he halted abruptly, rubbed his eyes and whistled in surprise. Four young women employed there were wearing overalls.

"We've decided to wear 'em every day after this," declared Miss Bessie Stitch, one of the overall workers. "The women working in the munitions factories in Europe are doing it, so why shouldn't we?"

Metro Overall Girls.

Left to Right: Bessie Stitch, Clara May Quinn, Dorothy Kierstadt and Marie Doherty.

"You must agree with us that this is the only common-sense costume for a woman to wear when she's working with chemicals and what-not," said another.

MUTUAL STARS IN BIG STORIES.

A list of literary masterpieces has been secured as screen vehicles for Nance O'Neil and Marjorie Rambeau in the series of pictures they are making at the Powell-Mutual studios. To the literature of the screen will be added the classics of such writers as Ibsen, Charles Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer.

"Mrs. Balfame," the first vehicle chosen for Nance O'Neil, is an adaptation of the novel of the same name by Gertrude Atherton. "Hedda Gabler," on which Miss O'Neil is now working, is a picturization of the Ibsen play. "Bleak House," the third of Miss O'Neil's productions, comes from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance on the screen, is a picturization of Algernon Boyesen's play, which was presented extensively on the stage in Europe. "Motherhood," the second production on which Miss Rambeau is now working, is a film version of the play by Frederick Arnold Kummer, author and playwright. "The Debt" will be the third offering featuring Miss Rambeau. "The Second Wife" is an original story by Caroline I. Hibbard, which was written especially for Miss Rambeau. Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora.

COHAN TAKES JACKSONVILLE BY STORM.

George M. Cohan has taken Jacksonville, Fla., by storm. Since his arrival there in connection with the production of his initial Artcraft photoplay, "Broadway Jones," he has become one of the important topics of the day. Many invitations and messages of welcome from prominent organizations and persons, including the Mayor, the Chamber of Commerce and the Jacksonville Tourists' Association, have been tendered to the popular George M., and cabaret orchestras and singers are featuring Cohan music and songs each night during his stay in the city. American flags are floating from every staff on the hotel where he is stopping

Large crowds are attracted to the "location" which has been secured for "Broadway Jones," and in some of these scenes over 500 people are being used, depicting factory strike views, etc. Hotels, stores and the railroad station have consented to have their signs changed so that "Jonesville," the town in the story, appears prominently on all signs.

EAST VS. WEST, THEME OF HAYAKAWA STORY.

One of the most striking productions in which Sessue Hayakawa has yet been starred by the Jesse L. Lasky Feature Play Company is "Each to His Kind," in which the well-known Japanese actor plays the role of an Indian prince. When Kipling said "East is east and west is west, and never the twain shall meet," he spoke with the knowledge of many years spent in India, during which he imbibed the spirit of the Hindoo and the Brahmin. "Each to His Kind" is a development of that racial antipathy along a most startlingly dramatic line.

"Trooper 44"

A Six-Reel Dramatic Production in Which the Pennsylvania State Police Are Featured.

DIXON BOARDMAN, president of the E. I. S. Motion Picture Corporation, announces that "Trooper 44," the new six-reel feature, in which for the first time in the history of the screen the famed "Black Hussars," the Pennsylvania State Mounted Police, figure prominently, is now practically complete. Following the return of the "Trooper 44" company from the Pennsylvania mining regions, Mr. Boardman and Roy Gahris, who directed the picture under Mr. Boardman's personal supervision, have been busy day and night cutting and assembling.

During the past week Major John C. Groome, superintendent and founder of the state police, through whose courteous cooperation the troopers were allowed to appear in the most thrilling scenes of the feature, visited New York and, as the guest of Mr. Boardman, witnessed several of the scenes in which his dashing troops appear run off upon the screen. He expressed himself as greatly gratified with the results, and declared that he had never before realized the wonders of the motion-picture camera. Major Groome will in all probability be a guest of honor at the premiere private showing of the picture, which will take place shortly, and to which the most prominent men of the country will be invited.

The plot of "Trooper 44" deals with the adventures of Trooper Jack of the Mounted in breaking up a gang of outlaws. He falls in love with the daughter of one of the desperadoes and exciting events follow thick and fast, culminating in the girl's arrest by Jack. The scenes show the famous troopers in all sorts of dashing evolutions and thrilling attacks. George Soule Spencer plays Trooper 44. June Day is Ruth Moreland, the girl he loves. Others in the long cast are Roy Gahris, Walter Lewis, W. W. Black, Roy Sheldon and last, but not least, Captain Adams, the famous commander of Troop A of the "Black Hussars," who has made more than two hundred daring arrests and has stamped out anarchy and lawlessness all through the wild regions where the Mounted range. The scenes enlist the services of practically the state police force and are packed with thrilling adventure.

"THE PRICE SHE PAID" (Selznick).

"The Price She Paid," which will be the next Clara Kimball Young production for Selznick-Pictures, is a call to women to achieve independence. Miss Young plays the part of Mildred Gower, a young woman whose early life in luxury has seemingly made it impossible for her to exist without leaning upon some man. She marries for money, and is so humiliated that she leaves her husband. She borrows money from another man, in an attempt to fit herself for an operatic career, but again meets with disillusionment. What she did not understand is at length forced upon her attention by a third man, who shows her that her need is not money, but strength of character. She hesitates to adopt the Spartan rules which he lays down for her guidance, but at length is convinced that life will mean nothing to her until she stops coddling herself.

Scene from "The Price She Paid" (C. K. Y.).

In the story of Mildred Gower Miss Young finds one of her most engaging and delightfully human roles. This character is no tinsel heroine, but a girl who is actuated by impulses and desires common to her sisters in every stratum of society and in every part of the world. While her career is in the making, however, there is a fascinating love story, three men of contrasted characters being enamored of the girl. Charles Giblyn is directing.

Vaudeville Bookings Will Help Industry

So Suggests General Manager Berst of Pathe in Talking of Success of "Patria."

THE showing of "Patria," the International serial, by leading vaudeville houses in seventy-five of the important cities of the country will be, in the opinion of a number of prominent exhibitors, a direct benefit to the motion picture industry. First and most important, it is pointed out that a new class of patronage will be created for pictures from the ranks of those who in the past have supported only the vaudeville and the legitimate theater. Reports from all parts of the country show that increasing crowds are viewing each episode of "Patria" in the big first-run houses. This, according to J. A. Berst, vice-president and general manager of Pathe exchange, demonstrates there is no audience in the country too "high class" for the right kind of picture.

"Patria" is being extensively advertised through billboards and newspapers by the Keith, Proctor and Orpheum circuits, each episode being announced as one of the feature "acts." This, it is pointed out, will establish the serial in the minds of the public as a high-class production.

Many vaudeville managers in the past refused to show pictures, with the possible exception of the news reels, because they thought there would be little or no interest in the screen productions.

"This might have been true a few years ago," stated Mr. Berst, "but it certainly is not true today. The success of 'Patria' in the greatest vaudeville houses demonstrates this."

All of the vaudeville publications have devoted large space to the fact that a motion picture serial has been made a part of the bill of high-class vaudeville. The vaudeville performers in particular are disturbed and are concerned as to what this move portends. Prominent managers, as well as some of the vaudeville publications, have stated that the booking of "Patria" will have an important bearing on the present agitation for closer relations between vaudeville actors and managers.

LEA-BEL COMPANY SECURES WORLD RIGHTS TO "MODERN MOTHER GOOSE."

State rights have been announced for sale on the five-reel production, "Modern Mother Goose," by the Lea-Bel Company of Chicago. The states of Illinois, Indiana, Wisconsin and Michigan will be reserved, but all other territory can be purchased, as has been announced in an advertisement of the company appearing on another page in this paper.

Scene from "Modern Mother Goose."

"Modern Mother Goose" is based on the famous fairy tale of that name, and was produced in Chicago by the Fort Dearborn Photoplays, Inc., which concern specializes in the production of children's stories. The subject is indorsed by the Illinois Parents and Teachers' Association and the Illinois Congress of Mothers. It is interesting alike to young and old. The Mother Goose rhymes are brought to life on the screen, nicely interwoven with a short modern story.

J. M. Leaverton, president of the Lea-Bel Company, states that it is his intention in the future to secure pictures along educational and religious lines. A. E. Derr, D.D., Ph.D., who has been in this field of moving picture work for the past eight years, will have charge of that department for the company.

Harlequin Comedies Coming Soon

To Be Made by Famous Stars Pictures Corporation—Company Also to Produce Features.

THE slogan that has been adopted by the Famous Star Pictures Corporation for their forthcoming productions of two-reel comedies is "Harlequin—the Comedies with the Counterplots!" Harlequin comedies are guaranteed by the "powers that be" to be real human laughter inspirers. By the "powers that be" reference is made to Hynson, Derr & Co., a New York banking firm, the financial representatives of the Famous Stars Pictures Corporation.

"You can take our indorsement of the Famous Stars Pictures Corporation for all it may mean—financially and otherwise," said Mr. Derr.

"Of course, the firm is primarily interested in the financial success of its clients. To be successful in any line of endeavor, whether it be that of the manufacture of films, clothing or automobiles, one must take the kind of product that will give complete satisfaction—first to the middleman, then to the consumer or the public. It is for that reason we have such unlimited faith in the men who comprise this new film company. They have set out to make the very best comedies that time and money can produce. Famous stars who are real actors, famous authors who can really write, and famous directors who can really produce results will combine to make screamingly funny comedies—the kind of comedies that will build good will and come-back patronage for the exhibitor."

Harlequin comedies will not depend upon slapsticks and vulgarity. Their comedies, several of which are ready for making, are the works of expert writers of comedy, who based their plots upon plausibly funny situations.

Aside from the Harlequin comedies, the Famous Stars Pictures Corporation intends to produce a number of super features.

CHARLES A. TAYLOR WRITES PATHE STORY.

Charles A. Taylor, well-known dramatist, author and producer of "The King of the Opium Ring," "Queen of the Highway," "From Rags to Riches," "The Female Detective," "Queen of the Jungle" and many other prominent dramatic successes, is responsible for the excellent screen interpretation of Eyodor Dostoevsky's "Crime and Punishment," which has been picturized by the Arrow Film Corporation for distribution on the Pathe program. Mr. Taylor used four separate translations of this famous Russian novel in the preparation of this Pathe Gold Rooster play. "Crime and Punishment" is a strong offering and features Derwent Hall Caine, son of Hall Caine. The picture will be released February 25.

WINTER SPORTS IN PICTOGRAPHS.

In a forthcoming release of the Paramount-Bray Pictographs there is shown to what extent the sport of snowshoeing and skiing has grown in America, and the subject is handled in such a manner that it is both instructive and amusing. Besides demonstrating the way to use both snowshoes and skis, the proper way to attach them, how to turn about on a pair of skis, and several other little tricks, there also are shown many interesting contests in ski-jumping and snowshoe-racing by novice and professional.

PARAMOUNT SHOWS ASTRONOMER'S WORKSHOP.

In a forthcoming edition of the Paramount-Bray Pictographs a series of pictures of an unusual caliber, taken at Wesleyan University's great observatory, will be shown. In this subject is demonstrated the giant telescope and the ease with which it is handled. The mechanism is so constructed that one man can with ease swing this instrument in any direction and to any desired angle, and as he does so by pressing a button he can cause the entire floor of the observatory to rise or fall.

ADVERTISING MATTER ON "DEEMSTER" READY.

A special and complete line of paper and advertising matter has been prepared for the Arrow Film Corporation's state rights picture, "The Deemster," featuring Derwent Hall Caine, son of the author, Hall Caine. Two styles of twenty sheets, two styles of six sheets, three styles of three sheets and three styles of one sheet have been prepared for this attraction by famous artists. In addition to this, spcial press sheets, lobby displays and other material have also been prepared.

EDUCATORS SEE "OLIVER TWIST."

An exceptional amount of interest was created in Lasky's "Oliver Twist" by Charles F. Oldt, of Easton, Pa., when he issued special invitations to all the educators in the community, inviting them to the performance of the picture. The idea was instrumental in getting all of the teachers and other people to talk about the high quality of the photoplay taken from the Dickens classic and for the rest of the week breaking his house records.

WINTER SPORTS FIGURE IN MUTUAL WEEKLY NEWS.

Despite wars and rumors of wars the people of the north still have their winter sports, their carnivals and races. Being a faithful transcript of the world's news, the Mutual Weekly carries in its issue No. 110 pictures of two of the leading events of the week north of the snow line. These are the great Red River Derby for dog sleds from Winnipeg, Canada, to St. Paul, Minn., and the gorgeous winter carnival held at St. Paul under the direction of Louis W. Hill.

The aquatic section of the news reel shows the double launching of two large steel merchant vessels at Oakland, Cal., and the visit of the first submarine that ever entered the harbor at Havana, Cuba. These were American vessels, convoyed by a mother ship.

From Washington, D. C., come pictures of the New York suffragists who are picketing the White House in an effort to secure Federal recognition of votes for women.

The fashion section this week shows "What the Men Are Wearing," authoritative pictures of Fifth avenue styles.

MISS BERRI TO MAKE MORE PICTURES.

Miss Maud Lillian Berri, the comic opera star and prima donna, who has retired from the stage and is now producing pictures, is being congratulated on her first production, "Glory," which was recently released by the Unity Sales Corporation.

Miss Berri will confine her efforts to clean, wholesome stories. She states her belief it is only a question of a few months before the exhibitor will openly revolt at all productions that are not of this class. Miss Berri is confident she can make subjects which will be a credit to the motion picture business.

JIU-JITSU IN MAGAZINE-ON-THE-SCREEN.

In a forthcoming release of the Paramount-Bray Pictographs there will be contained an unusual series of pictures on the science of jiu-jitsu.

How to break a strong hold, how to ward off an attack, how to ward off an unexpected attack from the rear, how to disarm the gunman and a very exciting exhibition of the manner in which the jiu-jitsu expert would handle a trained boxer are all demonstrated.

NOVEL SETTING FOR WARWICK PICTURE.

An extraordinary setting was erected last week in the Selznick studios by Director Leonce Perret for Robert Warwick's second Selznick picture production, adapted from the novel "The Court of St. Simon," by E. Phillips Oppenheim.

The scene occupies the entire floor of the glass-roofed studio and represents a street in the Montmartre section of Paris, with a full panorama of the city in the background. The houses in the foreground are replicas of the haunts of the night prowlers of Paris, known as "Apaches." Montmartre is on an elevation, which enables the spectator to look down upon the embankments of the river Seine and across to the vast expanse of the city.

Scene from "The Court of St. Simon" (Warwick).

This being his first American production, Director Perret is ambitious to make it a sensation. The story of "The Court of St. Simon" is unique. It embodies an original theme. The locale of the story is partly in France and partly in America. A feature of the story is that it necessitates the employment of two leading women in the support of Robert Warwick—Anna Little and Olive Tell.

QUACKY DOODLES HOOKS UP WITH PARAMOUNT.

Patrons of Paramount theaters have a brand new laugh in store for them when they see the Paramount-Bray-Pictographs to be released February 17. On that release will for the first time be shown a group of little characters which have heretofore furnished unending amusement to hundreds of thousands of children and parents from between the covers of books and as life-like toys. This is the Quacky Doodles family, made up of Quacky Doodles, Danny Doodles and the little Doodles.

The "Quacky Doodles" Family.

Johnny B. Gruelle, who attained international fame some few years ago when he won the thousand dollar prize offered by the New York Herald for the best comic, is the creator of these funny little creatures, and he has been engaged by the Bray Studios, Inc., to animate them for Paramount patrons. They will therefore appear at regular intervals, together with Col. Heeza Liar and Bobby Bumps and his famous dog, Fido.

Easily the characters that strike the average person as being funniest are birds and animals humanized. In the pages of comic weeklies and supplements and the Sunday supplements of newspapers we laugh heartiest at the antics and expressions of such humanized animals, and so the Quacky Doodles family have gained their tremendous popularity among children of all ages because they are so truly comical and do such excruciatingly funny things.

"THE SAINTLY SINNER" (Bluebird).

Ruth Stonehouse returns to the Bluebird program February 26 in "The Saintly Sinner," a sensational melodrama, scenarioized by Eugene B. Lewis from L. H. Hutton's story of the same title. Raymond B. Wells directed the play and has introduced a number of exciting episodes that furnish a round of sensation.

Frederick Montague, Raymond Whittaker, Jack Mulhall, Dorothy Drake and Ailda Hayman will play the principal supporting roles. "The Saintly Sinner" has been introduced to the Bluebird program to provide variety. In this feature the producers turn to good old melodrama, bringing it up to date by modern methods of presentation, while retaining the "grip" and sensation that so many "fans" desire in their photo entertainment.

Scene from "The Saintly Sinner" (Bluebird).

ARTIST LIFE SHOWN IN "THE GREATER WOMAN."

A glimpse into the bohemian life of the artists of the Latin Quarter of Paris is given in "The Greater Woman," the first of the Marjorie Rambeau pictures to be distributed through Mutual. The scenes are taken in the rendezvous of the artists, a little cafe with sawdust-covered floor and battered walls decorated by the hands of the habitues. Here the members of the colony gather each night for good fellowship and merrymaking.

The walls of the room are profusely decorated with sketches of all kinds. In one corner is a clever cartoon of one of the well-known members of the profession. Directly under it appears an impressionistic drawing in colored crayons of the sweetheart of the dance hall. In another place appears a little profile sketch of one of their feminine contingent. Here an artist has contributed his idea of the cook expressed by means of his brush, and next to it a hungry man has drawn a picture of the waiter advancing with two trays heavily loaded.

Into this cafe with its light-hearted merrymakers comes Auriole Praed (Marjorie Rambeau) and her party to see the sights of Paris. Very laughable are their efforts to make the waiter understand their order, given in their Americanized French, and their ineffectual attempts to discover how to secure the wine from the castor supporting the bottles above the table. It is in this bohemian atmosphere that Auriole meets the artist Otto Bettany, who later becomes her husband.

"THE WHIP" FOR STATE RIGHTS.

Inquiries from states rights buyers are coming in for the rights to "The Whip," the big melodrama Director Maurice Tourneur has adapted after months of work. Only those on the inside know that as far back as January, 1916, "The Whip" was purchased. The play originally was produced at the Drury Lane theater, London, and packed the auditorium for the greater part of two years. Brought to this country by William A. Brady, it was in all the large cities.

Replete with suspense of the tense, irresistible thrill, Director Tourneur in "The Whip" is said to have bunched a great number of successive and harmonized realisms. One of these effects is a head-on collision of two railroad trains, with their subsequent submersion. The taking of the scene took Director Tourneur and his organization to many sections of the country. Four hundred and twenty-eight scenes are included in the picture entirely, the units requiring eight reels.

Scene from "The Whip" (State Rights).

Interested buyers can get further information by applying to the Paragon Films, Inc., 924 Longacre Building, New York

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Snitz Edwards, the veteran comedian and character player, will be seen in a principal part in the Clara Kimball Young forthcoming Selznick picture production, "The Price She Paid," adapted from the novel of the same name by the late David Graham Phillips. The cast also includes Alan Hale, one of the best known screen players in America. The picture was directed by Charles Giblyn, formerly of the Triangle forces, and is ready for release.

The Pennsylvania board of censors finally has passed Henry B. Walthall's Essanay superfeature, "The Trunat Soul," after holding up its presentation in the Quaker state for two weeks. The Ohio board previously had reconsidered its objections to the film and passed it in that state. This action opens the door to this picture, which Walthall says is his greatest throughout the country. At the headquarters of the Kleine-Edison-Selig-Essanay service, which is handling its release, the report was that the big feature is doing a record-breaking business wherever it is being shown.

Harry Carey is being featured in a two-act drama, "Their Holdup," many of the scenes being taken in the mountains near Los Angeles. Carey is supported by a number of the Universal cowboys.

* * *

The Universal Joker Comedy company, under the direction of William W Beaudine, is filming "A Perfect Day," featuring Gale Henry and William Franey. The antics of a mule create considerable fun in many scenes.

* * *

Al E. Christie has begun producing "Sauce for the Goose," the first of the Epes Winthrop Sargent series of comedies. Betty Compson, Ethel Lynn, Neal Burns, Eddie Barry and Stella Adams are awaiting the inspiration of the sun.

Picture Theaters Projected

FRESNO, CAL.—The seating capacity of the Kinema theater is being increased.

LINCOLN, CAL.—F. Naso has purchased the Photo theater and renamed it the Lincoln.

WILEY, COLO.—J. J. Sarah has leased the opera house and converted it into a moving picture theater.

LAFAYETTE, IND.—James L. Sheet, who recently purchased the Orpheum theater, is making extensive improvements to the building.

RICHMOND, IND.—The brick structure located at 8 and 12 North 8th street, is being converted into a moving picture theater. The alterations will cost about $6,000.

BELLE PLAINE, IA.—The American theater has been purchased by Clarence Fredericks, a moving picture man of Sioux Falls, S. D. The house was formerly known as the Nemo.

CEDAR FALLS, IA.—C. C. Vivian, of Prairie Du Chien, Wis., has purchased the Cedar Falls Opera House from W. S. Howard, of Des Moines, Ia. The house is located on Main street.

DETROIT, MICH.—F. Porath, 305 Free Press building, has plans by J. S. Claus, 632 Campbell avenue, for a two-story moving picture theater and store building, 60 by 125 feet, to cost $15,000.

HAMTRAMCK, MICH.—Joseph J. Gwizdowski, 901 Russel street, Detroit, is preparing plans for a theater and store building, two-story, 66 by 100 feet, to cost $40,000.

BEMIDJI, MINN.—The Nymore theater has been leased by Joseph Bwins, who will operate it in the future.

ELMORE, MINN.—R. L. Matthews has leased the Lyric and Princess theaters.

MINNEOTA, MINN.—F. H. Whitmore, who conducted a moving picture house here, has disposed of his interest to Cornelius Kleck.

SAUK RAPIDS, MINN.—Walter B. McGraw, of Hutchinson, Minn., has purchased a moving picture theater here.

McCOMB, MISS.—W. O. Rutledge, manager of the Economical Drug Store, will erect a moving picture theater with seating capacity of 600.

MISSOULA, MONT.—The Bijou theater has been purchased by the Missoula Amusement Company. C. J. Hogens will remain in charge.

BEATRICE, NEB.—Charles Miller has purchased the Jewel theater. The seating capacity will be increased by the construction of a gallery, providing for 150 additional chairs.

EAST ORANGE, N. J.—The Regent theater on Main street is now being operated by the Crawford Theatre Company of Newark.

DERRY, PA.—Work is progressing rapidly on a new moving picture theater for G. B. Meyers & Son. It will have seating capacity of 550, and cost approximately $10,000.

SHAMOKIN, PA.—Chamberlaine Amusement Company has plans by W. H. Lee, Dime Bank building, for rebuilding a two-story moving picture theater, 37 by 160 feet.

HAMPTON, VA.—W. W. Scott, 232 Armstead avenue, will erect a brick moving picture theater; tar and gravel roof, cement floors, steam heat, electric lighting, seating capacity 1,500. Plans by C. T. Holtzclaw.

PRINCETON, W. VA.—C. P. Hochenberry will erect a $10,000 moving picture theater, with seating capacity of 1,000.

DAVENPORT, WASH.—Wayne Fields has purchased the interest of O. F. Vroman in the Casino theater.

SEATTLE, WASH.—The Moore theater, located at the corner of Second and Virginia streets, is being operated by the Washington Hotel & Improvement Co.

EAST TROY, WIS.—L. Churchill has completed the Grand Motion Picture theater.

PRAIRIE DU CHIEN, WIS.—W. M. Smrican, who has conducted the Metropolitan theater for many years, has disposed of his interest to John Pampa, owner of the building, who will operate it in the future. Mr. Smrcina has moved to St. Louis, where he has accepted a position as manager of a moving picture house.

RHINELANDER, WIS.—Horman Zander has leased the Cozy theater.

CLANTON, ALA.—P. C. Smith, proprietor of the Dixie theater here, is building a new moving picture theater. He has closed the Dixie.

GLENDIVE, MONT.—Owen Wyman has taken over the management of the Lyric theater. The house will be opened to the public shortly.

HELENA, MONT.—Montana Opera House Company have plans by T. A. Marlow for a theater building, to cost about $100,000.

JERSEY CITY, N. J.—A moving picture theater is to be erected by Mrs. Ottilie Wetter at the corner of Wilkinson and Jackson avenues, costing about $35,000.

JERSEY CITY, N. J.—L. F. Blumenthal, of National theater, Bleecker street and Central avenue, plans to erect a theater on Central avenue, to cost about $60,000.

NEWARK, N. J.—A number of improvements have been made to the Clinton theater at 436 Clinton avenue.

PERTH AMBOY, N. J.—J. R. Crouse, 495 State street, has the contract to erect a moving picture theater for the Smith Street Realty Company, to cost about $36,000.

NEW YORK, N. Y.—Steiner, Wesiner & Schwartz, 235 East Fourteenth street, have plans by Lawrence J. Weiher, 271 West 125th street, for a two-story moving picture theater, 60x 90 feet, to cost $40,000.

NEW YORK, N. Y.—It is reported that H. Miller, 214 West Forty-second street, plans to erect a theater building at 124-30 West Forty-third street, to cost about $1,000,000.

DEERING, N. D.—A moving picture theater will be opened here by Henry Koch.

CANTON, O.—F. W. McGowan plans to erect a five or six-story moving picture theater and store building on Market avenue, south, to cost about $15,000.

CLEVELAND, O.—Walther Engineering & Construction Company, American Trust building, have the contract to build a moving picture lobby and arcade for the Mall building Company, 306 Superior avenue, to cost $16,000.

DAYTON, O.—M. Gates, of Indianapolis, and associates, incorporated with $250,000 capital stock, plan to erect a theater building on Main street.

HAMILTON, O.—The Jewell Photoplay Company plans to erect a modern moving picture theater, with seating capacity of 1,000.

PORTLAND, ORE.—The T & D. theater, located at the corner of Broadway and Stark street, has been leased by Edwin F. James and renamed the Broadway.

BOWMANSTOWN, PA.—Charles Kendrick, of Philadelphia, has purchased the Thomas Snyder property on Second street for $7,000, and will convert it into a moving picture theater.

CHAMBERSBURG, PA.—The Star theater has been acquired by Charles Webber.

JERSEY SHORE, PA.—The Victoria theater, owned by Dr. D. E. Bickel, has been remodeled.

SHARON, PA.—The Alpha theater has been taken over by Samuel Lurie.

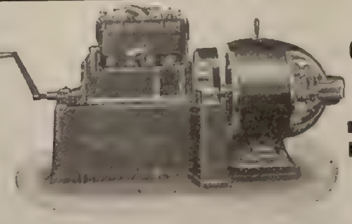
CANYON, TEX.—Extensive improvements have been made to the Olympic theater.

WALLA WALLA WASH.—The American is the name of a new moving picture house to be erected for T. R. Eastman in East Main street. The structure will cost about $30,000. It is estimated that the furnishings alone will cost approximately $10,000.

NEWPORT NEWS, VA.—L. M. Day has taken over the Onyx theater.

GRANTSBURG, WIS.—Theodore Ely has purchased a half interest in the Bijou theater from V. J. Gilley.

WAUPACA, WIS.—A. Sherr has purchased the Lyric theater from N. D. Ross.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Portland, Me., Theaters Raise Admissions

Two Moving Picture Houses Announce an Increase in Price of Seats—Had Been Ten, Will Be Fifteen Cents—Plenty of Five-Cent Houses.

John P. Flanagan, 147 Park View Avenue, Bangor, Maine.

PORTLAND, Me.—Two Portland moving picture houses have announced an increase in admission from 10 to 15 cents and give as a reason impossibility to continue these amusement enterprises at the long prevailing prices. The demand of the public for more and more expensive pictures has increased the fixed charges or overhead of the business so that they feel compelled to have an increase in their prices. Other Portland houses have not made any announcements.

In Bangor, three houses charge only five cents admission, the Nickel, Palace and Graphic. The Park charges 10 cents. Admission to the Bijou, pictures and vaudeville, varies from 10 to 35 cents.

Mutual Closes Bangor Branch.

Bangor, Me.—The Mutual Co. has discontinued its Bangor branch and will hereafter distribute its films from Boston. The Mutual branch has been in charge of Reginald Borroto, a popular and energetic film manager who has made a host of friends. The Mutual is said to have been the first company to establish a film exchange in the state of Maine, in Waterville, later at Portland.

Borroto to Become Benedict.

Bangor, Me.—Congratulations are being extended to Reginald Borroto, retiring Bangor manager of the Mutual, on his engagement to Miss Abbie Constantine of Bangor. Marriage intentions have been filed with the Bangor city clerk and Mr. Borroto will soon figure in a wedding scene. News weekly men this way!

Waterville to Have $50,000 Picture House.

Waterville, Me.—It is reported that ex-Governor William T. Haines has decided to build a $50,000 moving picture house for Alfred Black near Main street, Waterville. Mr. Black manages houses at Biddeford, Westbrook and Rockland. Work will begin in the spring, it is said.

Cold Weather and Prosperity.

Bangor, Me.—Manager Charles M. Stern of the Bangor Universal exchange has just returned from a trip through central Maine, where in conversation with a great many exhibitors he gathered the impression that business is satisfactory and most of the picture men have nothing to kick at. The extreme cold of the month of January has made exhibitors' coal bills high, but it has also driven people into the moving picture theaters and managers are happy on that account.

Caribou, Me.—Though the temperature has been as low as 30 under zero in Caribou this winter, the moving picture theaters are prospering, thank you. Manager Powers of the Caribou Opera house has recently contracted for full Universal service six days in the week.

Presque Isle Strand Changes Hands.

Presque Isle, Me.—The Strand theater has been acquired by manager Ferguson and will henceforth be known as The Photoplay. Universal service will be used.

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Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

B. Depkin, Jr., Booking for Strand.

BALTIMORE, Md.—According to the latest reports, the Strand theater, 404-6 North Howard street, has again changed managers and Bernard Depkin, Jr., who has successfully managed the beautiful Parkway playhouse since it was opened, has now been booking the pictures for the Strand since January 29. Mr. Depkin is still acting as manager for the Parkway.

Arrests by Censors.

Baltimore, Md.—The developments which were awaited last week by this writer in regard to the censorial activities in the police line have come to a head and decisions have been rendered. Two of the most prominent exhibitors were caught in the dragnet. Guy L. Wonders, manager of the Wilson theater, was arrested, but when his case was tried, it is reported, he was dismissed. Thomas D. Goldberg, manager of the Goldberg and Gordon theaters, was also hauled up on a charge of exhibiting a picture without the seal of the Maryland Board and was fined $5 and costs before Justice Shaw in the Southwestern police station.

New Film Service.

Baltimore, Md.—The American film service, 151 North Gay street, is now under way with Arthur D. Gans, a live wire film man, as its manager. In a recent trip to Philadelphia and New York Mr. Gans contracted for the agency for the Coles and Stern machines. Among the features being handled by this company are a three part Buffalo Bill production and Charles Chaplin in "The Musketeers of the Slums."

Organ for New Theater.

Baltimore, Md.—Through arrangements and transactions made by Lewis A. DeHoff, manager of the New theater, 210 West Lexington street, a great improvement is to be made in this beautiful little playhouse in the form of a large, three manual Moller organ, the cost of which is estimated at about $10,000.

Fire in Annapolis Theater.

Annapolis, Md.—On Wednesday night, January 24, a fire broke out in the Colonial theater in this city. This house is owned by Strange Brothers and is located in the business section of the city. there was no panic in the audience, for as soon as the smoke began to appear in the theater from the stage the people arose and began to leave in an orderly manner, while those in the gallery left by fire escapes. The fire, which was in a corner above the stage, was finally extinguished.

D. A. R. Benefit at Parkway.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, a benefit was given during all of last week for the patriotic work being done by the local Chapter of the D. A. R. in Maryland. Matinee benefits were held every afternoon and part of the proceeds obtained through the sale of tickets by the chapter members and Mrs. J. F. Sippel, regent of the Baltimore Chapter, went for the funds being raised.

F. H. Durkee Speaks of Theater at Hamilton.

Hamilton, Md.—"We are making out very well with our theater in Hamilton," stated Frank H. Durkee, one of Baltimore's most prominent film men, when questioned on the matter the other day. "That house was opened on December 25, and since then it has been very well patronized. Charles Eyer has been placed in charge as house manager and he attends to everything but the booking of the pictures. The seating capacity is about 250 and on Saturdey, January 27, we had an exceptionally big run on one of the Mary Pickford features. You see, Hamilton is five miles out from Baltimore and is a very small suburb, but we arrange our time of showing to suit the community and open at 6.30 P. M. on every day excepting Saturdays."

Manager DeHoff Won't Lend Screen to Cranks.

Baltimore, Md.—Owing to the picture "The Threads of Fate" being exhibited at the New theater, 210 West Lexington street, last week, a delegation of the logal antivivisectionists visited this house on Monday, January 29, to ask manager DeHoff to run a set of slides which would show their side of the question, as the picture dealt in part with vivisection. Mr DeHoff could not see them. He received a letter from Mrs. Minnie Maddern Fiske, president of the national body, urging him to meet the local delegation. On Wednesday several packages containing 400 calandars and a dozen slides were received from Miss Bessie Gray, secretary of the local body. Mr. DeHoff, however, decided that he could not inflict the slides that were sent on his audiences as he knew that they came for amusement and not for a sermon.

A. B. Price and "The Great Secret."

Baltimore, Md.—A. B. Price, manager of the Rialto theater, North avenue at Linden, is always looking for "other worlds to conquer" in the advertising line. He worked up three postals. The first said in handwriting, "Who kidnapped Beverly Clarke and why?"; the second, "The Secret '7' stole Beverly Clarke—why?"; and the third stated that "The Great Secret" featuring Bushman and Bayne would be shown at the Rialto on Wednesday, January 24, and the card would admit the bearer free.

Earle E. Reese to Manage Hy Art Company.

Washington, D. C.—George R. Mayo, who has been secretary and general manager of the Hy Art Master Plays company, and his two sons, G. Morrow Mayo, assistant manager, and John R. Mayo, have severed their connections with that company and have been succeeded by Earle E. Reese and E. R. Haas.

G. R. Mayo Resigns.

Mr. Mayo withdraws from the company. When interviewed by the Washington correspondent of the MOVING PICTURE WORLD as to his plans for the future, Mr. Mayo simply said, "I have resigned as manager and my two sons leave the company with me. We do not, at present, know exactly what we are going to do, but it is very possible that we will continue in the moving picture game. It would seem a great pity that the big asset that the boys have worked up in North and South Carolina and in West Virginia by their personal friendship with the exhibitors of these states should be lost by our retiring from the motion picture field, but unless the price of features comes down I think we shall have to find something in another line not quite so speculative." Mr. Mayo and the boys are rated as among the most popular motion picture men in this territory. The former has taken a very active part in the activities of the Washington Exchange Managers' Association, serving on several of its committees, doing excellent work. It would indeed be a loss to the business generally if their retirement is permanent.

Earle E. Reese and E. R. Haas Favorably Known.

Earle E. Reese, like the Mayos, is very well known by reason of his long connection with the motion picture business in this territory. He has traveled extensively for a number of the large companies and was a partner in the business operated under the name of the Exhibitors' Co-operative Booking association in this city. Mr. Haas is a former newspaper man who entered the moving picture busines as a traveling representative of the World Film, later joining the Selznick company. These are young men who are doing very well for themselves in the picure business.

The annual meeting of the stockholders of the Armat moving picture company, according to an announcement of President Thomas Armat, will be held at the office of the company, 42 Hutchins building, at 11:00 a. m., Thursday, February 8, 1917. At this meeting there will be held an election of directors who are to serve during the ensuing year.

District of Columbia Vault Fees Are Due

Tax of One-Half of One Per Cent. on Assessed Value of Space Under Sidewalks Used as Vaults, Must Now Be Paid.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A number of exhibitors of the city are in receipt of tax bills from the office of the assessor of the District of Columbia, covering the rental of sidewalk vaults. Section 7 of the appropriation bill for the District of Columbia of September 1, 1916, provides: "That hereafter the Commissioners of the District of Columbia are authorized and directed to assess and collect rent from all users of space occupied under the sidewalks and streets in the District of Columbia, which said space is occupied or used in connection with the business of said users."

The amount of rental to be charged and collected in each case is to be based on the area of the vault space multiplied by the assessed value per square foot of adjoining land, multiplied by one-half of one per cent.; the minimum rental in any case to be $5 per year. Rentals are to be paid in advance on July 1 of each year, but for the first year the rental is payable from and including September 1, 1916, the date of the passage of the appropriation bill in question, to and including June 30, 1917. The rental for this year must be paid within thirty days after the presentation of the bill.

Prices of Stamped Envelopes Go Up.

The Post Office Department has increased its prices on all sizes of stamped envelopes. The first raise became effective February 1. New prices on other classes will go into effect as soon as the stock is received. The increased cost of paper and the use of better material is held to be responsible for the raise, which will average about 43 cents per 1,000 envelopes.

A new departure will be the supply of post offices throughout the country at an early date with stamped "window" envelopes. These have heretofore been unavailable. The Department has put on sale this class of envelopes as a means of enabling commercial concerns to do away with addressing as well as stamping.

Youthful Hoodlums in Theaters a Problem.

Washington, D. C.—Washington exhibitors are having considerable trouble with boys who look upon it as a joke to create unbearable odors in the various motion picture theaters. It is a violation of the police laws of the city to cause a disturbance such as this, but it is a very difficult matter to apprehend the offenders. Whenever a complaint comes to the police an effort is made to catch the guilty person or persons, and at one of the residential houses a boy was caught redhanded in possession of a bottle of hydrogen disulphid. He had been allowing drops of this very odorous liquid to fall upon the floor in various parts of the theater, and immediately afterward it was noticeable that the audience thinned out.

The continuance of this practice would give to the theater a reputation that would be hard to overcome. The public generally would not be aware of the cause of the odors, but would lay it to improper ventilation, unhealthy location, or something else of a like nature. The exhibitors will carry their complaint to the district commissioners with a plea for greater protection against boys who are vandals of the meanest type.

Griffith Entertained in Washington.

Washington, D. C.—David W. Griffith, the noted film producer, was the guest of honor and orator of the entertainment given by the Arts Club, 2017 Eye street, northwest, last week. He gave a very interesting talk and declared that the future of motion pictures means a triumph for art.

"No such entertainment and no such combination of art and education," he said, "have been given to humanity as will be given in the future by the movies."

The censor and the lawmaker who interfere with film productions came in for his denunciation. He also had a fling at a type of horseplay comedians who figure in motion pictures.

"We are the most enslaved people," he said, "because we make laws against ourselves. We try to make people good by laws, but we don't. They simply jump over the fences we build.

"Throughout the ages you will find the same old story of one group trying to impose its ideals of thought and conduct on another," said Mr. Griffith. "Milton fought for the freedom of speech and press three centuries ago. The movies are going through the same struggle now. We need your help to save us from the arbitrary, dictatorial censorship."

Metro Gets Picture of Dewey Funeral.

Washington, D. C.—The local branch of the Metro service made a record recently in getting out within six hours after the conclusion of Admiral Dewey's funeral, a reel enabling the patrons of motion picture houses to see the entire ceremonies. The last picture was taken a little after three o'clock in the afternoon, and at the conclusion of the first show, patrons of Loew's Columbia theater witnessed the pictures on the screen. Two camera men had been employed to take the pictures. Two reels were made, the second one being sent to New York for exhibition the following day. The pictures were very good, and the demand on Manager Day, of the exchange, was very heavy.

Personal Notes.

Rudolph Berger, manager of the Washington office of the K-E-S-E, who has been spending a number of his days in his old home at Ovaca, Pa., has gone to Chicago to attend the conference of the branch managers of the company by which he is employed.

Union Wages Go Up.

Clarksburg, W. Va.—The moving picture theater proprietors of Clarksburg, W. Va., have granted the demands of the union and announce an increase of 15 per cent in the wages of operators. Other theaters granted an increase of 25 per cent in the wages of stage employes.

Expensive to Censors in West Virginia

State Is Supplied from Pennsylvania, Ohio and From Washington, D. C.—This Will Probably Double and Even Triple the Cost.

Washington, D. C.—The West Virginia censorship law, if adopted, will play havoc with the motion picture business, according to exchange men of Washington. Flatly, it will mean the payment of double, if not triple, censorship fees on each film subject going to the state because of the geographic position of the cities and towns of West Virginia.

West Virginia is divided into three parts in order that the theaters and exchanges alike may secure the best transportation facilities obtainable. Thus, some of the cities are served from Ohio, some from Pennsylvania, while still others secure their supplies of films from the city of Washington, D. C. There is censorship in Ohio, Pennsylvania and Maryland, and the same subject, although represented by separate films in each case, is, therefore, subjected to the payment of censorship fees in each state. If the West Virginia law is enacted it will mean the doubling of these fees or a readjustment of the territory, taking away that part of the state served by Washington and giving it to the other distributing centers or vice versa. That is the way the exchangemen look at it from this end, and in each instance the exchange manager has announced that he would rather lose that share of the territory that has been allowed him than monkey with censorship's idiosyncrasies, to say nothing of additional censorship fees.

The brunt of the whole proposition will have to be borne by the West Virginia exhibitors for they will be subjected to all sorts of delay brought about by this readjustment. It stands to reason that if all the cities and towns in the state could be served from the one exchange the companies would not seek to give each of three exchanges a small slice of the business, but the railroad communications are not such as will permit of the former, and the latter condition arises.

New State Rights Company Opens Offices

New Jersey Company, Civilization Film Corporation Begins Business in the Strand Theater Building, Newark, N. J.

By Jacob J. Kalter, 25 Bradford, Place, Newark, N. J.

NEWARK, N. J.—The Civilization Film Corporation, of which Frank G. Hall, of Hoboken, is president, has just closed a deal by which the first floor of the Strand theater building, 118 Market street, will be utilized as offices for the concern. The new company has been formed to buy state rights on extraordinary features and book them throughout New Jersey. Already the concern has secured the New Jersey state rights for such productions as "Joan the Woman," "War's Women," "Civilization," and negotiations are pending for the purchase of several of the larger features now being produced.

Mr. Hall has been fortunate in securing as the manager of his new enterprise Lynn S. Card, one of the most popular exchange managers in Newark. Mr. Card, while manager of the local Mutual office, won the confidence and good will of every Jersey exhibitors with whom he had any business relations.

As assistant manager, Mr. Card has Louis D. Lyon, who acted in a similar capacity for him at the local Mutual office. Mr. Lyon started in the moving picture business as an exhibitor in Lodi, N. J., where he managed the Star theater. He then came to Newark, where he joined the staff of Pathe. With such a team as Card and Lyon, things may be expected to hum at the Civilization office.

E. I. Church, who comes from the Twenty-third street branch of the General Film, fills the position of cashier at the local office.

E. C. Hall, formerly at the City theater, Roseville section of Newark, has assumed charge of the poster department.

Miss Anna R. Pollak, who was office assistant and stenographer at the Mutual, assumes like duties at the new offices of Mr. Card.

Proctor Erects Huge Sign.

Newark, N. J.—F. F. Proctor obtained last week a permit for the erection of a steel sign to cost $500. The sign will be placed on the Palace theater, 116 Market street.

Reorganization at Local Mutual.

Newark, N. J.—With the resignation of Lynn S. Card, C. J. Fitch comes to Newark as manager. Mr. Fitch is a film man of experience, and although this is his first connection with Mutual, his position of manager of the local exchange is evidence of the esteem in which he is held. Mr. Fitch started with the Texas office of the General, from which he drifted to the old Eclectic (Pathe), working out of their New York office. He next was with the International as assistant manager of the New York office. Although a newcomer in the city, Mr. Fitch is personally acquainted with a large percentage of the Jersey exhibitors. Since his coming the local exchange has been turned into a buying branch and will have a supply of film on hand.

C. J. Fitch.

Floyd H. Vogt has been added to the staff as roadman covering the outlying territory. Mr. Vogt was formerly with the World at both the Cincinnati and New York offices. He has done well in the short time that he has been here.

Succeeding Miss Anna R. Pollak is Miss M. Sullivan, who last week assumed the duties of office assistant and stenographer.

Arcade Theater to Go.

Newark, N. J.—The Arcade building has been sold. It will be torn down this spring as soon as the present leases expire. This means that the Arcade theater will be a thing of the past.

Monticello Doing Well.

Jersey City, N. J.—The Monticello theater, Monticello and Harrison avenues, has had one of the best years of its existence during 1916. The lessees of the house are Edward Burns and Harry de G. Robinson, while John F. Haberstroh is the musical director. S. M. Aughinbaugh is the house manager, and G. H. Doremus is in charge of the projection.

New Film Producing Company.

Newark, N. J.—The Erudite Film Manufacturing Company was organized here last week for the purpose of producing industrial, scenic and educational film. The new concern is a branch of the Advertising Film Company, and the offices of both are located in the Ordway building, 207 Market street. The officers of the recently formed company are Harry B. Papier, president; William D. Finkelstein, vice-president; Harold L. Miller, secretary and treasurer.

"The Crisis" at Camden.

Camden, N. J.—The Grand theater, Broadway and Mickle streets, which has been undergoing considerable alterations and renovations, will have its formal opening February 5 when the attraction will be "The Crisis." The house has been completely overhauled and the seating capacity increased to 1250. The manager of the house is Abe Greenberg.

Temple, at Kearny, to Open.

Kearny, N. J.—The new Temple theater, at Kearny and Bergen streets, will open Saturday, January 27, with Olga Petrova in the "Black Butterfly" as the initial attraction. The new house is owned by Maiser & Singer, 306 Market street, Newark. The house manager is Martin Singer.

Clark Handling Art Dramas.

Newark, N. J.—The Modern Feature Photoplays, Inc., which handles Art Dramas in this territory, is under the management of Robert S. Clark. Mr. Clark was formerly manager of the B. S. Moss local office in the Proctor theater building. Mr. Clark is also sole agent for northern New Jersey of the "Mutt and Jeff," "Hans and Fritz" cartoon comedies.

Suit Over Metro in Maritime Provinces

Specialty Import and Standard Film Discussion Deprives Local Theaters of Metro Films for a While—Matter to Be Settled.

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—The Maritime Provinces are now without Metro productions as the result of an injunction secured by the Specialty Import Limited against the Standard Film Service Limited, former agents for Metro in this territory. Jules H. Wolfe, manager of the local exchange of the Standard Film, is not releasing any Metro subjects here, with the exception of the Metro Drew comedies, which are booked in St. John, Halifax, Sydney, Truro and New Glasgow. R. G. March, resident manager for the Specialty company, has not so far been able to secure any of the Metro releases, which are going out from the Montreal office, but it is said that the difficulties will be adjusted within a week or two, and that the Specialty people will be the sole distributers for Metro. They have secured the lithographing material for Metro releases, and are waiting only for shipment of the goods before beginning a campaign to recover some of the business that went to other exchanges while the Standard people were unable to supply their regular patrons.

Mr. Wolfe is now handling the Metro Drew comedies, and has closed contracts with the Imperial theater, St. John, the Casino, Halifax, the Roseland, New Glasgow, and the Gayety theater, Fredericton, for first runs for the five-reel Henry W. Savage production, "Robinson Crusoe," which is to be seen here shortly. He is also arranging for the Triumph Film corporation's production, "Would You Forgive?" featuring Holbrook Blinn and Clara Whipple, and the seven-part drama, "The Masque of Life." The war feature, "Alsace," with Mme. Rejane as the star is also to come into the territory. The legal entanglements of the Standard and Specialty people directed from the Montreal offices upset not a few programs in the provinces, but normal conditions have returned.

Summer Resort Theater Closes.

St. Andrews, N. B.—Owing to the big falling off in business due largely, it is believed, to war conditions and the fact that an inactive winter is generally the rule at a summer resort, E. R. Chase has been obliged to close his Bijou theater for the remainder of the season. St. Andrews, as the site of the big C. P. R. hotel, Algonquin, is a thriving and busy center six months of the year, but is scarcely able to support a picture house in the dead of winter.

Wolfville, N. S.—W. M. Black, proprietor of the opera house, is among the Nova Scotian exhibitors who have recently signed up for the new Paramount program.

Liverpool Opera House Opens.

Liverpool. N. S.—Bartling and Mulhall, who overbid J. J. McGarrigle of St. John for the Liverpool opera house for business last week with the special Fox feature, "The Battle of Hearts." Liverpool is a sea-faring town, and the Fox nautical production proved a big drawing card. The new members of the industry got possession of practically a new building, and were not obliged to make any repairs or alterations. They installed a new machine, and are soon to add another to their equipment.

C. N. Powers Buys Gem Theater.

Yarmouth, N. S.—C. N. Powers, formerly of Fredericton, and who has been running the Green Lantern theater in Middleton in addition to other houses in Bear River and Weymouth, has bought the Gem theater in this city and will open here early in February in competition with the People's theater, owned and managed by K. Kelty.

Frank Mack Stops Over.

St. John, N. B.—Frank Mack, booking agent for the Strand theater, Halifax, and an associate partner of J. M. Franklin, the new lessee of the St. John opera house, was a recent visitor in the city while en route to New York to arrange several stellar attractions for the opening program of the local house, which closed for repairs and renovations last week, and will open under new management the middle of February.

Improving the Lyric at St. John.

St. John, N. B.—F. G. Spencer has announced that the Lyric theater will close for several days in February while extensive repairs and renovations are rushed ahead. The seating capacity will be increased from something around 600 to more than 750. A new lighting system will be installed, and general repairs will be made in the body of the theater. It is also to be painted throughout, and new scenery added to the stage equipment. The house will be closed only while work is progressing in the orchestra and balcony. Other improvements can be made without interfering with business.

Local Business Feels Winter Slackness.

St. John, N. B.—R. Allan Christie, of the local Canadian Universal office, was among the motion picture men present at the opening of N. W. Mason's new Roseland theater in New Glasgow. Mr. Christie was present as the representative of the Universal Company, which service Mr. Mason is using in his new house. While in the vicinity he called on W. J. King, proprietor of Alexandra Hall, Lunenberg, N. S., on C. Walfield, at Bridgewater, and S. N. Bartling, at Liverpool. Mr. Christie reports that Nova Scotian exhibitors are experiencing a slight falling off in business since the holidays.

St. John, N. B.—Bert Silberstein, of the local office of the Famous Players, has just returned from a two weeks' trip through Nova Scotia and along the North Shore. He found business to be only fair in the smaller centers. It is evident, he said, that a lull has followed the big holiday rush, which was the heaviest in years.

Maritime Business and Personal Notes.

St. John, N. B.—J. M. Franklin, manager of the Strand theater, Halifax, and lessee of the St. John opera house, which is now closed for repairs, was a recent visitor in the city, directing some of the work on the auditorium. It is expected that the opera house will resume business within two weeks or ten days, as the work is being rushed for an early opening, but no date has been definitely set for a reopening.

St. John, N. B.—Harry Price, representative for the Monarch and Artcraft in Canada, with headquarters in Toronto, has returned to the head office after a thorough canvass of this territory. He said that business appeared to be flourishing, and that houses in Halifax, Truro, New Glasgow and Sydney have signed contracts for the Monarch and Artcraft features.

St. John, N. B.—Frank Spe tron, formerly shipper with the local office of the Standard, has joined the office staff of the Famous Players as assistant to Joe Lieberman, who is assistant manager.

St. John, N. B.—Walter H. Golding, manager of the Imperial theater and president of the Maritime Provinces Motion Picture Exhibitors' League, was a recent business visitor in Montreal, visiting the B. F. Keith theater located there.

Pictou, N. B.—Solomon Soffe, owner and manager of the new Palace theater, has just returned from a business trip to St. John, where he looked over some of the serials now being offered by the exchanges. Mr. Soffe has been in the business but a very short time, yet he is thoroughly convinced that serials are among the best business-getters, and his policy is to keep a good one constantly before his patrons.

St. John, N. B.—R. G. March, resident manager for the Specialty Film, has just returned from a trip to Montreal, where he conferred with L. E. Quimet, general manager for the Canadian offices. Mr. March states that his company at Montreal has taken over the St. Denis theater, the largest in Canada, with a seating capacity of 3,000.

St. John, N. B.—Carl Crawford, St. John manager for Fox, has just returned from Montreal, after making arrangements for a greater number of films to come into this territory.

Davis Will Rebuild the Grand

Definite Plans Are Not Made Public Except That a Finer Structure Will Rise in the Place of the Burned Grand Opera House—Lyric Was Also Consumed—Fire Caused Block That Kept Other Theaters Closed Three Days.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—The great fire which destroyed half of the central business and amusement block of the city on the morning of January 27, with a loss of over $2,000,000, swept away Pittsburgh's theatrical landmark, one of the oldest and most notable houses in the country, the Grand opera house. Along with the Grand went the Lyric theater, which occupied part of the opera house building. Both were owned and operated by the Harry Davis Amusement Company as moving picture theaters of the highest type. The second heaviest loss by the fire was sustained by the Davis interests, on the Grand opera house building the loss being $300,000, and on the Lyric theater, $15,000. Both were covered by insurance.

During more than half a century of its existance the Grand and its predecessors on the same site, staged the greatest ligitimate productions, later stock, then vaudeville and lastly big feature pictures. Pittsburgh's theatrical history is practically contemporary with the history of the Grand opera house.

Following the fire Mr. Davis, who is head of the Harry Davis amusement company and other Davis enterprises, issued the following statement after a consultation with his associates: "On the ruins of the Grand opera house will rise a finer structure. The walls will be razed at once, and, of course, a new building will be erected just as quickly as our plans can be drawn and the work of reconstruction can be got under way. It is too early yet to discuss the plans in even a cursory way, for with the problem of clearing away the debris uppermost we have not even remotely discussed the details of such improvements as the requirements and our enterprise may dictate when we are able calmly to go into smaller things. At present we are occupied with the infinitely more important problem of taking care of our large clientele and conserving their comforts and interests during the rebuilding process. We shall get to the details with promptness, however, and what we do will be worthy of Pittsburgh and her important present and still more important future.

Cameraphone and Columbia Closed for Four Days.

Pittsburgh, Pa.—Due to the closing of part of Fifth avenue, from Wood to Smithfield street, for three or four days following the fire, the Cameraphone and the Columbia theater, both leading picture houses, were compelled to suspend operations. The Olympic and Minerva theaters, although in the same block, were outside the danger zone and were unaffected.

Frank Lauer Buys Rex.

Barnesboro, Pa.—The attractive Rex theater, Barnesboro, Pa., has been purchased by Frank Lauer, a well-known local business man from the firm of Griest and Clark. Mr. Lauer is making plans for extensively remodeling the Rex during the early Spring. John Wolff, of Ebensboro, is associated with Mr. Lauer at present, and will look after the bookings. The Rex uses Universal service, serials and Red Feather features.

Frankie Mann Gets Hearty Reception.

Pittsburgh, Pa.—Frankie Mann, star of the Ivan production, "The Sex Lure," has been accorded a splendid welcome during the past week at the various theaters in Pittsburgh and surrounding territory, having appeared in person at the Olympic theater, Fifth Avenue, the East End Cameraphone theater and other leading houses. Everywhere Miss Mann and her pleasing talks were received with great display of appreciation. The entertainment for Miss Mann while in the city included a brilliant reception and concert at the Conservatory Studios, McCane block. Miss Mann gave a brief talk on studio life and made a decidedly favorable impression by her beauty and pleasing personality.

National Book "Jockey of Death."

Pittsburgh, Pa.—The National film booking service, 804 Penn avenue, Pittsburgh, the new company handling films on the groupe basis, has just concluded arrangements whereby the firm will have exclusive booking privileges on the International adventure series, "The Jockey of Death," during February, and it is going strongly. The National is also handling with much success 300 feet of film showing the big fire in Pittsburgh, having secured the exclusive rights on the subject outside of Allegheny County.

R. C. Roshon Representing Quality.

Johnstown, Pa.—The Quality film company, 404 Ferry street, Pittsburgh, has appointed R. C. Roshon, of the Roshon photoplay service, Johnstown, Pa., as agent for the Quality's line of features in the central part of the state. The Roshon exchange will also handle the "Yellow Menace" serial.

Harry A. Lande, manager of the Quality Film Company, returned from New York recently, where he closed negotiations whereby the company will release a big feature a month, the first of which will be the Mutual production, "Glory," featuring Kolb and Dill.

Pitt Theater's Big Program.

Pittsburgh, Pa.—Managing Director William Moore Patch, of the Pitt theater, Penn avenue and Seventh street, Pittsburgh, announces that at the conclusion of the run of D. W. Griffith's "Intolerance," which opened about the middle of December and will be concluded either the second or third week in February, a number of strong film attractions will be presented. The first will be William N. Selig's "The Crisis," which will be shown three or four weeks. Following this Mr. Patch has arranged for "The Barrier," and has under consideration two other subjects, "Twenty Thousand Leagues Under the Sea," the great Universal production, and "Joan the Woman," the big Lasky feature.

New Lyric Theater Sold.

Altoona, Pa.—The handsome new Lyric theater, Altoona, Pa., has been sold by W. H. Orr to a prominent Altoona business man, I. Slutzker. The Lyric has a seating capacity of 600, and has been in operation since last May, doing a thriving business.

A program of high-class feature productions will be continued by the new owner.

Picture Theater Starts Vaudeville.

Charleroi, Pa.—The Palace theater, Charleroi, Pa., which was recently remodeled and the seating capacity increased to 800, has changed its policy somewhat. A program of vaudeville is now being put on in addition to Universal pictures, and Manager R. L. Bernhardt reports that business is very good.

Theodore Mikalowsky Visits.

Theodore Mikalowsky, prominent exhibitor and owner of the Rex theater, Masontown, Pa., was a recent visitor in Pittsburgh, and while here contracted for the Universal Red Feather features "The Purple Mask" serial at the Independent exchange.

Arrested for Showing "Purity"

Cleveland Exhibitor Shows Film Passed by Censor and Is Arrested—Mayor Had Given Him Warning Not to Show Any Picture With Nude—Fact That State Board Has Passed Film Complicates Matter.

From M. A. Malaney, 616 Columbia Building, Cleveland, O.

CLEVELAND, Ohio.—Mayor Harry L. Davis of Cleveland is evidently determined to carry out his ban on the nude in pictures.

He has caused the arrest of Harry Du Rocher, manager of the Gordon Square Theater, where "Purity" was scheduled to run the week of January 22.

"Purity" was shown two weeks, first run, at the Strand theater. The mayor took his stand during this showing, but did not interfere with the run of the film in that house, explaining that since it had started he would allow the engagement to be finished. But he sent policemen all over town to notify managers not to book any more films showing nude women.

The owners of "Purity," the Masterpiece Film Attractions company, claim that the Gordon Square booking was made before the ban was issued. So the Gordon Square manager started to run the picture. Officers on hand did not interfere at once with the exhibition. In the meantime the parties concerned asked for an injunction to restrain police from interfering with the production. This was at first denied by Judge Gott, but the next day granted. That was Thursday, and that night the police seized the print of film, the injunction as issued, stating that the police could not interfere with the theater's run "other than in the arrest of the manager or confiscation of a duplicate film."

Saturday a warrant was issued for the arrest of Du Rocher, charging him with showing an immoral picture. The warrant further said that "Purity" was "immoral, impure and indecent, tending to corrupt the morals of the city."

Passed by the State Censors.

This unusual situation in a city which is supposed to be protected by the state censors act tends to prove the oft repeated assertion of exhibitors that state censorship is only a bluff and that every city in Ohio has the power, by an old law, regulating photographs, to go over the censors' head.

The exhibitors claim censorship is not needed, because this law is sufficient to give the police the power to stop the showing of indecent pictures.

It is probable that there will be a long fight made by the film owners and Du Rocher and that some very interesting things concerning censorship, of which the public is ignorant, will be brought to light. The Masterpiece Film Attractions company have a certificate issued by the Ohio censors passing the film, and they believe they have certain rights gained thereby, for which they will fight.

I. M. Sacheroff Crushed to Death.

Cleveland.—While running to catch a car, I. M. Sacheroff, an exhibitor, slipped upon the icy pavement on Euclid avenue in East Cleveland, fell under the car and was crushed to death.

Mr. Sacheroff was 28 years old, and was manager of the Lucier theater, in Lakewood, a suburb. He was a relative of S. J. and Sam Deutsch, owners of the Sun theater.

Strand Theater Sold.

Fostoria, Ohio.—The Strand theater has been sold by A. H. Yonker to Harry Earl.

Fire in Booth; No Panic

Alliance, Ohio.—An automatic arrangement in the booth of the Ohio theater, in Alliance, prevented a panic when fire broke out in the booth last Saturday night. The patrons filed out quietly and there was no trouble. Four reels were burned and the loss is given at $600.

Corona Theater Will Be Remodeled.

Cleveland, Ohio.—The Corona theater, in downtown Cleveland, which was damaged by fire a few weeks ago, is being remodeled and will be reopened the first week in February.

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Cincinnati News Letter

By Kenneth C. Crain, 307 1st Nat. Bank Bldg., Cincinnati, O.

"Patria" Makes Good Beginning.

CINCINNATI, O.—The widely-heralded International serial, "Patria," released through Pathe exchanges has begun its Cincinnati career, starting at Keith's theater, with subsequent runs at numerous local and nearby houses. The story of the serial is also appearing in the Cincinnati Commercial Tribune, and the popularity of the author, Louis Joseph Vance, is certain to mean that the installments will be eagerly read, with consequent benefit to the exhibitors of the film. The missionary work done on behalf of the serial is perhaps the best that has been seen, extending from largely-attended special advance exhibitions, one of which was held in Cincinnati, to attention by leading magazines; and the attendance at the houses showing the serial has been correspondingly good.

"The Salamander" Draws Well.

Cincinnati, O.—The drawing value of well-made pictures based on successful books or plays was demonstrated in the first run of Owen Johnson's novel, "The Salamander," at the Colonial, the interest which the story attracted when running in serial form in a popular magazine being accurately reflected in the hit made by the photoplay at the Fifth Street house

Splendid Week's Business for "War Brides."

Dayton, O.—The management of the Auditorium theater report a splendid week's business for "War Brides," the film dramatization of Mme. Nazimova's sensational one-act play, featuring the star herself in her original role. The Auditorium booked the production for the entire week of January 14, at advanced prices, and during the entire period of the run full houses prevailed.

Another Colored Man Sues.

Youngstown, O.—The refusal of the Strand moving-picture theater, one of the finest houses in Youngstown, to sell a ticket to a colored man, it is alleged by the latter in a suit filed, is worth $5,000 in damages. The gentleman of color, thus hurt in his feelings, says that he attempted to buy a ticket to the Strand's show, but was refused by reason of his race and color. Several cases of this nature have arisen in Ohio lately, but no recovery is reported in any of them as yet, as the right of an exhibitor to restrict the clientele of his house to any reasonable extent is pretty well recognized.

Canton-Massillon W. C. T. U. Finds Sunday Shows.

Canton, O.—The Canton-Massillon federation of the W. C. T. U. has taken on a large job, according to recent reports. It has resolved, after discussing the matter, to accomplish the closing of moving picture houses on Sunday. Nothing radical in the way of immediate action is contemplated, however, it is understood, quiet work among the public being first on the program. It is a remarkable fact that while it has been judicially determined that moving-picture houses are theaters within the terms of an old Ohio statute forbidding theatrical performances on Sunday, public sentiment is so strongly in favor of unobjectionable amusements on Sunday, theatrical and otherwise, that the old law remains a dead letter.

Piqua's Bijou Puts in Asbestos Curtain.

Piqua, O.—P. F. Sarver, owner of the Bijou theater, which is used for dramatic and vaudeville performances as well as for moving pictures, has installed an asbestos drop curtain, in accordance with the requirements of the state. While the house was closed to make this change, other improvements, including some freshening of the decorations, new scenery and so forth, were made and the Bijou is much brighter in consequence.

Grand at Hamilton Improves Projection.

Hamilton, O.—The management of the Grand theater gave convincing demonstration recently of its desire to give patrons the best that is to be had in pictures by employing Sam Needham, the well-known projection expert, to bring their projecting up to perfection. Mr. Needham spent ten days on the job, installing a Minusa screen, and new lenses and carbons in the projecting machines, the result being pictures whose steadiness and clearness could not be improved upon The new screen was used for the first time in the showing of the great Ince production, "Civilization," with Max Hollender, the special Ince operator, on the job.

New Theater Corporation at Marion.

Marion, O.—The Marion Grand Theater Co. has been incorporated by local interests, with a capital stock of $25,000 to operate a modern moving-picture house. W. D. Clark, J. D. Guthery, N. F. Tilton, F. A. Stengel and Charles L. Justice are interested.

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Kentucky News Letter

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

"Alice in Wonderland" Makes a Big Hit.

LOUISVILLE, Ky.—"Alice in Wonderland," one of the special children's pictures recently shown at the Strand theater, made such a big hit that the management received so many inquires for a re-showing of the picture that it was brought back and shown again on Saturday, February 3. This is said to be a real children's picture, and one of the best for special children's picture shows that has ever been exhibited in the city.

Big Organ for the Mary Anderson.

Louisville, Ky.—Shortly after taking over the Strand theater, the Keith interests removed the large Wurlitzer instrument from the Mary Anderson to the Strand, and are preparing to install a larger and better instrument in the Mary Anderson. Manager Lee Goldberg has just returned from a trip to Dayton, O., where he inspected a large Wurlitzer instrument which has just been installed in the new Keith picture theater in that city.

May Change Child Labor Law.

Louisville, Ky.—It developed in a trial in the Juvenile Court last week that parents and guardians have been guilty of evading the state child labor law through making false statements as to date of birth. Under the existing law any employer who hires a child of less than sixteen years of age, in any capacity, is held liable, and may be haled into court at any moment, while the parent or guardian is not responsible under the law. Plans are now under way for amending the law at the next session of the legislature. Exhibitors in the future will be very careful in hiring any juvenile performers, as Commissioner Cohen has made the provisions of the law very plain.

Sunday Church Services in Paducah Theater.

Paducah, Ky.—The Paducah Ministerial Association has accepted the invitation of Manager Rodney Davis, of the Kozy theater, to use the house for church services on Sunday afternoons or nights, and has made arrangements to hold a series of union services. As Sunday shows are not permitted in the city Mr. Davis will undoubtedly get the good will of a lot of residents through his action. This is the first time in the history of the city that a theater has been used for such purposes.

James N. Fisher Weds.

Versailles, Ky.—James N. Fisher, proprietor of the Lyric theater, and Miss Alma Lancaster, were recently married at Fort Thomas, Ky., and following a short honeymoon returned to the city. The bride's father, M. P. Lancaster, is one of the leading merchants of Versailles, and is president of the Commercial club.

Theater Notes of Interest.

Louisville, Ky.—Due to bad weather and lack of attendence the Shawnee theater, on West Broadway, was closed for a few days during the snow period, but is back in operation again.

Louisville, Ky.—Following a short run with vaudeville the Hippodrome theater has returned to regular picture programs, finding that most of its patrons preferred pictures.

Louisville, Ky.—"The Crisis" made such a big hit at the Mary Anderson theater, at fifty cents and twenty-five upstairs, that before the close of the first week the management announced that the picure would run a second week at the same price.

Louisville, Ky.—After being dark for a day or two the Gayety theater is again in operation under the management of Hanly C. Ragan, receiver, appointed by Judge Samuel B. Kirkby to take charge of the affairs of the Adger Amusement Co., which is financially embarrassed.

Louisville, Ky.—The management of the Rex theater is figuring on a higher class of pictures, and to make admission prices five and ten cents instead of five cents. If this plan is carried out the choice seats in the house will be reserved at ten cents.

Louisville, Ky.—The Casino theater was fortunate enough to book an old picture entitled "The Life of Buffalo Bill," which was shown for four days at ten cents, shortly following the death of the great plainsman. While the picture was not a new print, it was one that had never before been shown in this district, and went big.

Louisville, Ky.—J. C. Connor, feature representative of the Indianapolis office of the Mutual Film Corporation, and Bill Engelman, manager of the same office, were recently in Louisville.

Louisville, Ky:—William Ratz, of Indianapolis, representing George Kleine and K-E-S-E productions, recently completed a trip through Kentucky extending to the Southern or Tennessee line, reporting excellent bookings. The Kentucky territory which was formerly handled exclusively out of the Cincinnati office has been split up, according to Mr. Ratz, who is now covering a considerable portion of the state.

Louisville, Ky.—Simon Switow, nephew of M. Switow, of the Switow Amusement Co., who was formerly connected with that company, and also manager of the Crystal and Cozy theaters, is planning to go to Arkansas to embark in the moving picture exhibiting business.

Irvine, Ky.—Clyde Gaines expects to break ground before long on a new theater to replace the building recently burned. He reports that the new structure will be fireproof throughout, and considerably larger than the old one.

Colonial Theater at South Bend, Ind., Burns

One of the Finest Theaters in Northern Indiana is Completely Destroyed by Fire—Incendiarism Suspected.

From the Indiana Trade News Service. 861 State Life Bldg., Indianapolis, Ind.

SOUTH BEND, Ind.—The Colonial theater, 127-129 North Michigan street, one of the prettiest photoplay houses in this section, was destroyed last week by fire, the origin of which has not been determined. The loss is estimated at $40,000, with practically no insurance.

The fire is supposed to have started in the basement of the building, a three-story structure, shortly after midnight, but it was not discovered until nearly 2 o'clock in the morning. The fire had gained considerable headway when the firemen arrived and it was not until three hours later that the flames were under control.

The building was owned by Haines Egbert, of Goshen, and the lease on it was held by G. R. Summers, proprietor of the Colonial theater and the Beyer Floral company, which used the second floor. The third floor was occupied by the club rooms of the South Bend lodge of Eagles.

Frank G. Chapman, manager of the motion picture house, believes that the fire was the work of an incendiary. He said he would not think it was of incendiary origin if the fire had not started in the basement, despite the fact "that this is the third blaze the theater has had in a like number of years."

Only a few months ago Mr. Chapman took charge of the theater, had it remodeled and refurnished and made into one of the coziest, most attractive photoplay houses in South Bend. The seats in the place were all replaced with models of the latest type and so arranged that there were only five seats to a section. Wide aisles and numerous exits were converted, making the theater one of the safest and best ventilated ground floor amusement places in the city.

The lobby and main entrance were beautified with an electric fountain, flowers and shrubs, easy divans, comfortable chairs and resting parlors, with toilet conveniences, were open at all times for the convenience of the women patrons. Handsome framed pictures of the screen stars, oil paintings and artistically grouped photos enhanced the lobby and resting rooms.

A mammoth Seaberg pipe organ and mechanical player which was installed in the theater recently was destroyed in the fire. The organ cost $6,000 and was the only article on which insurance was carried. A number of canaries which delighted patrons of the house as they passed through the lobby into the theater proper, perished.

Potis K. Anton Will Manage the Royal.

Newcastle, Ind.—Potis K. Anton, has arrived here from Mansfield, O., to take up his duties as manager of the Royal theater, owned by J. T. Kaler, who recently purchased the Alacazar theater. Mr. Kaler will devote the greater part of his time to the management of the latter house, which is now known as the Kaler. Mr. Anton has had several years' experience in the motion picture business and is a gentleman of pleasing personality.

Changes in Theaters.

Warsaw, Ind.—B. E. Miller, of Decatur, has purchased the Colonial theater here from J. V. Wingartner and will take possession at once. Mr. and Mrs. Miller have moved to this city and will occupy the flat above the theater.

Swayzee, Ind.—Bert Axline has sold his photoplay house, "The Joy," to Elmer Wright, a local busines man. Mr. Wright took possession last week and announced that he would continue the theater along the lines adopted by the former management. Mr. Axline has returned to his former home at Nobesville.

Circle's Manager a Photoplaywrite.

Indianapolis, Ind.—"Truthful Tulliver," the Ince production featuring William S. Hart, which was shown at the Circle theater last week held more than a passing interest for Indianapolis film lovers, because the scenario for the photoplay was written by S. Barrett McCormick, manager of the Circle. Before Mr. McCormick came to Indianapolis he was a member of Ince's personal staff in California, where, among other plays that have since been produced, he wrote the vehicle for Hart in the picture "The Disciple." "Truthful Tulliver" drew crowded houses during its presentation in this city.

Warsaw's Royal Grand Opens.

Warsaw, Ind.—The Royal Grand Theater, Warsaw's new photo play house was opened last week to capacity houses. New decorations and fixtures and two new motograph picture machines have made a real up-to-date amusement place out of the old Grand. The new theater is under the management of Miss Katharine Deaton.

Evansville, Ind.—The Novelty Theatorium will be closed all week beginning Monday while workmen engage in making extensive improvements on the interior. When the building is opened again a week later there will be a new balcony and the entire interior will be fireproofed with steel. In addition there will be new features in the service, better pictures and a line of popular vaudeville.

Muncie Judge Moves for Sunday Closing

Prospects for Open Sabbath Shows in Muncie, Ind., Are Not Bright—All Kinds of Mercantile Houses Are Affected.

MUNCIE, IND.—Muncie is to be a closed town in the future, at least as far as Sundays are concerned, if the instructions and recommendations made recently to the county grand jury by Judge William A. Thompson, of the Delaware circuit court are carried out.

Judge Thompson, who was elected in the November election on a good government league ticket, was the special prosecuting attorney in the recent so-called city graft cases in Muncie.

He has now advised the grand jury to make crusades against all the motion picture houses, tobacco and confectionery stores and all lines of merchantile houses opening on Sundays and holidays. The method advised by the court was indictments and prosecutions thereof.

Men connected with the motion picture industry say they believe the recommendations will not be strictly followed.

Columbia City's Lyric Now a Beauty.

Columbia City.—The Lyric theater which was recently purchased by Pavey & Reagan from Franklin H. Clevenger, is now in shape for the formal opening which will be held early in February. The place has been remodeled and redecorated and is now one of the prettiest motion picture houses in the city. The new owners say their policy will be to give clean pictures for clean-minded people. The bill at the Lyric will be changed daily and the features will be drawn from the Paramount, Mutual, Blue Bird and Kleine exchanges.

Week Runs at Toronto's Regent

Manager Roberts Finds That It Takes Two Days to Properly Advertise a Good Feature—Says He Can Get Just Enough First Class Films to Keep His House in Week Run Attractions—Mouth Advertising the Best.

By W. M. Gladdish, 1263 Gerrard St., East Toronto, Canada.

TORONTO, Ont.—Manager Roland Roberts of the new Regent theater has decided to run both feature attractions and short subjects by the week, starting at an early date. He believes that the weekly bill will fill the bill to a nicety When the house (one of the largest here) was opened last August the attractions were changed three times each week. It was not long before a two-a-week schedule was adopted and now a once-a-week change. He figures that he can get just enough big pictures to maintain an ultra-high standard on this basis with the ground-floor price running at twenty-five cents.

Mr. Roberts declares that when he has presented an exceptionally good feature for only three days it was only on the third day that the box-office showed big business. In other words, it took two days for word to be passed around about the excellence of the picture. With a good feature running all week, Roberts believes that he will reap the benefit of mouth-advertising, the value of which cannot be placed too high, in his estimation. It is also his belief that if a good attraction is worth three days it is worth a whole week. By running a picture six days a manager indicates his personal faith in a feature.

Manager Roberts anticipates that a weekly schedule will give him an opportunity to see every feature before he books it and to arrange the very best orchestral effects for a booked attraction. He will also book the best comedies and news reels to accompany the features throughout the week.

One of the coming attractions for the Regent will be the first run of a new war picture, "The Canadian Army in Action and the Advance of the Tanks." This is a Government film, three prints of which are handled in Canada by Jule and J. J. Allen. These prints will be released simultaneously in Toronto, Montreal and Ottawa on Monday, February 12. The Regent will, of course, show this picture for a week.

New Theater in the Province.

Toronto.—D. R. McKinnon, late of the Sudbury Opera House, has decided to go into business for himself. He is scouting around Northern Ontario for an opening and will build a theater on a site to be selected.

Toronto.—The Patricia theater, the latest picture house of London, Ontario, is due to open in February. It has a seating capacity of one thousand and it is a brand new structure.

Toronto.—The first of the players to be signed by Canadian National Features, Limited, the new Canadian producing company, with studio at Trenton, Ontario, has arrived in Toronto. She is Sadie Weston. Actual production is to be started by this company on February 15, it has been announced.

Toronto.—The Princess theater, the splendid new theater in Sault Ste. Marie, has been opened by its manager, Mr. Gibson. This theater has a seating capacity of 900 and the cost of construction was $60,000.

Ontario Will Not Change Licenses This Year

In 1918 There Probably Will Be a Readjustment of License Rates to Fit Different Seating Capacities—May Soon Change Ticket Tax Method.

TORONTO, Ont.—Toronto government officials deny that any step is to be taken to provide for the exaction of a tax on the receipts of moving picture theaters of the province. They admit, however, that there is under consideration a rearrangement of the provincial license system so that annual fees will be collected according to the size of the theaters. At present all Toronto theaters, large and small, pay a license fee of $150; theaters in towns of 15,000 or under pay an annual fee of $100, while theaters in centers of 3,000 population or less contribute $75. The adjustment of the fee system, as proposed, would be according to the seating capacity of a theatre and not according to the size of the city or town in which it is located.

Robert Newman, inspector of motion picture theaters in Ontario declares, however, that nothing will be done this year, according to present plans, but that the provincial fee system, starting with 1918, may be altered. In other words, the picture houses may be left alone for a year.

There are indications that tickets for the war tax, collected from patrons of places of amusement, will be abolished within a few months. After this step is taken the people will be called upon to pay the tax without the use of tickets and the sworn statements of theater managers will be accepted as proof of the payment of the special levy.

Pathe to Show No Hearst Films in Canada

Ban Was at First Put on All of the Specialty Import Films on Account of the Objectionable Partner—Agreement Reached.

TORONTO, Ont.—For more than one week the Ontario Board of Censors refused to examine any Pathe picture submitted to it by the Specialty Film Import, Limited, Pathe distributers in Canada, as a result of the announcement of the amalgamation of the Pathe interests in the United States with the International. The ban was raised, however, after L. E. Ouimet, general manager of the Specialty company, had taken strenuous efforts to show that Pathe releases in the Dominion would not be influenced in any way by the amalgamation and that no attempt would be made to place any release of the other maker on the Canadian market through Pathe channels, the said party being not in favor with the Canadian Government.

Ontario Business Notes.

Toronto, Ontario.—Regal Films, Limited, distributers in Canada of World and Educational releases, have arranged to handle Victor Moore comedies.

Toronto.—Manager Bernstein of Loew's Yonge Street theater, Toronto, has booked L-KO comedies for regular release in his theater.

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Philadelphia News Letter

From F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, Pa.—First run photoplays introduced during week of Feb. 4 will include at the Stanley, Irene Fenwick and Owen Moore in "A Girl Like That,'" for the first half of the week, and Vivian Martin in "The Wax Model" for the remainder. Douglas Fairbanks in "The Americano" will be presented all week at the Arcadia, having been adjudged of sufficient drawing power at a private showing. At the Victoria, Ethel Barrymore in "The White Raven" will divide honors with Viola Dana in "Threads of Fate." At the Regent, Anita Stewart in "The Glory of Yolanda" will be the principal offering. Kitty Gordon in "Vera the Medium" will be presented at the Strand together with Anita Stewart in "The Glory of Yolanda." Mary Pickford in "The Pride of the Clan" is booked at the Belmont for a solid week, and at the Great Northern for three days. Gladys Brockwell in "One Touch of Sin" is listed for one week at the Broadway.

B. Amsterdam Buys Exchange.

Philadelphia, Pa.—Masterpiece Film Attractions exchange, at 1325 Vine street, has been bought by B. Amsterdam, whose activities here both in the exchange and exhibiting line are well known. L. Netter and Sol Lesser were joint principals in the sale, and it is reported that the transaction includes the following features: "Purity," "The Spoilers" (new edition); "Cabiria," "Neptune's Daughter" and others. Several new masterpictures are expected shortly to be added to the releases.

Pennsylvania State Rights Not Sold.

Philadelphia, Pa.—It was announced some weeks ago that a local firm (The Stanley Company) had secured the Pennsylvania rights of D. W. Griffith's masterpiece, "Intolerance." This report appears to have been erroneous, as the local newspapers have since been notified by Mr. Griffith that the rights have not been disposed of, and that the production will not be seen in any other theater in Philadelphia this season except the Chestnut Street opera house, and will never be seen in any theater below the Chestnut Street opera house's standard.

Serials in Philadelphia.

Philadelphia, Pa.—The new serials are meeting with good success in this territory. Mrs. Vernon Castle in "Patria," in addition to being shown at B. F. Keith's big time vaudeville theater, has been booked by Pathe at the Arcadia, where it will be shown all week. Francis X. Bushman in "The Great Secret" has been secured by the management of the Strand. "The Purple Mask," "Grant, the Police Reporter," "Hazards of Helen," "The Crimson Stain Mystery" and "The Lass of the Lumberlands" are the most popular continued photoplays of the hour, and all seem to be doing well.

The Imperial Puts in an Organ.

Philadelphia, Pa.—Recognizing the importance of good music for the proper interpretation of films the management of the Imperial theater, at Sixtieth and Market streets, is preparing to instal in the house a Kimball organ of the latest type. The instrument which will be the last word in organ construction will alternate with the orchestra in supplying musical programs.

Lancaster Theaters to Clean Up.

Lancaster, Pa.—An appeal to all the exhibitors of this place has been made by a letter signed by the officers of many civic improvement associations and by some of the prominent exhibitors themselves. It voices a desire for cleaner and better pictures, and appeals to civic pride.

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Buffalo News Letter

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Pathe's New Manager Organizing Office.

BUFFALO, N. Y.—The Buffalo branch of the Pathe is now comfortably established in its new headquarters at 269 Main street. J. W. Fuller, who was recently appointed local manager, and his staff have been working night and day to put the place in first-class order and success has crowned their efforts. The shipping, poster and inspection departments and film vault are centralized on one floor. This arrangement facilitates the efficient handling and shipment of both posters and films. There is a spacious office at the front, and back of the office is a reception room for exhibitors. A projection room may be built later. The exchange is well lighted and has a satisfactory elevator service. The vault has a 6,000-reel capacity and has plenty of daylight.

"Our films are turned out in good condition," said Mr. Fuller, "and according to the reports we receive from the exhibitors, do not have to be inspected before going into the machines."

Manager Fuller's staff includes: N. I. Filkins, Buffalo representative; S. Taubman, southern tier representative; H. L. Taylor, Rochester representative; H. S. Gans, cashier, and Albert Teschmacher, booker.

V. H. Hodupp, who co-operated with Mr. Fuller in reorganizing the exchange, is now making a tour of inspection of the various Pathe branches. "Patria," the Pathe serial, featuring Mrs. Vernon Castle, has been booked for fifteen weeks, seven days a week, at Shea's vaudeville theater.

Ira M. Mosher National Delegate.

Buffalo, N. Y.—Ira M. Mosher, manager of the Palace theater, Buffalo, who attended the Albany convention of the New York State exhibitors, will be among the state delegates to the exhibitors' national convention.

Buffalo Personal Notes.

Buffalo, N. Y.—John R. Childs of the World Film is listed among the new members of the Buffalo Screen Club.

L. T. Rogers, president of the Selznick Pictures of Buffalo, Inc., recently called on A. I. Shapiro, local manager.

F. W. Bettes of Buffalo recently gave a moving picture show in the high school auditorium of Depew, N. Y.

Arthur Lee, representative of the Gaumont studios, recently visited the Mutual, Buffalo. He was making a study of the local territory.

Local 229 Has New Officers.

Buffalo, N. Y.—The Moving Picture Operators' Local, No. 229, of Buffalo is enjoying prosperity, with a membership of about seventy-five members. The officers for this year are: President, Henry DeVernill, Sr.; vice-president, J. Smith; treasurer, Michael Ostroski; secretary, Leo Hager; recording secretary, Clarence Snider; business agent, Arthur Geddes; sergeant at arms, Paul Wenich.

Buffalo Newspaper Picture Shown.

Buffalo, N. Y.—Earl L. Crabb, manager of the Strand theater, Buffalo, last week had scores of newspapermen and women as his guests. His special attraction was the film, "The Press and the Spoilsman," produced by the Buffalo Evening News. The scenes are laid in and around Buffalo and shows how a modern daily paper gets out a big story. The scenario, which was presented in three reels, was written by Arthur C. Willats of the News business department. The story has plenty of mystery and action.

Bushman Aids Sunday Opening.

Buffalo, N. Y.—While in Buffalo to attend the Screen Club ball, Francis X. Bushman was interviewed on the Sunday show question. Mr. Bushman said in part: "Go back a few years and see if the conditions were not worse before the Sunday moving picture shows than they are now. Why, I know a saloonkeeper who used to have three bartenders working for him on Sundays. Then they built a picture house next door to his place, and now on Sundays his business is poor and he tends bar alone."

Two Problems in Michigan

Refusal of Union Operators to Carry Films To or From the Exchanges and the Proposed State Censorship Are Two Special Difficulties to Be Faced—Sentiment for Anti-Censor Mass Meeting.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Two things still confront the exhibitor of Michigan—the carrying of film in Detroit and the censorship question. Both are still unsettled. The carrying of film is one that will be entirely up to each individual exhibitor, judging from the investigations made during the past week by the writer.

Here is the viewpoint of the film exchange: "In no city in the country do exchanges deliver film; all out of town exhibitors pay express on film both ways; why then should we change the precedent in Detroit by giving local exhibitors preference and paying for the film?" Exhibitors realize that the exchanges cannot be made to pay for the delivery of film, hence are now endeavoring to work out some method to have the film delivered most economically. The union operators will not carry film—that is the ultimatum of the union; the exchanges will not pay for the film—that is the ultimatum of the producers; so it boils down to where the exhibitor must stand the burden. The expense proposition is not as serious as to how to get the film to and from the theater with the least possible inconvenience. That is the big question. In other words, how about some theater way out in the outskirts of the city who gets a one or two-reel subject, both from different exchanges? How is he going to get it back that same night?

Exhibitors Want It Delivered.

On the other hand, this is the viewpoint of the exhibitor: "When you buy anything in the world, you have it delivered free of charge. However, we are willing to make our own arrangements for getting the film from the exchange to the theater, but it is certainly up to the exchange to take it from the theater back to the exchange. In other words, exhibitors feel it is a fifty-fifty proposition; both should stand half of the expense and thus not throw the burden on either side.

Regardless of how the matter is individually adjusted, the union operators will discontinue the carrying of film on February 26.

Sentiment for State Meeting on Censorship.

As for the censorship proposition. A meeting of the president and secretary of the Michigan state association was held at Lansing on January 30, but owing to the lack of the executive committee, nothing could be done. There was sentiment for a state meeting some time the last part of February, but Secretary Moeller does not want to call such a meeting until he is sure that there will be interest enough to get the members to attend. Some of the leading Detroit exhibitors have offered to start a fund outside of the league for the purpose of fighting censorship. John H. Kunsky is willing to contribute for all of his theaters, and others have offered financial aid. During the present week something definite will be decided regarding the matter of getting up a censorship fund, so that by our next issue we hope to make a definite statement in the matter. All of the Detroit exchange managers have written to their offices in New York giving them full information about the bill and the sentiment of Michigan exhibitors and it is believed that at the proper time the producers will send a representative to Lansing to make known the objections to state censorship.

George Weeks Leaves Metro.

Detroit, Mich.—George Weeks has resigned as manager of the Metro exchange, 73 Broadway, Detroit, and has temporarily been succeeded by J. O. Brooks, manager of the Madison exchange. Both exchanges are now practically under the control of John H. Kunsky, so that Mr. Brooks will actually represent the Kunsky interests by managing the Metro business in Michigan. It is the intention later to appoint a permanent manager for the Metro exchange, in order that Mr. Brooks can give all of his time to the exploitation of the big features to be released through the Madison exchange.

As for Mr. Weeks he returns to the Universal company as district manager for the central west, with headquarters at 101 West Fort street, Detroit.

Managerial Shift Announced by Kunsky.

Detroit, Mich.—John H. Kunsky announces the following shift in his managerial department: M. H. Starr, formerly manager of the Washington theater, will go to the New Madison theater, which opens about March 1, and which will be his largest and finest theater.

R. G. McGaw, formerly manager of the Liberty theater, succeeds Mr. Starr as manager of the Washington.

Harry I. Irons, formerly with Kunsky and more recently associated with Paramount in Ohio, goes to the Liberty.

Thomas D. Moule remains at the Alhambra; M. W. Schoenherr, at the Columbia; Dwitt C. Shook ta the Strand, and L. G. Gardner, as manager of the Empress, Garden and Royal theaters.

Butterfield Opens State Film Co.

Detroit, Mich.—Col. W. S. Butterfield, who recently opened the State Film Co. exchange, 221 Broadway Market building, Detroit, officially announces that he has secured the Michigan rights to "Civilization," "The Mormon Maid" and "The Libertine."

Percentage Basis Planned by Kunsky.

Detroit, Mich.—Regarding the future of bookings of pictures secured for Michigan by John H. Kunsky, it is understood that they will all be played with exhibitors on a percentage basis and not a flat rental. Mr. Kunsky believes it is better for the exhibitor to lease pictures on a percentage plan rather than paying for them at a straight rental. On the percentage plan, if the weather is bad he gets the exchange to share his loss.

To Form a Co-operative Booking Combination.

Detroit, Mich.—There was a meeting held in Detroit last week by a number of state exhibitors for the purpose of forming a co-operative booking organization. Those who attended were Charles Garfield, of Flint; S. A. Moran, Ann Arbor; Lew Barnes, Kalamazoo; D. D. Cady of Lansing and Messrs. Lipp and Cross of Battle Creek.

Notes and Personal Items.

Detroit, Mich.—Will M. Elliott, formerly publicity representative for the Paramount exchange in Detroit, has resigned to become affiliated with the Detroit exchange of Vitagraph in a similar capacity.

Two new Detroit theaters held their formal openings on Saturday, January 27—the Dawn at 1910 Gratiot avenue owned by John E. Niebes, and the Russell at 1145 Russell street owned by Messrs. Hall and Mitchell.

Col. W. N. Selig of Chicago visited Detroit last week on his way east. He called on A. J. Gilligham and the K-E-S-E exchange.

Feature Booking in New Orleans

Saenger Amusement Gets Triangle for Its New Strand to Be Opened This Month —Paramount Goes to Triangle Theater—Artcraft Is Now at the Globe Theater —Pearce Is Sitting Steadily in the Boat.

N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, La.—Some new trails have been blazed in photoplay politics in new Orleans in the past few weeks, and the results of the efforts of managers of theaters to entrench themselves behind the best service are beginning to be made apparent. With the announcement of the early opening of the Strand theater and the promise that that place of amusement would offer the best in motion picture presentation, both as regards projection and accessories, for the approval of the best class of photoplay patrons in the city there was naturally speculation as to what service would be presented by the Saenger Amusement company in the Strand. An early report that the Strand would take over the Triangle program proved to be well founded.

Manager Boehringer of the Triangle theater has not been satisfied with service of the Keystone comedies, which were a part of the Triangle program. Frequent delays in the furnishing of new subjects per schedule caused annoyance. Manager Boehringer has secured the Paramount service for the Triangle theater and the change is to be made on February 18.

Changes in the plans of the new Liberty theater threatened to delay the contemplated completion of that structure by the Boehringer Amusement company, for it is the policy of Manager Boehringer to have that theater as near to perfection, when it is finished, as it is possible for human ingenuity to make it. Therefor the contract for the Artcraft pictures which had been held by the Boehringer interests for showing in the Columbia theater, pending the completion of the Liberty, was transferred to Herman Fichtenberg, and the Artcraft pictures are now showing at the new Globe and pleasing large audiences. "The Pride of the Clan," shown during the week of January 21, made an exceptionally good impression.

Meanwhile Commodore J. Eugene Pearce, at the head of the Pearce Amusements, has been sitting steady in the boat. With Metro and World features as headliners in his Tudor and Trianon theaters on Canal street, he has been doing a remarkably strong business. The World pictures have been forging to the front and arrangements are being completed to give them a four and five day, if not a week, run each. Commodore Pearce has weathered many a squall on the local motion picture field and he has never yet passed up the pork, no matter how choppy the sea.

It is expected that the Strand theater will open on February 15 and the event is being awaited with an unusual degree of anticipatory pleasure. Resident Manager Cornelius is on the ground and is looking after every detail that will add to the attractiveness of the theater and to the enjoyment of his patrons when the new theater opens.

Kerrigan Gives Cup to Winning Jockey.

New Orleans, La.—J. Warren Kerrigan made a four-day visit to New Orleans while on his tour of the country. He was the guest of Herman Fichtenberg while here and was accorded many distinctions. He talked daily at the new Globe theater and on Monday, January 22, the Business Men's Racing Association made the Kerrigan Handicap the chief attraction at the races for the day. Kerrigan presented a beautiful loving cup to the winner of the race.

Walthall and Charleson Stop Over.

New Orleans, La.—Henry B. Walthall and Mary Charleson, his co-star, who have been taking scenes for a forthcoming picture for K-E-S-E release at Baton Rouge and Mobile, spent a short time in New Orleans on Sunday and were accorded an exceptionally cordial reception by their friends. His recent showing of "The Truant Soul" here has sent the Walthall stock up rapidly and Miss Charleson has shared the popularity of the Southern star.

Rose Tapley Speaks Here.

New Orleans, La.—Rose E. Tapley, as an emissary of the Vitagraph company, spent Sunday and Monday in New Orleans, where she addressed large audiences at Pearce's Tudor theater, speaking in favor of better pictures. She made her strongest appeal to the ladies in the audience, and did not mince her words in the least when she made reference to the custom of women going to look at pictures that are known to be of doubtful character.

Local Theater Notes.

Donaldsonville, La.—Manager Boston of the Grand theater at Donaldsonville has just about completed the remodeling of his house, and when the work is finished he will have one of the coziest motion picture theaters to be found in this part of the country. The theater has been enlarged to seat 900 persons and all of the appointments have been made of the best.

Yazoo City, Miss.—Manager J. B. Devoto is putting the finishing touches on the new Star theater at Yazoo City and it will be ready for opening with a regular program of the best features on February 6.

How One Exhibitor Made a Marked Success

Interesting Analysis of Showmanship—Julius Scharff Makes Good in a Louisiana City With 10,000 Inhabitants.

Julius Scharff.

NEW ORLEANS, LA.—Julius Scharff, manager of the Elk photoplay theater at New Iberia, is a manager who is broad enough and enterprising enough to make a big success of the motion picture business under the conditions as exist today. He wastes none of his energy in the vain attempt to readjust matters so that the exhibitor shall get all of the best of it. What he may think of the existing conditions is another matter, which has no place in the discussion here.

Manager Scharff's first concern in the operation of his theater is to secure and retain the confidence of his patrons. He makes it a point to keep them informed as to the merit of the pictures that are shown at his house. He is an extensive advertiser and he directs all of his publicity to the patrons of his shows. And he tells the truth about his pictures. If he is showing a production that he knows to be only an average one, he lets the show "drift" and get over the best it can. But if he tells his people that a show is worthy of their patronage they may depend upon it that such is the case. The people of New Iberia have implicit confidence in the word of Manager Scharff, and the result is that he has the only theater in a city of 10,000 and various attempts to divide the business with him by the opening of new houses have failed.

Another peculiar thing about Manager Scharff's methods is that he likes to pay what are considered big prices for his features. He never quibbles about the price of a picture and argues that he can make a better profit on a feature that costs him $50 a day than he can on a cheap product that he cannot afford to recommend. He knows pictures and he watches his program. Each week he will pick out the best shows that are to appear at his house and, regardless of what they are costing him, he will put his "steam" behind the good ones, leting the others drift.

It is related of him that a state right concern once wrote for him to return the "paper" which had been sent in connection with a certain release. Manager Scharff replied that the freight on the lumber would cost more than the paper was originally worth, and he wanted them to distinctly understand that any paper sent to him was immediately pasted up in the most conspicuous places. Mr. Scharff has no patience with the exhibitor who wastes his time in trying to get through on the "cheap" plan. He argues that such an exhibitor hurts the business all around, and especially does he injure the exhibiting end more than he does the exchanges or the manufacturer. His remarkable success in a town that is just the average Louisianians' thriving community would indicate that he is right. He promoted and built the Elk theater in 1907 at a cost of $50,000 and it is one of the finest theaters in the state. He has exhibited every feature of consequence that was ever produced and he keeps closely abreast of the show business, besides running a clothing store and being actively engaged in the oil business and other enterprises.

Atlanta Reel Fellows Take Over Screen Club

Club Organized on January 20 Has Remodeled and Refurnished the Screen Club's Quarters—Officers of the New Club.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The Reel Fellows' club, a new organization of moving picture and theatrical men in Atlanta, organized on January 20, has taken over the Screen club, which has been in Atlanta for some time. The entire top floor of the Walton building formerly occupied by the Screen club has been remodeled and new furnishings installed by the Reel Fellows' club.

Sam Denbow is president of the club, Carl Rowntree secretary and Joe Marientette treasurer. The house committee is composed of Eugene Winder, chairman, Alpha Fowler, Lew Adler, Leo Garner, Frank Freeman, Walter Price and Chas. Kessnich.

Besides film men of the south, business men of other lines are eligible for membership, and already a good number outside of the film industry have joined. Many features are being planned, the first of which will be an invitation dance in the ballroom of the club.

Atlanta's Lyric Home of Superfeatures.

Atlanta, Ga.—Mr. Wells has personally mapped plans for converting the Lyric into a first class theater. Its comforts and conveniences will make it more than popular with the great mass of people who are partial to pictures for entertainment.

Seats will be reserved for each afternoon and evening performance, just as is the custom in the leading theaters, and reservations can be made for any performance. The prices of admission will be the same for either matinee or night.

The Lyric will be opened on the afternoon of February 5, and the first offering will be "The Crisis." After "The Crisis" will come the Annette Kellerman feature, "A Daughter of the Gods," followed by pictures of this class each week.

Alpha Better Than a Cop.

Atlanta, Ga.—A policeman, in an effort to arrest Charles Jackson, a negro, at the corner of Whitehall and Alabama streets Sunday night, had to call for aid from Alpha Fowler, manager of the Strand and Vaudette theaters, who was passing at that time.

The negro was making an effort to strike the patrolman when Mr. Fowler interfered. The black offered no resistance when he was collared by the moving picture man, who used nothing but his bare fists in the capture. The cop didn't need O'Mega to aid him.

Kerrigan Visits Atlanta.

Atlanta, Ga.—J. Warren Kerrigan, idol of thousands was in Atlanta in person Wednesday, and remained until Saturday. He was at one of the local picture houses.

Mr. Kerrigan is touring the principal cities of the United States, appearing at various moving picture houses, meeting and talking to people from whom he has received letters.

Macon, Ga.—Ralph DeBruler, formerly of Atlanta, but now manager of the Capitol theater, Macon's theater deluxe, was in Atlanta Tuesday looking over some big features and comedies for his theater.

O. K. Bourgeois Takes Over Atlanta Film.

Atlanta, Ga.—O. K. Bourgeois, who was for several years connected with the Unity Film Service, has taken over the Atlanta Film Service, and is now located in the Hirsch building, where he is featuring western pictures.

A. C. Bromberg Opens Exchange.

Atlanta, Ga.—A. C. Bromberg, one of the best known and best liked film managers in the south, until recently manager of the International in Atlanta, has opened a film exchange which is called the Specialty Features Service, located in the Hirsch building.

Tennessee News Letter

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Warren Kerrigan Visits Nashville.

NASHVILLE, Tenn.—With the personal appearance of J. Warren Kerrigan in Nashville on January 29, the Knickerbocker theater enjoyed the busiest day of its existence.

The reception accorded the actor by the Nashville public would have done credit to a great American tragedian, but undoubtedly every ounce of the enthusiasm was warranted through the wide popularity which the screen favorite enjoys. Mr. Kerrigan told the World man that active production through his new company, which will be known as the Kerrigan features, will begin about the first of May.

Tenessee Tobacco Regions on Screen.

Clarksville, Tenn.—According to advices received from western manufacturers, local commercial organizations have been assured that camera men will be dispatched from one of the leading animated weeklies to picturize the agricultural resources of this section, and other interesting subjects.

Haslett Attends Chicago Meeting.

Memphis, Tenn.—Manager W. P. Haslett of the General Film, this city, attended a meeting of branch managers in Chicago, on January 30.

New Road Man for General.

Memphis, Tenn.—Effective January 22, E. D. Kirkpatrick became a member of the General Film road staff, traveling out of the Memphis office. The Memphis branch considers itself fortunate in securing the services of Mr. Kirkpatrick, who has during the past several years been connected with the sales department of Paramount, General (New Orleans) and Southern Metro, and much new business is expected from his affiliation with the Memphis General office.

Jackson, Miss., Theater Burns.

Jackson, Miss.—The main auditorium of the Majestic theater, one of the largest motion picture playhouses in the South, was completely gutted by fire shortly before daylight January 29.

The loss is estimated at $15,000, partly covered by insurance.

The film of "The Crisis," Winston Churchill's historical drama, slated for premier production here Thursday night, was destroyed.

The building is owned by Mr. John Livelar, of Canton, and was leased to a local corporation, of which R. E. Kennington is the president and principal owner.

It was announced that the work of repairing the damage will be started as quickly as possible, and it is hoped to have the playhouse ready for opening within sixty days.

The fire was under good headway before an alarm was turned in. A telephone call was first sent to the fire station, but the department did not respond until alarm was turned in.

One of the most regrettable features of the fire was the total loss of a large stock of music owned by Mrs. Sarah B. McLean, leader of the orchestra, and recognized as one of the most skilled musicians in the South.

It is estimated that Mrs. McLean's musical library was worth fully $3,000, and no insurance was carried. The collection represented the work of nearly twenty years, and much of it cannot be replaced.

The destruction of the Majestic deprives Jackson of a popular place of amusement and recreation for several weeks, which is deeply regretted, but the most unfortunate phase of the fire is the heavy personal loss sustained by Mrs. McLean, the orchestra leader.

Only a musician, or a true lover of music, can really appreciate what the loss of a good musical library means. In this instance, the loss sustained is the painstaking work of years, a labor of love as well as of professional equipment, and it was a fact well known among musicians that Mrs. McLean had one of the finest musical libraries to be found in any theater in America.

Furthermore, no musician ever manifested greater pride in her work than Mrs. McLean. The musical program at the Majestic each day has been one of the chief contributing factors to the popularity of the playhouse.

Missouri Faces Censorship

Expensive Measure Introduced in the State Legislature Calls for Three High Salaried Officials to Be Appointed—Plenty of High Paid Help—All Expenses to Be Allowed Extra—Full Banning Powers.

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

JEFFERSON CITY, MO.—Senate bill No. 79, introduced by Senator McClintic in the 49th session of the general assembly of Missouri, provides for the creation of a board of censorship which will have power to censor all films, slides, stereopticon views, posters, banners and other advertising matter used in connection therewith.

The bill provides for the appointment by the governor of a board composed of two male and one female member; one male member to act as chairman, with a salary of $3,000 a year, the female member to be vice-chairman at $2,500 a year, and the other member to act as secretary at $2,400 a year. The bill further provides for the appointment of a chief clerk and two assistants, four stenographers, four inspectors, three operators, two messengers and two patchers.

The annual salaries of the above-named officers and employes total up to $28,860, and the board will be empowered to spend five thousand dollars in addition to this in employing such other employes as may be necessary.

Each member, according to the bill, will be allowed all expenses of whatsoever nature incurred in carrying out the provisions of the act. The act, if passed, will give the board power to examine slides, views, posters, banners and advertising matter relating to films, and to supervise all films to be shown in Missouri, and the board may approve such films as are considered moral and proper, and disapprove all considered obscene, indecent, and immoral, or such as may tend to debase or corrupt morals.

Any member of the board, or employe, may enter any place where pictures are shown, and all are empowered to prevent the exhibition of any film not authorized by the board. For examination of each set of views, or for each reel of pictures of one thousand feet, a fee of one dollar will be imposed.

All theaters will be charged an annual inspection fee under the act. Houses seating 250 and under will be taxed $25; those seating between 250 and 500, $50; between 500 and 750, $75; all houses seating over 750, $100.

Pageant Theater Changes Hands.

St. Louis, Mo.—The Pageant theater, at 5851 Delmar block, one of the finest and most completely equipped theaters in St. Louis, was sold last week to Charles and Spyros Skouras and Gustave Gallanis. The Pageant has been in operation since it was built in August of 1915, by the Pageant amusement company, of which A. E. Morelock was the active head and manager. The Pageant is one of the largest theaters in the west end district, is very modern and up-to-date throughout, and caters to a high class of patrons. The house seats 1,400 persons, and an all feature program, which will be maintained by the new management, has been the rule.

The Skouras Brothers already control two theaters, the Lafayette, at Lafayette and Jefferson avenues, and the Olympic, at 15th and Market streets. They have been very successful in the amusement business.

Rotary Club Out For Censorship

Flint, Mich., Rotary Club Makes Formal Petition for Local Censorship—Is Against Pictures That Depict "Crime, Indecency, Immorality, Disease or Anything Degrading"—Mothers' Club Attacks Problem in Different Way.

Frank H. Madison, 626 S. Wabash Ave., Chicago, Ill.

FLINT, Mich.—The mayor and common council of Flint were called upon to appoint a local board of censors in a resolution passed by a unanimous vote by members of the Rotary club. This resolution was in accordance with a resolution passed at the last convention of the International Association of Rotary clubs, urging every Rotary club in the world to take similar action. The resolution is as follows:

"Whereas it is the earnest desire of the Rotary club of Flint that the evils attendant upon the showing of certain moving pictures should be remedied to the end that no thought of crime, disease, indecency, immorality, or degradation may be instilled in the minds of the young directly or indirectly by means of moving pictures or vaudeville performances; be it

"Resolved, that manufacturers of films be urged to produce more pictures which can be used for the instruction of the young and for their innocent amusement; and be it further

"Resolved, that the mayor and common council of Flint be requested to appoint a board of censors who shall have power and whose duty it shall be to prevent the display in picture theaters, on billboards or anywhere else within the city of pictures that depict crime, indecency, immorality, disease or anything degrading. Also to prevent vaudeville performances that in the opinion of the board of censors are immoral, indecent and degrading. Be it further

"Resolved, that our president be instructed to appoint a committee of this club to co-operate with other agencies in the city for the accomplishment of this purpose; be it further

"Resolved, that a copy of the resolution be sent to the officers of the various civic clubs in the city of Flint and the secretary of International Assn. of Rotary clubs."

Mothers of the city are going at it in a different way. The Oak Street Mothers' club has gone on record as approving motion pictures for their children, and will seek the co-operation of managers including educational films on Saturday mornings. The Flint Sorosis is working along the same line.

Books Seven Fine Pictures.

Bay City, Mich.—Seven of the George Kleine classics have been booked for seven successive Wednesdays at the Aladdin theater through the educational committee of the Bay City Teachers' club, and will be shown to eighth grade and high school pupils for 25 cents for the entire series. The plays are to be studied in the high school before or after the pictures are shown. The seven pictures booked are: "Quo Vadis," "Spartacus," "The Lion of Venice," "Othello, "Anthony and Cleopatra," "Julius Caesar" and "The Last Days of Pompeii."

Prairie State News Letter

By Frank H. Madison, 626 S. Wabash Ave., Chicago, Ill.

Sunday Shows Free in Central City.

CENTRAL CITY, NEB.—No organized effort to combat the Sunday moving picture show has been apparent. Protests against their operation have been numerous, but there is no ordinance forbidding these performances. The only resource is to invoke the aid of a "blue law," but this particular statute is so broad that a rigid enforcement would mean closing the drug stores and other places of business. Attempts to pass an ordinance against Sunday shows may be made. So far two members of the city council have said they would vote against such an ordinance.

Omaha Strand Gives Children's Show:

Omaha, Neb.—In line with the movement for special shows for childen which is conspicuous in Omaha at present, Manager Thomas, of the Strand theater, and the Omaha Bee co-operated for an entertainment for childen under 15 years of age. The subject selected for this occasion was the sunshiny Triangle, "The Habit of Happiness," with Douglas Fairbanks. Mrs. W. S. Knight, of the Omaha Woman's club committee, which has charge of the special programs, suggests children write to her telling what they would like to have shown.

Theater Notes of Interest.

McCook, Neb.—Manager Martin, of the Temple theater, played "The Birth of a Nation" for a three-day return engagement to big business.

Omaha, Neb.—The Monroe theater, 2555 Farnam street, was leased for three days to Rev. Charles W. Savidge, who exhibited a seven-reel feature, "Charity," at 25 cents, and turned the proceeds over to the Omaha House of Hope.

Hebron, Neb.—The Hebron opera house has been purchased by H. G. Wilson.

Ray, N. D.—Boyd Rutledge, of Williston, has purchased the Bijou theater from Ivan Butler.

Medina, N. D.—John Bernett has leased the Langer hall, nad will open a moving picture theater.

Towner, N. D.—Charles Hultman has opened a moving picture theater here.

Napoleon, N. D.—The Pastime theater has been closed.

What Rockford Thinks of Censor Salaries

"Sand Bag the Local Picture Shows to Give Somebody a Job"—"Will Prove About as Popular as a Full-Blown Case of Smallpox."

By Frank H. Madison, 628 S. Wabash Ave., Chicago, Ill.

ROCKFORD, Ill.—Mayor W. W. Bennett, in introducing his "annual message to the city council," says:

"I wish to suggest to your honorable body, that you set aside the necessary amount in your appropriation ordinance to pay for the services of a censor board, consisting of three members, at the rate of $3 per day per member, and amend your amusement ordinance to charge all moving picture houses fifty cents per film for the work of censorship."

The mayor finds no support in the local papers for his plan. The Rockford Star says:

"The clause in his message in which he suggests a censor board for the moving picture shows he has given no thought to that subject and is merely using the picture shows as a political football. If Mayor Bennett or any one else really desires to know about the pictures and the plays to be presented on the local screens the information can be secured without paying out an additional cent. Better critics and more responsible critics than Rockford can produce are already at work. * * * To sandbag the local moving picture shows in order to give somebody a job which is not needed would be an absurdity. This, however, does not mean that the pictures should not be censored, and that, along with public dances, dress on the street, reckless auto driving, flirting, gossiping, bootlegging and all the other ills and omissions of humanity should be stopped immediately. But it would hardly be fair to the average citizen to impose a fine on him whether he is guilty or not. According to the mayor's plan, he would soak the moving picture manager who did not need a censor with the hope that some day he would need one. A self-respecting moving picture manager needs a censor about as much as a total abstainer needs a license drink. To make the manager pay for one whether he needs it or not would be just as fair as to make a total abstainer pay for a booze inspection tag. * * * If Mayor Bennett wants to know what people think about it he should announce himself as a candidate on a straight anti-movie platform. Possibly that is what he had in mind."

"Mayor Bennett's plan to mulct the moving picture theater for close to $10,000 more in taxes," declared the Register Gazette, "will prove about as popular as a full-blown case of smallpox."

The Rockford Republic decries the overloading of municipal government with paid commissions. "The recommendation calling for a censor is an instance, aggravated by the knowledge that Mayor Bennett takes no sympathetic attitude towards the picture houses in Rockford, but insists on treating moving picture managers as criminals to be judged before the fact, and practically to be fined through the shouldering of a 50-cent tax for every film shown, the fine to go to his recommended board of censors who are to be paid three dollars a day for doing what the people of Rockford are perfectly capable of doing for themselves without the aid of censors. * * *

"The Mayor's plan is not an act of faith in the people, it is an expression of distrust of every man, woman and child who enters the picture parlors of Rockford."

Mayor Stops Proposed Sunday Show.

Stonington, Ill.—Steps toward opening the Gem theater for Sunday shows failed to meet the approval of Mayor Irvin and the Gem was dark on what was announced as the opening date. The ad which aroused the storm of protest read as follows:

"'Naked Hearts'—A religious five act Bluebird feature photoplay supreme. Owing to the demands from our patrons for a show on Sunday nights, the management has decided to play high-class Bluebird features on these nights. Plays that teach morals, and having seen them, you will look on the brighter side of life, and strive to be better men and women. Don't censor our Sunday shows until you have seen them. Yours for a clean, high class amusement on Sundays.—Gem Theater Company."

New Incorporations.

Springfield, Ill.—Secretary of State Louis L Emmerson has issued certificates of incorporation to the following:

Clark Theater Company, Chicago; capital, $2,500; incorporators, Joseph Grein, Andrews J. Ryan, Irvin I. Livingston.

The Dixon Amusement Company, Dixon; capital, $50,000; incorporators, Will H. Hommel, J. H. Adkins, L. J. Stark.

Magnet Feature Film Exchange, Chicago; capital, $2,500; incorporators, James E. Coursen, Edwin A. Halligan, John D. Farrell.

New Theater and Interesting Changes.

Benton, Ill.—Whittington & Cluster have sold the Mars and Auditorium theaters to George Colovos Brothers Company of St. Louis, the change becoming effective Jan. 29. George Colovos will be manager. Cluster retains the management of two houses at Christopher and Whittington, and will devote his time to his duties as circuit clerk.

Weldon, Ill.—Charles E. Costley has purchased a new projector and will resume moving picture shows here.

Joppa, Ill.—Ernest Dye has opened a moving picture theater here.

Sullivan, Ill.—The Jefferson theater has been leased to Frank Smith.

Winder, Ill.—W. J. Huff and Everett

Askins of Hammond have purchased a moving picture theater here. Mr. and Mrs. Askins will be in charge.

Roseville, Ill.—Manager Lammy, of the Isis theater, will operate his show only on Saturday nights for several months.

Monmouth, Ill.—The Pattee opera house has booked "The Birth of a Nation" for a return engagement March 21.

Havana, Ill.—The Castle theater, which is under the same management as the Lawford theater, will operate only on Tuesday and Saturday nights.

St. David, Ill.—Manager Higgins, of the Opera House, has booked ten Paramount features for ten Sunday nights.

Rockford, Ill.—"Intolerance" was booked for seven days at the Grand Opera house starting February 5.

Wisconsin Notes of Interest.

Menomonie, Wis.—The Orpheum theater, managed by W. J. Pierce for four months, has been leased by William S. and Fred H. Smith, owners of the Grand. They will devote most of their time to the Orpheum, using the Grand only on Saturday and Sunday nights. Mr. Pierce has gone to Rochester, Minn., where he will manage several moving picture theaters and the opera house.

Merrill, Wis.—B. F. Gipple and E. H. House have sold the Grand and Cosmo theaters to R. C. Krueger. He has been in charge of the projection for several years. He will operate the Grand and open the Cosmo only three nights a week.

Hurley, Wis.—Olli Lowney, of Minneapolis, has purchased the Garrick theater from Carl Becker.

Mauston, Wis.—H. F. Hasse, of Rock Rapids, Ia., has purchased the moving picture show from A. P. Sherwood.

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Minneapolis Items.

The Register of Film Visitors.

Among the visitors to Minneapolis' film row the week of Jan. 21 were: Al Rosenthal, New York film man; J. J. Honneggar, Colonial theater, Aberdeen, S. D.; Everett Dilley, Grand, Northfield, and Mrs. Dilley; F. Allegrezza, Grand, Chisholm, Minn.; A. J. Dix, Metropolitan and Gale theaters, Mitchell, S. D.; Jay Gould, Crystal theater, Glencoe, Minn.; J. P. Strehlow, Scenic, Hastings, Minn.; F. E. Shaw, formerly of Lyceum theater, Minot, N. D.; J. H. McMadin, Auditorium, Kildeer, N. D.; J. E. Boyle, Dreamland, Dubuque, Iowa.

At Mill City Exchanges.

Hugh C. Andress, former manager of the Hearst exchange, has joined the sales force of the Greater Vitagraph here.

Harry Muir, former manager of the Bluebird here, has become assistant manager of the General exchange here, working for his former co-worker, Fred S. Meyer.

Manager Edward A. Westcott, of the Westcott Film Corp., spent several days in Kansas City and St. Louis the week of Jan. 21 arranging for bookings on his latest acquisition, "The Masque of Life."

James V. Bryson has returned from New York to begin the work of booking his late feature, "20,000 Leagues Under the Sea." Mr. Bryson has announced that he has procured the rights for showing this film in Montana.

Benjamin Friedman, president, Friedman Enterprises, Inc., has returned to his local office after several weeks in New York, where he went in an effort to secure world rights on "The Whip." Failing to do so Mr. Friedman began negotiations for another film equally as large, and he states he will be able to announce something of interest shortly.

M. R. Dick, of the exchange of Dick & Hiller, was added to the sick list last week with a severe attack of la grippe. Ben Drum, manager of the Artcraft exchange, is recovering from the effects of internal complications at the Asbury hospital.

W. H. Shafer, Minneapolis banker, has purchased the Kayancee Film Corp. here, and has placed F. H. Challen and N. T. Borrow in charge.

F.I.L.M Club in Minneapolis

Eighteen of the Local Exchange Managers Form a New Organization to Promote Harmony Between Exhibitor and Distributor—Will Adopt the Hoy System of Credits—Hope for a Hundred Per Cent. Organization.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—Eighteen exchange managers of this city organized a local F. I. L. M. Club at a meeting at the General Film exchange, January 23. The new club is formed with an idea of bringing about more harmony between exchange and exhibitor, and, although exhibitors will not be admitted to membership in the organization, the body will do its utmost to aid them in their movements. The Hoy system of reporting will be adopted by the new club in an effort to bring about more efficiency, and the organization aspires to be one of action not merely utterances.

W. K. Howard, manager of the Greater Vitagraph exchange here, was chosen president at the initial meeting of the club and J. B. Levy, manager, World exchange, vice-president; Fred S. Meyer, manager of the General exchange, is secretary- treasurer.

A membership committee made up of W. K. Howard, chairman; Harry E. Graham, K-E-S-E; J. F. Cubberley, Universal, and Manie Gottlieb, Favorite Features, has begun a campaign for a 100 per cent. organization, a possibility and probability. The date for the next meeting of the club will likely be Tuesday, Feb. 6.

Arrest Men Accused of Film Filching.

Minneapolis, Minn.—Aided by exchange managers and the exhibitors body of the Northwest, the Minneapolis police were enabled to arrest three members of a syndicate of film thieves here recently. The three men arrested were: L. E. Garber, L. Liggan and Jack Cohen, moving picture operators. Several thousand feet of film theater equipment and lobby displays were found by the police in the basement of the Star theater where one of the men arrested was employed as an operator. Police believe employees of exchanges have aided, indirectly, the film thieves in their work, and are working on that theory. Various film men's organizations of Minneapolis have sent out warnings to exhibitors and exchanges to watch future shipments of film closely. The General, Mutual and Universal exchanges have suffered the most from the loss of films. It is believed that the thieves got much of their booty by taking films that had been left outside of exchange doors late in the evening by operators.

Minnesota May Put Sunday Lid On.

Bismarck, N. D.—William Langer, new attorney general of North Dakota, has issued a statement that the "blue law" will be enforced to the letter in the future. Exhibitors of the state had hoped they could successfully battle this ordinance which puts a ban on Sunday shows as well as the sale of cigars, et cetera. Although several exhibitors did their utmost to put through a bill in the legislature providing for the showing of films on Sunday, lack of organization cost the Dakotans the defeat. Iowa, according to advises from Des Moines, is about to put a stop to Sunday shows, and it is not unlikely that puritanical Minnesota will do likewise if her sister states make "the lid" tight. The Minnesota legislature is now in session, and if an anti-Sunday show bill is proposed it will take some stiff argument from the exhibitors' organization to "kill" it.

Film Exchanges Get Space in Post Office

Minneapolis, Minn.—Postmaster E. A. Purdy has agreed to give local film exchanges space in the post office building for re-winding, inspecting and shipping films by parcel post. Mr. Purdy has explained the new rules to exchangemen, and if his offer of space is accepted it will save exchanges considerable time, for they can get "returns" as soon as they reach the post office, inspect them "on the spot" and mail them out again within a few minutes time.

What Exhibitors Are Doing.

The New Garrick began a week's run of "Panthea," featuring Norma Talmadge, Jan. 28. This is the first Selznick picture to be run at the New Garrick.

"The Libertine" will make its debut in the Northwest Feb. 4, at the Strand here. A big advertising campaign has been carried on by the Strand for several weeks on this feature. The Strand will shortly run "The Truant Soul."

"The Witching Hour" began a week's run at the Metropolitan legitimate house) here, Sunday, Jan. 28. The American Maid Film Co. controls the feature in this territory.

Bushman and Bayne in "The Great Secret" have proved big drawing cards at the New Grand, where first run of the Metro serial in Minneapolis is being shown.

It is said that Elliott & Sherman are contemplating the purchase of the Unique, Minneapolis' oldest vaudeville house.

St. Paul, Minn.—The Blue Mouse has secured the return of first run Fox features; Theda Bara in "The Darling of Paris" attracted overflow houses each showing the first half of the week of Jan. 28.

Alice Brady in "The Hungry Heart" drew good houses to the Starland theater here during the first half of carnival week, Jan. 28. Pictures of the carnival parade were shown in connection with the Brady film.

Clara Kimball Young in "The Common Law" showed the week of Jan. 28 at the Strand at 25 cents. "The Crisis" is due to begin a week's run at this theater Feb. 4, and "A Daughter of the Gods" will follow about two weeks later.

The Orpheum theaters of St. Paul and Minneapolis have booked "Patria" to run in connection with their high class vaudeville.

The Verdi, St. Paul, has booked "Pearl of the Army."

The Hamline and the Faust have secured "The Secret Kingdom" serial for future showing.

Theater Changes and New Houses.

Malta, Mont.—Raymond Robins, manager of the Orpheum theater here, has purchased the Orpheum theater at Glasgow, Mont.

Butte, Mont.—The Rialto theater will be opened to the public within a few weeks.

Butte, Mont.—Thomas McDonald is the new manager of the People's theater here.

Sauk Rapids, Minn.—Walter R. McGraw has purchased the local motion picture theater.

Stillwater, Minn.—The Misses Kaiser have sold the Hilltop theater here to F. J. Austin, a Minneapolis man.

Medina, N. D.—John Bernett will open a picture theater here shortly in the former pool hall.

Dawson, N. D.—The local electric light company is contemplating the erection of a picture theater here.

Employees of the Universal and Bluebird exchanges here were guests at a luncheon at the Vendome hotel recently, given them by Manager E. A. DeBeau, of the Caughn theater, Saux Centre, Minn. Mr. DeBeau told his guests that he appreciated "service," and urged them to eat hearty. And how those Universal-Bluebirds did eat!

Colorado Has New Censor Bill

Unexpected Bill in Both Houses of the State Legislature Would Make Attorney-General Act as Censor—Charge Would Be $2 for Every Reel of Film Viewed—Salaried Chief Clerk—Details of the Proposed Measure.

From E. C. Day, Denver Times, Denver, Colo.

FROM an entirely unexpected source the moving picture censorship bugaboo has bobbed up in Colorado. Two bills were introduced in the State Legislature in as many days providing for the establishment of state-wide censorship.

On Wednesday, January 24, State Representative Houtchens of Weld county presented the first of the censorship bills in the lower branch of the assembly. Senator Knauss of Denver followed on Thursday, January 25, with the second bill of the same character. In both instances the legislators announced that the intended laws were introduced by request. Each declared that he did not know who was back of the censorship agitation.

The Houtchens Bill designates the attorney general of the state as the official censor and allows him to name one inspector at a salary of $1,500 a year. The Knauss Bill calls for the appointment of a board of three, each to be paid a yearly salary of $2,000.

In other respects the proposed new laws are the same. Each imposes a tax of $2 on every film shipped into the state for exhibition and provides a penalty for the showing of any moving picture that has not been passed by the state censor.

Both measures provide that they be put into effect July 1, 1917.

Rocky Mountain Screen Club Takes Notice.

No apprehension is felt among Denver film men over the introduction of the censorship bills, but as a precautionary measure the legislative committee of the Rocky Mountain Screen Club was held January 26 and a campaign of opposition to the planned legislation was outlined. The committee is composed of W. E. Foley, attorney; H. H. Buckwalter, representing the exchanges, and George Killam, representing the exhibitors. President Harry Nolan of the Screen Club attended the session. It was decided to enlist the aid of exhibitors in every city and town in the state in the building up of sentiment that will bring pressure to bear on each of the representatives against the bills.

The Houtchens Bill follows in part:

The Houtchens House Bill No. 132.

Be it enacted by the General Assembly of the State of Colorado—

Section 1. That on and after July 1, 1917, it shall be unlawful for any person, firm or corporation to exhibit or use any moving picture film or reel unless the said film or reel shall have been examined and approved by the attorney general of the State of Colorado, as hereinafter provided for; provided, that nothing in this act shall apply to moving pictures, films or reels used exclusively in institutions of learning in Colorado.

Sec. 2. In addition to the duties now imposed upon the attorney general of this state, it shall be his duty to examine all moving picture films or reels intended for exhibition within this state, and approve such as he shall find to be moral and instructive, and to withhold his approval from such as tend to debase or corrupt the morals. Upon such moving picture films or reels examined by him, and which shall be approved by him there shall be stamped or written a certificate signed by him . . . giving the date of such approval.

Sec. 3. (Says the attorney general shall keep an accurate record briefly stating his reasons for withholding his approval of such bills as are not approved.)

Sec. 4. For each examination made by said officer, he shall receive the sum of $2 or more for each moving picture film or reel. . . . all such fees shall be turned over to the state treasurer. . . . The attorney general may employ one clerk at a salary of not to exceed $1,500 per annum, and one or more clerks at not to exceed $3 per day. . . .

Sec. 5. That the said attorney general shall have full power and authority to supervise and regulate the display of all moving picture films . . . however, in the case he should disapprove of any moving picture film or reel, the person, firm, or corporation offering the same for examination may have the same examined by a commission consisting of the governor, secretary of state and superintendent of public instruction. . . .

Sec. 7. Any person, firm or corporation exhibiting or permitting to be exhibited any unapproved moving picture film or reel shall be guilty of a misdemeanor, and shall be fined not less than $25 or more than $100, for the first offense, and not less than $100 for each subsequent offense. Each unapproved moving picture, film or reel exhibited, and each day the same shall be exhibited, shall constitute a separate offense . . .

(Referred to the Judiciary committee, Edmund Rogers of Denver, chairman.)

Will Test Dallas Censorship Ordinance

Kulp Brothers Retain Attorney W. H. Atwell—A Questioned Picture Is Shown and An Arrest Made and Fine Imposed—Will Appeal.

By M. E. Flanagan, 516 N. Ervay St., Dallas, Texas.

DALLAS, Tex.—Censorship in Dallas will be tested out by Kulp Bros., owners of the state rights for "The Little Girl Next Door." Former U. S. District Attorney W. H. Atwell has been retained. The state law has been held valid, Mr. Atwell points out, and has provided for a review by the courts. The Dallas ordinance makes the decision of the Board of Appeals a finality.

Attorney Atwell divided the contest into two questions for convenience or discussion, the first being the validity of the ordinance and the second the quality of the film. The owners contend that it is calculated to "stem the tide of immorality" and has been commended by the ministerial association of Houston and by the city Welfare Board of Waco.

In discussing the city ordinance, its constitutionality was assailed as a "violation of the liberty of speech and press and also as a confiscation of property without the due process of law." The right of anybody but the legislature to legislate in this respect was also contested.

The picture was run a few minutes at the Hippodrome theater; the proprietors were then arrested and fined in the city court. This was merely a formal proceeding in order that the case might then go as a test case to the court of criminal appeals.

To Attach the "Ungodly Sabbath."

Dallas, Tex.—An organization has been formed in Dallas by ministers and laymen to have the legislature pass a more stringent law forbidding any sort of amusements on Sunday. Rev. J. B. Cranfill was elected permanent president. He was formerly editor of the Baptist Standard, Dallas. Rev. R. C. Armstrong, Fort Worth, permanent general secretary.

Baseball and dances will be attacked. The association especially calls attention to the "ungodly operation of Sunday" movies. A committee was appointed to obtain a rigid state censorship law. It is called Inter-Denominational Lord's Day Commission with state-wide affiliations.

New Theaters Hereabouts.

Austin, Tex.—J. J. Hegman, who owns and operates the New Crescent at Temple, is erecting a $25,000 picture play house in Austin.

Cleburne, Tex.—J. F. Green, of the Yale theater, Cleburne, was in Dallas recently, buying furniture and fixtures for his house, which he is remodeling at a cost of $20,000.

The Strand theater, Dallas, is now in the hands of Mr. Macklehearn, the first motion picture exhibitor in Dallas. He opened with the Dixie many years ago.

San Antonio's Local Managers' Branch.

San Antonio, Tex.—San Antonio has a flourishing local amusement managers' branch. Ed. Ramond of the Majestic is the president; Jack Burk of the Opera house, vice president, C. R. Wyler recording secretary, and W. J. Lytle, treasurer.

New Hippodrome Officers.

Fort Worth, Tex.—P. C. Levy, of the Hippodrome theater, is the new president of the Fort Worth amusement men's organization. Other officers are H. G. Cotter, vice president, W. S. Crisbie, recording secretay, and Jos. Phillipps, treasurer.

R. H. Campbell Back from Organization Tour.

Robert H. Campbell has just returned from an organization tour of the state. He is the executive secretary and organizer for the Texas Amusement Managers' Association, which now has branches in Houston, San Antonio, Waco, Fort Worth and El Paso. The work will be carried on until the entire state is organized.

To Start Suit Over Censor Fees Paid Kansas

Film Men Contend That Films Are in Interstate Commerce and Therefor Should Be Inspected at Cost—Interesting Case.

TOPEKA, KAN.—The suit involving money paid by film exchanges for censorship in Kansas, will come up before the supreme court of Kansas, in the February term. This suit is technically by the attorney general, against the superintendent of public instruction and the film exchanges, to show cause why they should not pay the money, now held in escrow, into the state treasury. If the suit fails, it is believed the present censorship law will automatically die.

The contention of the film men is that the business is interstate commerce; and dependence will be placed on the federal law that any inspection of interstate commerce must be at cost. It is possible that, if the film men win, all the money paid to the state, as well as the $40,000 held in escrow, may be paid back, which will amount to possibly $100,000, the total paid for censorship in the past three years.

Kansas City Metro "Keeps 'Em Working."

Kansas City, Mo.—The Metro exchange at Kansas City has enlarged its quarters by about 1,500 square feet. The new room is 20 feet high, three walls covered with pigeon holes for posters and advertising. The room was specially prepared, a door being cut through a concrete wall into the north half of the Ozark building for the purpose. Charles W. Harden, manager of the exchange, is said to have increased the business a large percentage in the past few months; and one of the ways of doing it was by keeping every film working, with every bit of advertising material for it, easily at hand. At first sight, the big room for the posters looked like a waste—but it was an economy, since each bit was right at hand when needed.

"We haven't a dead subject on hand," said Joe Warner, the Missouri salesman. "When a picture shows wear, we get a new print, and keep it working—and we have just as good paper, slides, and so forth for the old ones, as the new ones."

With the growth has come also a larger shipping force.

A new vault for the films has been built, of concrete, outside the main structure of the Ozark building; and a new inspection room provided.

Local Exchange Notes.

Kansas City, Mo.—"Buffalo Bill" has come with peculiar timeliness into the Kansas City territory, and the K-E-S-E exchange is besieged with applications. Kansas City is Western, quite; and the death of Buffalo Bill hit this district hard. There are all sorts of movements for monuments and memorials in progress and all the kids are plunging more energetically than ever into wild west play. It is not only the smaller theaters, that cater to the children, that want the picture; some of the highest class in the city and territory.

C. M. Hood Now With Universal.

Kansas City, Mo.—C. M. Hood is a new man with the Universal, on the road; he formerly was with Henry W. Savage productions, as business manager, and in the past had been on the stage.

Kansas City Star Show a Success

Big Convention Hall Fails to Hold All Who Come to See "Snow White" at Newspaper's Free Show—In the Two Days 70,000 Attend—Expected to Boost Good Shows Locally and Help "Family Nights."

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

The Kansas City Star's "Snow White" party at Convention hall, Jan. 27 and 28, set a record for attendance at a moving picture exhibition in two days—and probably also for singe performances. There were about 70,000 persons who saw the picture at the five showings, the largest attendance being Sunday afternoon, when more than 17,000 were in the hall.

The entertainment provided by the Star had been intended primarily as a complimentary holiday gift to the children of the city, and a recognition of the popularity of the moving picture industry. A. F. Seested, business manager of the Star, had some such notion in his mind last fall. "Snow White" was shown, and it immediately appealed to him as the vehicle for the Star's entertainment. The Star secured the assistance of Frank L. Newman, proprietor of the Regent and the Royal theaters, who made all the detailed arrangements.

There were eight machines used, so that there was no interruption; four prints of "Snow White" were rented for the two days, with the machines and operators and assistants. A special orchestra of twenty-five pieces under the direction of Leo Forbstein, director of music for Mr. Newman.

There were no reserved seats. The first show was Saturday morning at 10 o'clock. Long before that hour the 11,000 seats in the hall were all occupied, and four or five thousand were either standing, or sitting on steps or other people's laps. In the boxes, for instance, where there were 8 seats, children were packed tight—usually children from the poorer districts of the city. Saturday afternoon the crowd numbered 16,000—on a conservative estimate. Saturday night there were only about 11,000; it is said that the emphasis placed by the Star on the presence of children had kept down the attendance of adults.

Sunday afternoon, there was a special concert by the Kansas City symphony chorus, directed by Earl Rosenberg, before the picture began. It is estimated that there were 17,000 men, women and children in the hall—and several thousand were unable to get in. Sunday evening the attendance ran to about 9,000.

The entertainment first directed public attention to good films. Also it brought out thousands of people who have never before attended moving picture exhibitions. There are dozens of cases reported, of people who talked to their neighbors of their previous absence from picture shows.

Further, the incident has given a new direction to the question of quality of films—the Kansas City public has got the idea of encouraging good pictures, rather than worrying so much over bad ones. Indeed, the slide shown on which the Collegiate Alumnae announced that 14 Kansas City theaters would show selected pictures, guaranteed of high class, on "Friday Family Night," was greeted with applause at each performance.

Kansas City, Mo.—George N. Montgomery, the new manager of the World Film Corporation at Kansas City, with his entirely new office and sales force, has been "cleaning up" in the Kansas City district. Some twenty theaters in the city are now taking World pictures—fourteen of them advertised World in one issue of the local paper recently.

Showing of "Snow White" at Convention Hall, Kansas City.

X. K. Stout Given Farewell Luncheon.

San Francisco, Cal.—A farewell luncheon was tendered at the Tait-Zinkand Cafe on January 19 to X. K. Stout, who has given up the management of the local Mutual office to accept the position of assistant manager of the American company at Santa Barbara. About twenty-five film exchange men and exhibitors were present and speeches were made by M. L. Markowitz, Louis Reichert, B. F. Simpson, H. H. Hicks, Herman Wobber, Fred Peachy and X. K. Stout. Those present included J. J. Unger, Louis Reichert, M. L. Markowitz, H. E. Lotz, William Citron, B. F. Simpson, R. B. Quive, H. H. Hicks, Herman Wobber, W. J. Drummond, X. K. Stout, Sol Lesser, E. O. Childs, Sam Gordon, H. Henrioulle, Mark Leichter, F. R. Rodriques, F. E. McCoy, C. M. Hill, Charles Klopot, Abe Markowitz, J. L. Warner, Frank Eberhart, Walter Preddey and Louis Hyman. At the conclusion of the luncheon Mr. Stout was presented with a handsome traveling case on behalf of his associates in the Film Exchange Board of Trade.

Reviewing Room Proves Popular.

San Francisco, Cal.—The reviewing room in the quarters of the American Photoplayer company, on Golden Gate avenue, is proving very popular and pictures are being shown here almost daily for exhibitors. Sales Manager Edward Baron has just completed some improvements in this room, including the installation of a large shadow box for the screen and the addition of 110 theater chairs. There is room for about 200 persons in the hall. This room has been placed at the disposal of the Motion Picture Exhibitors' Association of California and its monthly meetings will be held here.

Doing Good Carbon Business.

San Francisco, Cal.—F. J. Alberti, who recently opened offices at 100 Golden Gate avenue, is doing a splendid business in National carbons, for which he has the agency in the San Francisco territory, having sold about 100,000 during the past ear. He recently introduced silver tip carbons here and quite a few houses are now using these exclusively. Mr. Alberti is handling a line of deodorizers, in addition to carbons, and secured quarters on Film Row in order to keep in close touch with exhibitors.

Brand New Ordinance Discovered

Writer Accidentally Stumbles Onto City Hall Law Makers Doping Out New Censorship Law—Ye Scribe Talks on the Subject, and the Mayor Calls Him Down—'Twas Real Exciting.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Oregon.—This "story" has a lot to do with the ramblings of ye scribe up at the City Hall and the startling discoveries made by him therein. He humbly asks the pardon of the editor and of the reader for using the pronoun "I" in what follows, but he does it so that the facts will be clear.

I went to the City Hall on January 26 to find out about the proposed civil service examination for the position of secretary of the censor board, having heard a rumor that the matter was again receiving official attention. I was informed it was up for consideration by the City Commission that very morning. So I went into the Council Chamber and sure 'nough there were the five Commissioners threshing out city ordinances to beat the band. I waited a little while and pretty soon Mayor Albee, or Mr. Grutze, at his request, begain to read one about the censorship of motion pictures that repealed ordinance number 30145, or some such number. I had stumbled onto something, all right. The exhibitors didn't know anything about it; I asked some of them afterwards. Anyway, there wasn't an exhibitor present.

The reading continued. The ordinance provided for a censor board of seven members with powers and duties just like the old censor board. The difference was in section two, which provided that the secretary should not be a member of the board. She should receive $100 a month. She is now a member and gets $90. The change was made so the secretary's position could be put under civil service.

There not being any crowd present and everything being quiet like, I asked the Mayor if I could say a few words and he said sure. So I told him about the picture men not knowing this ordinance was to come up and that it was a surprise and that the theater men ought to have a hearing and called the Commissioners' attention to the $10 raise in salary provided by the proposed ordinance. The Mayor replied that no $10 raise was intended and that the mistake was due to the unintentional omission of a couple of words that appeared in the present ordinance.

Then I sat down and the Mayor asked me if I was going to write all this in the MOVING PICTURE WORLD and I said sure and he said to be careful and write only the facts and I said I always did and he intimated that I didn't, either.

Anyway, the ordinance was read the first and second time and the examination was set for February 13.

Up at the City Hall they claim the proposed ordinance embodies suggestions made by the moving picture men at a meeting with the Civil Service Board when an effort was made some time ago to put the secretary's position under civil service. Evidence gathered at the City Hall also tends to show that there really was a mistake in the new ordinance in naming the salary at $100 a month.

Another Sunday Closing Bill.

Salem, Ore.—A Sunday closing bill that was not expected by theater men was introduced in the legislature here Jan. 26 by Representative Gore, of Jackson County, at the request of the Oregon Retail Grocers' Association. It is known as House bill No. 292.

The bill provides for general Sunday closing from 12 o'clock Saturday night until 12 o'clock Sunday night of everything except drug stores, hotels, restaurants, ice cream parlors and automobile and general motive supply houses. It is included that any person or religious faith not observing Sunday is exempt from the act. If the bill carries Sunday theaters. baseball and amusements are doomed.

Long Runs in San Francisco

Features Booked for One Week Are Being Continued Longer—Some of the Recent Hits That Are Playing Steadily to Packed Houses—Dry Weather Has Been the Rule and Business Has Been Good Generally.

By T. A. Church, 1507 North Street, Berkeley, Calif.

SAN Francisco, Cal.—The month of January has been almost free from rain, as far as this city is concerned, and exhibitors generally report a large volume of business, despite the cold snap. In fact, it is likely that more persons have attended moving picture shows here this month than ever before during the first month of the year. There never were more houses in the downtown district devoted to this form of amusement and never in any one month have there been so many large productions shown at advanced prices. Most of the houses featuring the large attractions have done a capacity business and the fact has been proved that the public is willing to pay the advanced prices when the proper subjects are offered in a pleasing way.

The Savoy theater, McAllister street, near Market, for years the despair of exhibitors, opened and closed. a dozen times, is entering upon its fifth week with "A Daughter of the Gods," featuring Annette Kellermann, and a capacity business is still being done twice daily, prices ranging from 25 cents to one dollar. No date has been set for bringing the engagement to a close and the end does not seem to be in sight.

The Alcazar theater, with Nazimova in "War Brides" as the attraction, is ready to enter upon the third week of its period as a moving picture house. It was originally planned to show this production for but two weeks, but the demand to see it has been so great, and the film has created such a furore, that the engagement has been extended. The admission prices are 25, 50 and 75 cents. "Civilization" will follow "War Brides" as the attraction at this fine house.

The Columbia theater is also being given over again to a brief season of moving pictures, "The Crisis" having been put on late in the month for a run limited to two weeks at prices ranging from 25 cents to a dollar. Earlier in the season "Intolerance" was shown here and these two productions will comprise the season's film offering at this house.

During the month the Portola theater devoted one week to "The Foolish Virgin" and two weeks to "The Pride of the Clan," 15 cents having been the lowest price charged. The Imperial theater on several occasions was unable to care for all those who desired to see "Snow White" and two special performances for children were given on Saturday mornings, the house being filled to overflowing at both of these. The Tivoli theater has been doing a record business with its regular programs, a noticeable feature being the great increase in matinee business.

Supply Business Very Brisk.

San Francisco, Cal.—The Breck Photoplay Supply company has been doing a very heavy volume of business of late, the best, in fact, since this concern took over the business of George Breck, more than a year ago. Business in the supply line has been fully as active as in the machine line, indicating that exhibitors are enjoying a good season.

Attending Eastern Conference.

San Francisco, Cal.—H. H. Hicks, manager of the local branch of the General Film, left this week for Chicago to confer with officials of the company and will be away about two weeks.

Warner Moves Back to Film Row.

San Francisco, Cal.—J. L. Warner, head of the Warner Film Attractions, which is handling "The Crisis" and "Purity" in this territory, has removed his offices from the Pacific building, where they have been located for the past two months, to 280 Golden Gate avenue, in the quarters formerly occupied by the International. The fixtures used by the latter concern are in place and the change was made with but little difficulty. The move back to Film Row was made for the purpose of keeping in closer touch with exhibitors.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines Film Credit Officers.

DES MOINES, Ia.—D. B. Lederman has been chosen as president, and C. W. Stombaugh the secretary and treasurer of the Des Moines Film Credit Association. This newly formed body has as yet done little and already the exhibitors are becoming most antagonistic toward it. The good paying exhibitors should feel that the association has only their interest at heart when they do away with the exchange losses brought about by the deadbeat exhibitors, of which, sorry to say, there are many, say the exchanges.

Met Revivalists Half Way.

Waterloo, Ia.—W. L. Myers, manager of the Palace theater in Waterloo, had a short but successful skirmish with the Sunday closing sensation last week, when a small time "Billy Sunday" revival was in progress. When a ministerial committee called upon Mr. Myers with a demand that he close his theater on Sunday, the capable manager met them halfway and offered his theater on Sundays between the hours of 12 and 12:45 for evangelistic services. They accepted, and now after the services the show opens Sunday afternoons unmolested.

Another note of interest about this Palace theater in Waterloo is the fact that the door man is a woman. Freda Seidler is a large Dutch woman, standing six feet, and she has complete control over the ushers, ticket sellers and all house employees.

William Skirboll to Manage Local Metro.

Des Moines, Ia.—The Metro exchange in this city has a new manager in the person of William Skirboll, formerly of the Metro exchange in Chicago. Mr. Skirboll has in mind many changes in the affairs of the Des Moines exchange. J. R. Skirboll, brother of the new manager and district manager for the Metro, is making one of his frequent visits to Des Moines, this week.

Eugene Wilson Appointed Manager.

Des Moines, Ia.—Eugene Wilson, formerly roadman out of the Mutual exchange, here, has been appointed manager of a newly established branch exchange for Mutual in Sescanaby, Mich.

Interesting Theater Changes.

Sioux City, Ia.—The Princess Theater in Sioux City, a stock theater, has been taken over by a corporation headed by J. Schlank, who will act as the personal manager of the house. Big features in motion pictures will be shown in the Princess from now on. Schlank was formerly with the Hippodrome in Omaha.

Avery, Ia.—The opera house of Avery, Ia., has changed hands. Murphy is the name of the new manager, and he purchased the place from Youngquist.

Hocking, Ia.—A Mr. Holmes has purchased the Electric theater in Hocking from Mr. Harwood. Manager Holmes will run only two nights a week.

Russell, Ia.—R. W. Rickey has closed his theater in Russell, Ia., and moved back to Des Moines, Ia.

Oskaloosa, Ia.—McConnell and Houser, who formerly owned the Orient theaters in Maringo and in Oskaloosa, have dissolved partnership, McConnell taking the Oskaloosa house and Houser the one in Marino.

Business Notes.

Cedar Rapids, Ia.—A. J. Deibold of the Strand theater in Cedar Rapids has just installed a new $15,000 pipe organ. A. F. Clark, from the American Photoplayer company in San Francisco, made the sale and is covering Iowa with the pipe organs.

Many Operators Fail to Pass

Vancouver Operators Have Had a Very Strict Examination and Many Will Have to Come Back in Three Months for Another Try—Have Provisional Licenses Only—Must Pass Next Time.

By E. C. Thomas, 821 Rogers Bldg., Van couver, B. C.

VANCOUVER, B. C.—The examinations of Vancouver operators, originally scheduled to be held in December, were delayed on account of the non-completion of the elaborate examination room in the Court House here, and did not begin until January 2. They have now been completed, however, and the results will be announced within a short time. Robert Foster, one of the two members of the examining board, informs the World representative that on account of the extreme severity of the test many of the men failed to pass, and will be granted provisional licenses, good only for three months, at the end of which time another examination must be taken. Only those attaining a mark higher than 70 will be granted cards unconditionally, and no operator who fails to pass the second examination, to be held three months hence, will be allowed to work in Vancouver except as an assistant operator. They would be allowed to work in Victoria or any other city of the province, but not in a city of the first class—which is Vancouver.

It is claimed that the examination room in Vancouver excels anything else in the United States or Canada in the completeness of its equipment, and an extended description of it will be published in a future issue of the Moving Picture World.

Mr. Foster and William Oswald, the other member of the board, will leave for Victoria shortly to examine the operators of that city.

Hector Quagliotti's Canaries.

Vancouver, B. C.—Hector Quagliotti, manager of the Colonial theater, has added to his staff of musicians two especially capable canary birds, which have occasioned a great amount of comment by Colonial patrons. The birds trill and sing almost incessantly, and actually seem to follow the changing tones of the organ. The World man stood at the front of the house with Mr. Quagliotti on a recent evening, and of the several people who remarked about the singing of the birds two informed the manager that for a time they were positive that the trilling effect was produced by an attachment on the organ.

Dominion Film Gets Studio Site.

Victoria, B. C.—The Dominion Film Corporation, Ltd., with the assistance of the entire population of this city, has secured a site for the production of films. Following a luncheon attended by members of the British Columbia cabinet and of the legislature, the mayor and councilmen, representatives of local public bodies, and citizens to the number of several hundred, it was decided to loan the company half the purchase price of a 23-acre tract of land adjacent to the city. The city solicitor, however, informed the council that it could not legally do this, so the citizens started a subscription campaign and the required amount was raised within a short time.

J. Arthur Nelson, president and general manager of the company, announces that Marian Swayne has been placed under contract for three years to play leads with the Dominion company.

Musicians' Unions Sign Government Cards.

Regina, Sask.—Although trades unionists in many sections of Canada have decided against signing the national registration cards sent out by the government, and designed to give information to aid in a possible mobilization of the industrial forces of the country, practically all members of the local Musicians' Union decided to sign the cards and supply the data requested.

Less License Fees Received.

Vancouver, B. C.—The receipts from theater licenses in this city for the year 1916, according to a report just issued by License Inspector Jones, show a slight falling off from the total of the year before. In 1915 the receipts were $5,312.50, while in 1916 this was reduced to $4,850.

MOVING PICTURE WORLD
THE FILM INDEX
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We Drop in on Friend Kean.

Vancouver, B. C.—The other evening the World man wanted to get some information from A. D. Kean, the cinematograph cowboy. As wife happened to be along, we took her in with us, because the last time we asked her to wait outside "for just a minute," while we talked to Mr. Kean, we kept her waiting half an hour, and she almost froze to death. Well, Mrs. Kean also came in, and her husband ran over some of his good pictures for us on his Victor projector, including his whale pictures, which we hadn't been able to see when they were shown at the Dominion theater. Mr. Kean has sold the Canadian exhibition rights for this fine reel to the Ford Canadian Monthly, and has also disposed of additional copies to the bureau of social economics at Washington, the Canadian Pacific Railway and the British Columbia government.

'Way late in the night Mrs. Kean got out some sandwiches and cake and coffee, all of which were good. While the sugar was doing a dissolve in our coffee cup we had so many retakes on the cake that fears were expressed that our diaphragm would get out of focus. We accordingly flashed the "Good Night" slide and Brother Kean cut off the light, while we projected ourselves into the night and made footsteps toward home.

A very enjoyable evening.

Calgary, Alberta.—The Princess theater is getting the full benefit from Pathe's serial "The Shielding Shadow" by advertising: "If you can't come in the afternoon or early evening, remember you can always see 'The Shielding Shadow' after 10:30 p. m."

Vancouver, B. C.—L. A. Manley, who runs the Granby theater at Granby Bay, was a recent visitor to this city.

America Faces War! Crisis Has Aroused Spirit of Patriotism

From coast to coast every American is thinking "Preparedness" and "War." The entire public is in fighting mood and all that relates to the great conflict in Europe is quickly seized upon. You can show your patrons how the Allies prepared and how America will have to prepare. And you can show them the actual fighting on the battlefields of France.

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Do not fail to show these pictures—they bring before your eyes every thrilling detail of the most tragic chapter in the World's history. And in showing them you will be contributing to the noblest of human charities—the war relief funds. These pictures are now ready. Get in touch with our nearest branch today.

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Calendar of Program Releases

(For Extended Table of Current Releases See Pages 1088, 1090, 1092, 1094.)

General Film Company

Current Releases

	Serial No
SELIG—Cupid's Thumb Print (Two parts—Drama).	21702-03
VITAGRAPH—The Hall Room Girls (Comedy)....	21704
SELIG—Selig-Tribune No. 11 (Topical)...........	21705
ESSANAY—The Hoodooed Story ("Black Cat Feature"—Two parts—Comedy-Drama)	21706-07
KALEM—Ghost Hounds (Comedy)................	21708
ESSANAY—Canimated Nooz. Pictorial No. 24 (Cartoon Comedy) .... Alaska Scenic on Same Reel (Scenic).	21709
SELIG—Selig-Tribune No. 12 (Topical)...........	21710
VIM—(Title Not Reported)	21711
KALEM—The Trap (Episode No. 17 of "Grant, Police Reporter"—Drama)	21712
VIM—(Title Not Reported)........................	21713
VITAGRAPH—The Suitor from Siam (Fifth of "The Dangers of Doris"—Comedy-Drama)	21714
ESSANAY—Desertion and Non-Support (No. 9 of "Is Marriage Sacred?"—Two parts—Drama)...	21715-16
KALEM—The Prima Donna's Special (No. 118 of "The Hazards of Helen"—Drama)............	21717
SELIG—A Strange Adventure (Drama)...........	21718

Advance Releases

ESSANAY—The Lighted Lamp (11th of the Black Cat series—Two parts—Drama).

ESSANAY—All in a Day (Comedy).

—Alaska (Scenic) on same reel.

ESSANAY—Ashes on the Hearthstone (10th of "Is Marriage Sacred"—Two parts—Drama).

KALEM—The Model Janitor (Comedy).

KALEM—Winged Diamonds (18th of "Grant, Police Reporter"—Drama).

KALEM—The Sidetracked Sleeper (No. 119 of the "Hazards of Helen"—Drama).

KNICKERBOCKER STAR FEATURE—The Beloved Vampire (Three parts—Drama).

SELIG—The Redemption of Red Mullin—Two parts—Drama).

SELIG—Selig-Tribune No. 13 (Topical).

SELIG—Selig-Tribune No. 14 (Topical).

SELIG—For Reward of Service (Comedy-Drama).

VIM—Title not reported.

VITAGRAPH—The Seventh Son (Drama).

VITAGRAPH—The Footlight Lure (6th of the "Dangers of Doris" series featuring Mary Anderson—Comedy-Drama).

VITAGRAPH—Missing (Two parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 17 and February 24

(For Extended Table of Current Releases See Pages 1088, 1090, 1092, 1094.)

Universal Film Mfg. Company

	(Serial No.)
SUNDAY, FEBRUARY 11, 1917.	
IMP—When Thieves Fall Out (Two parts—Drama).	02159
POWERS—Fearless Freddie in the Woolly West (Cartoon Comedy) and Joys and Tears of China (Drama)	02160
REX—In the Shadows of Night (Drama)	02161
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 7 "The Race for Freedom"—Two parts—Drama)	02162
MONDAY, FEBRUARY 12, 1917.	
RED FEATHER—The Terror (Five parts—Drama).	02163
Drama)	02163
NESTOR—A Hasty Hazing (Comedy)	02164
TUESDAY, FEBRUARY 13, 1917.	
GOLD SEAL—The Indian's Lament (Three parts—Drama)	02165
VICTOR—The Girl of the Hour (Comedy)	02166
WEDNESDAY, FEBRUARY 14, 1917.	
IMP—The Girl Reporter's Scoop (Two parts—Drama)	02167
L-KO—The End of a Perfect Day (Comedy)	02168
UNIVERSAL—Animated Weekly No. 59 (Topical)	02169
THURSDAY, FEBRUARY 15, 1917.	
VICTOR—The Losing Winner (Two parts—Drama).	02170
BIG U—The Half Breed's Confession (Drama)	02171
FRIDAY, FEBRUARY 16, 1917.	
LAEMMLE—The Fourth Witness (Two parts—Drama)	02172
UNIVERSAL SCREEN MAGAZINE—Issue No. 7 (Topical)	02173
L-KO—Brave Little Waldo (Comedy)	02174
SATURDAY, FEBRUARY 17, 1917.	
BISON—John Osborn's Triumph (Two parts—Drama)	02175
JOKER—Mule Mates (Comedy)	02176
LAEMMLE—Broken Hearted (Drama)	02177
SUNDAY, FEBRUARY 18, 1917.	
POWERS—Mr. Fuller Pep—He Does Some Quick Moving (Cartoon Comedy), and Drama of the Orient (Dorsey Educational)	02178
UNIVERSAL SPECIAL FEATURE—Robinson Crusoe (Three Parts)	02179
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama)	02180
MONDAY, FEBRUARY 19, 1917.	
RED FEATHER—The War of the Tongs (Five—parts—Drama)	02181
NESTOR—Down Went the Key (Comedy)	02182
TUESDAY, FEBRUARY 20, 1917.	
GOLD SEAL—The Great Torpedo Secret (Three parts—Drama)	02183
VICTOR—The Fireman's Bride (Comedy-Drama)	02184
WEDNESDAY, FEBRUARY 21, 1917.	
L-KO—After the Balled Up Ball (Two parts—Drama)	02185
UNIVERSAL—Animated Weekly No. 60 (Topical)	02186
LAEMMLE—Sin Unatoned (Drama)	02187
THURSDAY, FEBRUARY 22, 1917.	
VICTOR—The Heart of Mary Ann (Comedy-Drama)	02188
REX—The Keeper of the Gate (Drama)	02189
BIG U—The Man Who Saved the Day (Two parts—Drama)	02190
FRIDAY, FEBRUARY 23, 1917.	
IMP—The Folly of Fanchette (Two parts—Drama).	02191
VICTOR—A Bare Living (Comedy)	02192
BIG U—Heroes of the Plains (Drama)	02193
SATURDAY, FEBRUARY 24, 1917.	
BISON—The Comeback (Two parts—Drama)	02194
JOKER—Rosie's Rancho (Comedy)	02195

Mutual Film Corporation

	(Serial No.)
SUNDAY, FEBRUARY 11, 1917.	
VOGUE—A Musical Marvel (Two parts—Comedy).	05319-20
GAUMONT—Reel Life No. 41. (Subjects on Reel: Queer Fish With Shells; The Diary of an Egg (Animated); Every Day Life Savers (Individual Cups); Hypnotizing an Alligator (Mutual Film Magazine)	05321
MONDAY, FEBRUARY 12, 1917.	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 5—"Shorty Turns Wild Man"—Two Parts—Drama)	05322-23
MUTUAL SPECIAL—Damaged Goods (Revised Edition—American—Seven parts—Drama)	
TUESDAY, FEBRUARY 13, 1917.	
GAUMONT—Tours Around the World (Subjects on Reel: Mount St. Michel, France; Morocco; Yesterday and To-day; Around Lake Oseo, Italy (Travel)	05324
WEDNESDAY, FEBRUARY 14, 1917.	
MUTUAL—Mutual Weekly No. 111 (Topical)	05325
GAUMONT—See America First (Subjects on Reel: Los Angeles, Cal (Scenic) and Tough Tony (Kartoon Komic)	05326
THURSDAY, FEBRUARY 15, 1917.	
CUB—Jerry's Big Mystery (Comedy)	05327
FRIDAY, FEBRUARY 16, 1917.	
AMERICAN—Calamity Anne's Legacy (Drama)	05328
SATURDAY, FEBRUARY 17, 1917.	
AMERICAN—The Hermit's Hoard (Drama)	05329
SUNDAY, FEBRUARY 18, 1917.	
VOGUE—Lured and Cured (Two parts—Comedy)	05330-31
GAUMONT—Reel Life No. 42 (Subjects on Reel: Oysters on the Mississippi Coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of The Rainbow (Mutual Film Magazine)	05332
MONDAY, FEBRUARY 19, 1917.	
MONOGRAM—Shorty Promotes His Love Affair (No. 6 of "Adventures of Shorty Hamilton"—Two parts—Drama)	05333-34
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 170)	
TUESDAY, FEBRUARY 20, 1917.	
GAUMONT—Tours Around the World No. 16 (Subjects on Reel: Scottish Highlands; Heidelberg, Germany; Monte Carlo, Monaco, and Mentone, France (Travel)	05335
WEDNESDAY, FEBRUARY 21, 1917.	
MUTUAL—Mutual Weekly No. 112 (Topical)	05336
GAUMONT—See America First No. 76 (Subject on Reel; Vicksburg, Miss. (Scenic) and "Polly's Day at Home" (Kartoon Komic)	05337
THURSDAY, FEBRUARY 22, 1917.	
CUB—Jerry's Brilliant Scheme (Comedy)	05338
FRIDAY, FEBRUARY 23, 1917.	
AMERICAN—Calamity Anne's New Job (Comedy)	05339
SATURDAY, FEBRUARY 24, 1917.	
AMERICAN—Mouth-Organ Jack (Drama)	05340

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Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 8 (Serial, No. 21666).

Brockton, Mass.—President Wilson has a pair of shoes made to order.

Goose Creek, Tex.—Gases gushing under mud puddles causes this grade of oil to decline in quality and price.

Denver, Colo.—The remains of William F. Cody, "Buffalo Bill," are viewed by thousands in the rotunda of the State Capitol.

Jacksonville, Fla.—Mrs. E. C. Fraser, owner of an ostrich farm, tries a few disastrous stunts with an old ostrich.

Washington, D. C.—Bluejackets, from the Atlantic fleet, act as guard of honor at the residence of the late Admiral Dewey.

Sagamore, Mass.—This new Spanish submarine will soon cross the Atlantic for her home base.

Washington, D. C.—With an honor escort of "Middies," the body of Admiral Dewey arrives at the Capitol.

Eureka, Cal.—The U. S. Cruiser Milwaukee goes ashore while attempting to float the wrecked submarine H-3.

SELIG-TRIBUNE NO. 9 (Serial—No. 21681).

Calexico, Cal.—Aviators on the Mexican border tried for days to find Lieutenants Bishop and Robertson, military birdmen, lost on the Mexican desert.

Paris, France.—Women do men's work in practically all of the large manufacturing establishments in the land of the lily.

El Paso, Tex.—General Fred Funston inspects border troops.

Cary, Ill.—International Ski Tournament is held.

New York, N. Y.—Mrs. Ethel Byrne, starting a sentence of 30 days in jail for circulating birth control literature, refuses to eat.

St. Louis, Mo.—Mayor Kiel throws open to traffic the new free $6,000,000 bridge across the Mississippi.

Penngrove, N. J.—The DuPont Powder Company clears away the forest and constructs 500 modern homes for 10,000 of their employes.

Carlisle, Pa.—The Government Indian School is recognized as the leading institution of the world for vocational training.

New York, N. Y.—Governor Whitman and his staff attend the obsequies of Col. Nathaniel Blunt Thurston, who died in Texas.

New Orleans, La.—Fourteen million bunches of bananas are received at this port annually, for distribution in the United States.

LOST AND FOUND (Two parts—Serial—No. 21678-79).—The cast: Capt. Steve Hendricks (George Fawcett); Vivian, his daughter (Vivian Reed); Charles Brooks (Charles Le Moyne); Joseph Morgan (Thomas Guinan). Written and directed by Al Green.

Captain Steve Hendricks, a retired "old salt," and his daughter, Vivian, are happy in their home. Joseph Morgan pays court to Vivian, much to the disgust of the old sea captain.

Charles Brooks, the ne'er-do-well son of an old friend of Hendricks, arrives at the Captain's home to recuperate. He meets Vivian Hendricks and is smitten by her charms.

Despite the fact that Joseph Morgan has been forbidden the house by Captain Hendricks, he manages to see Vivian, and they plan to elope. As Vivian that night is preparing to leave with Morgan, Charles Brooks attacks her. Morgan, hearing sounds of a struggle, enters the house just in time to overcome Brooks and save the girl.

Morgan is arrested. He is visited in the jail by the father of Brooks, who has been summoned to the scene. The father recognizes the bracelet worn by the prisoner.

"That bracelet was given to my other son by his mother now long since dead. The boy has been missing from home for many years. You are undoubtedly my long lost son," he exclaims.

The boy is found not guilty of any crime, and Captain Hendricks gives his blessing when his daughter announces that she and Joe are soon to be married.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one paper you need.*

THE SADDLE GIRTH (Serial—No. 21701).—The cast: Mary (Louella Maxam); Tom, a cowpuncher (Tom Mix); Jim, his rival in love (Sid Jordan). Written and produced by Tom Mix.

In Arizona when the rodeo is held, the boys of the Diamond S Ranch capture the majority of awards in almost all the feats of skill peculiar to the western plains. Particularly does Tom, a cowpuncher of the Diamond S Ranch, prove his skill in riding and roping, an added incentive, perhaps, being the fact that Mary Johnson is an eye-witness.

Jim Owens is a rival for the love of Mary, and is also a cowpuncher without principle. He is consumed with jealousy when he sees Tom copture prize after prize, and he resolves that any means are worthy to put a stop to Tom's triumphs. He secretly severs the girth of Tom's saddle, and when the cowpuncher is performing a dare-devil feat of horsemanship, the saddle breaks and he is flung to earth and rendered unconscious.

The cause of the accident is discovered and a search is made for the guilty one. Mary suspicions Jim, and Tom's accident finally causes her to make up her mind between the two men, and she promises Tom to be his wife.

KALEM.

THE NET OF INTRIGUE (Episode No. 16 of "Grant, Police Reporter"—No. 21693).—Cast: Grant, "Chronicle" reporter (George Larkin); Major Russelle (Harry Gordon); his wife (Ollie Kirkby); Mordkin, a spy (Robert Ellis); Carter, city editor (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant is detailed by his city editor to interview Major Russelle, just returned from Panama, about an attempt made by foreign spies to steal from him the plans of the canal's fortifications.

The spies ingratiate themselves into the favor of the Major's wife and tempt her with a gorgeous necklace which she desires but is unable to pay for. When Grant calls for his interview he has an opportunity to see which way the wind is blowing, and the next day when he sees the Major's wife descend in the hotel elevator and learns from the clerk that she has visited the spies' apartments, his suspicions are aroused.

He returns to the Major's home and insists that the Major open his private safe to see if the plans are still there. They are missing. Calling a taxi, Grant rushes to the dock in time to see the boat well on its way down the harbor. Jumping into a gasoline launch he gives chase and as the speedy little craft runs alongside the giant liner he makes a leap for the rope ladder that has been lowered, boards the ship and finds the pootfolio of plans hidden in the spies' stateroom. Leaping into the sea he is picked up by the motor boat and returns in time to save Major Russelle's wife from harming herself in remorse over having betrayed her husband's honor.

THE DEATH SIDING (No. 117 of "The Hazards of Helen"—No. 21700).—The cast: Helen, operator at Lone Point (Helen Gibson); the sheriff (G. A. Williams); Miguel, a Greaser (Richard Johnson). Written by E. W. Matlack. Produced by Walter Morton.

Helen, the telegraph operator at the Lone Point Station, shields Miguel, a greaser, under suspicion of having stolen some horses, until the real thieves are caught. Miguel is, nevertheless, told to clear out.

Up in the hills the crew of a freight train set out with a lumber car whose load of poles has shifted dangerously. Passing down the mine siding, a premature blast blows the brakeman off the deck and the car runs wild back to the main track. Miguel sees it and, prompted by gratitude to Helen, races his horse to the Lone Point station ahead of the wild car.

Accompanied by Helen, whose horse is tied back of the station, Miguel races down the track and succeeds in lassoing an upright of the lumber car. He circles away from the car, holding the rope taut while Helen leaps from her saddle and pulls herself hand over hand to a foothold. After that nothing is too good for Miguel the Greaser.

GHOST HOUNDS (No. 21708).—'Tis the morning after the night before. Silas Shakaleg, the fearless sheriff of Mushroom Manor, is sleeping after his all-night vigil in the shrubbery surrounding the haunted mansion.

The telephone rings. Thieves are robbing Millionaire Hawkin's hen roost. Hastily donning his hat, fearless Shakaleg hurries out to make his capture.

The thieves prove to be our old friends Ham and Bud. Clapping them into his portable jail, which he hauls with him in his chase after thieves, the sheriff returns to his abode there to hold court and pronounce them guilty of stealing Farmer Hawkin's hen fruit to pay off a debt of $1,000.

Deserted by all save the farmer's winsome daughter, the egg lifters are sentenced to spend a night in the haunted house. Their only consolation is the promise of the Girl to visit them.

What the real thieves, who have made their rendezvous in the mansion, do to our poor unfortunates is a shame. As dawn breaks, after a night of terror, of ghosts and of dancing skeletons, our frazzled ghost hounds may be seen wending their way to the nearest railroad track.

THE TRAP (Episode No. 17 of "Grant, Police Reporter"—No. 21712).—The cast: Grant (George Larkin); Jack Mulhall (Robert Ellis); Carl Letson (M. Cohen); Brandon (Harry Gordon); Myrta (Ollie Kirkby); Benny (Bert Tracey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Brandon, a police lieutenant, has made it extremely unhealthy for Mulhall and his partner Letson to continue their gambling operations. They plan revenge. Mulhall hires Benny, a gangster, to "plant" his I. O. U. for $2,500 on the person of Brandon. At the gambler's trial, Mulhall accuses the policeman of raiding his place because he was unable to collect hush money. The I. O. U. is found in Brandon's hat and he is stripped of his authority and held for trial.

Grant, police reporter on the Chronicle, suspects that Brandon is the victim of a frame-up and trails the gambler to his quarters. Climbing the dumbwaiter shaft, he overhears Mulhall outline a plot to his accomplice for enticing the disgraced lieutenant to that room and then confronting him with detectives.

Myrta, the lieutenant's daughter, is also afraid that her father is the victim of a hoax and follows him when he starts to keep his appointment, dressed in boy's clothes. Mulhall decides to double-cross his partner and hires Benny the gangster to finish him while the policeman is in the room. How Grant at the risk of his life saves Myrta from mortal injury at the hands of the gangster and brings Mulhall, the plotter, to justice provides a thrilling climax.

THE PRIMA DONNA'S SPECIAL (Episode No. 118 of "The Hazards of Helen"—No. 21717).—The cast: Helen (Helen Gibson); "Dad" Morley (G. A. Williams); Mlle. Gazle (Lillian Lorraine). Written by Herman A. Blackman. Directed by Walter Morton.

Helen, station agent and telegraph operator at Lone Point, is in despair over a broken sounder when Morley, who has dropped off a passing freight, offers to fix it for her. Recognizing in him a man whose skill points back to happier days, Helen encourages him to tell her his story, promising to get him the position of relief operator if he cares to accept it.

Morley's story takes him back several years to the time when he gave up his position as an operator following the death of his wife. He has never seen his little daughter since turning her over to the care of a rich brother.

Later Morley is installed as Helen's relief. While Helen is on duty she sees Morley through the station window talking to some tramps. He shakes his head in an emphatic negative. That same day Helen gets a wire that Mlle. Gazle, traveling on her "special," will pass through Lone Point.

The tramps board the engine of the fast freight and throw the engineer and fireman out in an endeavor to uncouple some cars loaded with silk. Helen receives word that the runaway is headed towards Lone Point. With "Dad" Morley's help she appropriates an auto standing at the station and races down the track to meet it. Morley pilots the car as near the train as he can and Helen, straining every nerve, leaps the gap and brings the engine to a standstill just in time to save the "special" with the prima donna aboard. She proves to be Morley's daughter and there is a reunion.

KNICKERBOCKER STAR FEATURE.

CROSSED TRAILS (Three Parts—No. 21690).—Bob and Dick, gold prospectors, reach the end of their trail, without funds. A short distance away Lula is nursing her invalid father. He has just had a stroke and medicine is needed immediately. Bob and Dick, impressed with her beauty and kindliness, sympathize with her, and both desire to do the favor. They race to the village and Dick returns first with the medicine; but it is too late, the father is dead, and his dying request was that the boys should look after his daughter and some day take her to her native home—Colorado. There follows a campaign for Lula's love in which Dick is successful, but in winning it he loses Bob's friendship. The two men part, each taking a Mexican coin peculiarly marked as a reminder of their trip. Dick is successful, and, carrying out the wish of Lula's father, establishes a home in Colorado.

Years later Bob travels to Colorado on a hunting trip and becomes involves with some bandits, who steal his clothes. One of the bandits, donning Bob's clothes, gets in a poker game, and, when all his money is gone, slaps the Mexican coin on the table, saying it is his last dollar, and that when it is gone he is going to meet a woman. Dick is in the game and he knows only one woman who has a coin like that—his wife. With revolver pointed he commands the bandit to lead the way to his home, where he accuses his wife. Just then Bob appears. He has saved and won the beautiful girl whom the bandit was going to marry by arrangement with her drunken father. Dick realizes his mistake and the two men become pals again and resume partnership.

THE BELOVED VAMPIRE (Three Parts—Katherine, a musical comedy star, is harassed by Billie Vandergrift, a wealthy man. She spurns his false love, and while not engaged in her work, spends her time as a charity worker. While on a visit to the slums she discovers a poor girl, Mary, who has been wronged by Vandergift. She also meets Richard Carter, a millionaire charity worker, who is on one of his annual tours of inspection. He falls in love with her not knowing, however, that she is a musical comedy star.

Mary's brother resolves to avenge his sister's deception. Several nights later Vandergift is entertaining at an after-theater party to Katherine and her friends. Richard Carter is also present, and as Katherine and Carter recognize each other a shot is fired through the window and Vandergift falls dead. Katherine faints and Carter carries her to her apartment. When she is revived she relates a pathetic story of her many trials and tribulations in endeavoring to lead a respectable life, and Carter asks her for her hand. The following day they are quietly and happily married.

Universal Film Mfg. Co.

GOLD SEAL.

THE INDIAN'S LAMENT (Three parts—Feb. 13).—The cast: Jim Young (Lee Hill); John Adair (E. N. Wallack); Bess Conolly (Marie Walcamp); Mrs. Conolly (Nanine Wright); "Sleepy Horse" (Noble Johnson). Scenario by Walter Woods. Produced by Henry McRae.

John Adair, game warden, and his deputy, Jim Young, admire Bess Conolly. Adair receives a letter that a party of Indians has left the reservation. Bess sees the Indians and advises Adair, who tells the Indians to get back to the reservation, destroys their camp and takes charge of a deer that "Sleepy Horse" has killed. He and Young have an argument over treatment of the Indians, and, later, Young prevents the Indian from shooting Adair.

Bess favors Young and Adair determines to get even with him and win the girl himself. Young resigns and goes to work for a man trapping wolves.

The Indians camp for the night. One of the squaws moving about in the brush is taken for an animal by two amateur hunters and killed. "Sleepy Horse" hears the shot and finds his mother dead. He believes this deed was done by the warden and determines on vengeance.

"Sleepy Horse" has an accident and falls into the roadway. Bess finds him and binds up his wounds. Meanwhile her horse has wandered away. Adair comes up and tries to force his attentions on her. They struggle, and Young, who has found Bess's horse and is looking for her, rescues Bess and takes her home.

Meanwhile the party of Indian braves set out to avenge the deed. They capture Bess and Young. Young is tied to a horse and the horse turned loose, but he is later rescued and goes to town for help. Adair attacks him, beats him into unconsciousness, places him near the cages of the captive wolves and opens the door. The wolves do not attack Young, however, but follow Adair.

The rescue party is whipped by the Indians and they are about to kill Bess when "Sleepy Horse" hears the fighting. He sees Adair thrown from his horse and is about to kill him when the pursuing wolves carry out his revenge. He saves Bess, and he orders the Indians to return home. Young is found and revived. He leads another party to the rescue. They meet "Sleepy Horse," who tells them that the Indians are going back and that the game warden has met his just deserts.

Later, Young is offered the place of warden. He asks Bess if she will be his assistant for life.

RED FEATHER.

ME AND M' PAL—(5 parts—Feb. 12).—The cast: Labby (Hubert Willis); Mammy (S. Fairbrother); Flash Hawkins (Lewis Gilbert); Harry Masterman (Gerald Ames); James Hilliard (Douglas Munro); Mrs. Kingsland (Gwynne Herbert); Kitty (Edna Flugarth). Written by Richard Ganthony. Produced by Harold Shaw.

Harry Masterman, a young artist, does not seem to make much headway. On the day that he receives notice that his picture has been rejected by the Academy his rich uncle, James Hilliard, visits him. Mr. Hilliard tells his nephew he cannot continue making him an allowance, and that he had better get to work. Angrily Harry refuses the offer of a job.

Harry cannot find buyers for his pictures, and things get so bad that at last he decides to look for some employment. He leaves a note for Kitty Kingsland, the young actress with whom he has been on the most friendly terms.

Harry's case gets worse and he is thankful to get any odd job in Covent Garden Market. There he meets the old coster, Labby, who recognizes in him the young artist who used to be his customer and who cleared out owing him five and ninepence. Harry offers to work off the debt. Labby gives him a job. He takes Harry home with him, and, after consultation with Mammy, his "missus," decides Harry shall remain and work as Labby's assistant. Harry is so successful that he captures most of the customers of Hawkins, Labby's rival.

Mr. Hilliard recognized in Mrs. Kingsland his old sweetheart and visited her many times. Through his influence Kitty gets a part in a West End production. The press proclaims Kitty's performance a great success and she goes to Covent Garden to buy flowers.

Just as Harry and Labby are hoisting a heavy crate in a van the revengeful Hawkins passes. He gives a lunge and the crate falls to the ground on top of Harry, badly injuring his leg. From a neighboring flower stall Kitty witnesses the accident. She recognizes Harry. He is lifted on to Labby's barrow, and, Kitty accompanying them, Labby drives to his home. Here Harry is carefully tended and Kitty brings him necessary comforts. Harry pledges her not to divulge his secret to his uncle.

When Harry's birthday arrives he has almost recovered. Kitty gives him a set of artist's materials. Through the persuasion of Kitty and Labby he finally agrees to paint a picture of Labby and his donkey. Kitty sends it off to the Academy, where it is accepted and hung.

Labby drives Harry to the Academy in his little donkey cart. There Harry is surprised to see his picture and to meet his uncle and his new wife and Kitty among the crowd who gather round the picture "Me an' Me Pal." Then Mr. Hilliard learns Harry painted the picture. He hears about his struggles and of Labby's kindness. As a reward, he not only sets up Labby in a regular green grocer's shop, but makes peace with his nephew, who shortly marries Kitty.

BISON.

JOHN OSBORNE'S TRIUMPH—(Two parts—Feb. 17).—The cast: John Osborne (Murdock MacQuarrie); David Merrill (Arthur Moon); Shelah Osborne (Edna Payne); Ralph Condon (Albert MacQuarrie). Produced by Murdock MacQuarrie.

John Osborne, a power in Wall Street, is the enemy of David Merrill, a broker. Osborne's daughter, Shelah, is the pride of his heart. Merrill has long desired to win the girl, but she has rejected his advances.

He installs one of his clerks in Osborne's office, as a spy. Osborne plans a coup by which they hope to break Merrill's crowd, but when the trick is sprung, Merrill is ready and Osborne is forced to the wall. When all the debts are cleared, there is nothing left but a small plot of land in the West, and Shelah persuades her father to move out there to live.

Shelah and her father are getting along all right when Merrill learns of their success. He takes up a note of Osborne's. Condon, a mining engineer, previously in love with Shelah, finds oil on Osborne's land. He meets Shelah and there is a reunion. Merrill arrives with the note and threatens to foreclose unless Osborne uses his influence with Shelah. Osborne pays the note, hiding the paper in the chimney. As he goes to place the stone back, he falls, and is paralyzed. Merrill sees the fall and realizes the hold he has over the girl.

Believing he still holds the note, Shelah tells Condon she will have to marry his rival. Osborne tries to communicate with her, but without avail. Merrill discovers the indications of oil. Condon tries to raise money to pay off the note, but fails. The wedding night arrives and the weather is stormy. As Condon breaks in determined to stop the ceremony, a bolt of lightning strikes the house and the shock is so great Osborne is thrown from his chair. He rises and stammers "There, third stone up," pointing to the chimney.

Condon catches his meaning and finds the cancelled note. Merrill is ordered from the house. Osborne has relapsed into paralysis, but his eyes glow with triumph over his defeat of Merrill. As the minister is still present, Condon persuades him to go on with the ceremony.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 8—"The Secret Adventure"—Two parts—Feb. 18).—When Kelly entered Pat's stateroom, by her permission, he found her curious to know the reason for his call. He told her that he suspected the stolen Phillips' pearls were in her possession and declared that he must search the room. His quest avails nothing, and he leaves after informing Pat that she, as well as all of the other passengers, must be searched upon leaving the ship by customs officials. The ship docks and everybody is searched, but still the pearls cannot be found. Pat goes with her aunt to a hotel, taking with her the woman whom Phillips robbed and betrayed. It is disclosed that Pat has secreted the pearls in the bottom of a box of chocolates.

Moving to a house that the American branch of the Apaches built for the secret purpose of their craft, Pat sends a letter to Phillips informing him that she has the pearls, but holds them for $10,000 ransom, the money to go to the woman he has wronged. Phillips, on Kelly's suggestion, goes to Pat's house, sees the pearls and is also shown the woman he has betrayed. Offering a check, which Pat refuses to accept, Phillips goes to the bank, gets the currency and, because he is too ashamed of his conduct to face Pat again, he sends Kelly with the money to redeem the pearls.

While Kelly is at Pat's, the private detectives Mrs. Phillips sent to recover the pearls arrive. Kelly pays Pat the money and sends the pearls out of the house by one of his assistants. Then he confronts the detectives Mrs. Phillips has sent and tells them that the pearls are not in Pat's house. He has left the girl alone in her drawing-room, while he goes to confer with the other detectives, and when he returns Pat has disappeared. The room is empty.

It is disclosed, however, that Pat has moved aside the mantel and fireplace, exposing an exit from the room. When the girl passes through the secret door, the fireplace swings back into place, and thus is Kelly baffled again by the clever girl.

ROBINSON CRUSOE—Three parts—Feb. 18.—Robinson Crusoe's great desire to cross the seas in search of adventure proves too great for him to remain at home, so he runs away and goes to sea. On reaching the South Seas a terrible storm arises and the vessel is soon a total wreck. Robinson is the sole survivor and he offers thanks to God for his deliverance. That night, in fear of wild beasts, he sleeps in a tree and the following morning swims several times to the wreck and secures supplies and provisions, also a cat and a dog.

Later he builds a well-stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he daily goes to his lookout platform in the hopes of seeing a friendly sail

One day he comes across footprints and sees through his telescope the arrival of canoes containing cannibals. He hurries to the shore and kills several cannibals, who are pursuing one man who has escaped. The cannibals, terrified at the noise and at seeing their companions fall without being struck, hurry away and Robinson makes friends with the man Friday.

For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and Robinson and Friday rescue a Spanish castaway and an old native who proves to be Friday's father.

Later a boat arrives, containing Captain Hardy and his beautiful daughter. Their own men have bound and left them. That night Robinson attacks the ship while the men are throwing dice, and defeats them. Many enlist under his command and Robinson and his party set sail. They are attacked by cannibals and Friday is killed. On Robinson's return to his native town he is received as a hero and he marries the captain's daughter.

The 10*th* ANNIVERSARY NUMBER *will be referred to for years as a guide to the progress made in this industry from* 1907 *to* 1917. *Biggest advertising value ever offered. March* 10*th. Advertising forms close February* 23*rd.*

BIG U.

THE CRIMSON ARROW—(Two parts—Feb. 9).—After many years of peace, the Indians become restless and decide to make war upon the white man. Black Partridge, the chief, goes to Fort Dearborn, to return to the Commandant the symbol of peace which has passed between them, saying that the Indians are crying for white blood.

The Commandant makes light of the warning, and Rawlins, a black sheep among the officers, even attacks Singing Bird, the daughter of Black Partridge, on one of her visits to the fort. The members of the tribe, who are against the whites, stir the feelings of the others by impassioned oratory, and scouts are sent to encircle the fort and watch the movements of the inhabitants. They report that no notice has been taken of the warning, and that the soldiers are not preparing. So they gather their forces and fall upon the whites.

Singing Bird rushes ahead of them to warn the whites that the Indians are upon them. The cunning savages offer safe conduct to the soldiers, who accept it. As they march out of the fort on their way to Fort Wayne in accordance with the orders of their superior officer, the Indians fall upon them. Nearly all are killed, but Singing Bird shows a way to escape to her favorite among the officers and his wife.

She assists them to the river, where they take to a canoe. The remnant of the survivors is finally rescued by soldiers from Fort Wayne, but Singing Bird is fatally wounded in a last encounter with her people. She willingly gives her life for the officer whom she loves, but who has a white wife.

THE HALF BREED'S CONFESSION—(Feb. 15).—Clifford is convicted of the murder of his employer on circumstantial evidence. Alice, Clifford's fiancee, and the dead man's daughter, is drifting down the river, when she observes an Indian who has been swept over the rapids. She rescues the Indian in a dying condition. He, believing he is dying, confesses to having murdered Alice's father.

They are miles from the country town where the execution of Clifford is taking place. She drags the Indian to an automobile and hurries to the scaffold. The black cloth is over Clifford's head, and he is about to be hanged, as she pushes through the crowd, dragging the Indian with her. The execution is stayed a moment, while the Indian confesses to the sheriff. Clifford is liberated, and declared innocent.

IMP.

THE GIRL REPORTER'S SCOOP—(Two Parts—Feb. 14).—The cast: Helen Dale (Irene Hunt); Dick Bayless (E. P. Evers); John Howard (Roy Stewart). Scenario by Maie Havey. Produced by Fred Kelsey.

Helen Dale, a reporter on a big daily, returns from her vacation to find the office agog with excitement over some daring robberies. Helen discovers that the supposed robber closely resembles a chap with whom she had carried on a flirtation at the seashore. So Helen, with one of the reporters, Dick Bayless, returns to the beach city.

Helen points out her acquaintance, John Howard, to Bayless. He moves a few feet from her and lies down on the sand. According to their plan Helen stealthily makes her way to Bayless' side and lifts his watch. Howard sees this and falls into her trap by offering to put her next to bigger game. She gets an opportunity of telling Bayless what has happened.

Howard introduces her to his gang and they plot to rob a certain manufacturing establishment. Making an excuse to leave them, she phones Bayless, and he, with some policemen, follows. The crooks are taken into custody just after they have opened the safe and started away with the loot.

Helen receives the praise of her staff as well as the reward offered for the apprehension of the thief. We are left to assume that she gets a husband into the bargain, in the person of Bayless.

LAEMMLE.

THE FOURTH WITNESS—(Two parts—Feb. 16).—The cast: Dr. Cameron (Lee Hill); William Bryant (Charles Mailles); Margaret, Bryant's wife (Louise Lovely); Butler (George Berrill); Chauffeur (Malcolm Blevins).

As just compensation for a dissolute life, William Bryant is a hopeless cripple, refusing to be nursed by any one but his wife, Margaret, and endeavoring to make her as miserable as possible by his taunts and sneers.

Dr. Cameron, Bryant's physician, arrives at his patient's home one evening, just in time to intercept a blow which Bryant has directed at Margaret. The men struggle and Bryant is thrown upon the bed unconscious. The doctor makes an examination and assures the wife that her husband is not dead. Margaret beseeches Dr. Cameron to take her away, and he loving her, consents.

Cameron, deciding to drive his machine himself, dismisses his chauffeur, an indifferent fellow who is tempted to make an easy haul, as he is aware that Bryant's house is poorly guarded. He climbs through a front window. Bryant regains consciousness in time to see Dr. Cameron and his wife drive away. Inspired by a malignant idea, he goes to his desk and writes in his diary, after which he draws out a revolver with the intention of killing himself.

Margaret and Cameron are brought to the police court by a country sheriff, who has arrested them on their way from the city. Cameron, to shield Margaret, confesses that he did it, not realizing the seriousness of the charge against them; but when they hear that they are held for the murder of Bryant, they are astounded.

Bryant has made his wife and Dr. Cameron victims of his virulence by writing in his diary: "Doctor Cameron is coming to-night and I am sure that he and my wife are going to attempt my life. They love each other, traitors!" This evidence is now in the hands of the police, who are satisfied in their conclusion that Cameron and Margaret are the murderers.

As the two prisoners are being led to their cells, Bryant's butler confesses to having accidentally killed his master while attempting to wrest the revolver from him to prevent his committing suicide. His testimony is confirmed by the chauffeur, who attests to having seen the whole of the struggle.

BROKEN-HEARTED — (Feb. 17).—Leonard Dare, a producer, finds himself without a player strong enough to enact the part of Philip Dawany, one of the important characters of the cast. His company is temporarily dismissed and he returns home.

Derwent Hall calls for an interview with Dare. Hall's wife is sick; the doctor has instructed Hall to give her better food and medical attention. Hall, desperate, takes the opportunity of urging Dare to allow him to read his play. Spellbound, Dare listens to the most absurd line of talk he has ever heard, but is very much surprised by the magnificent acting of the author. Dare writes out a check for the play, and while the hungry man looks on, calmly throws the manuscript on the fire. Dare says he will make him the greatest actor living.

Hall is cast in the part of Philip Dawany. At first Hall is treated with distinct coldness by the audience, but at last cheer after cheer rolls out as the curtain falls. In this moment—his hour of triumph—a message reaches him from home. His wife is dead.

VICTOR.

THE GIRL OF THE HOUR—(Feb. 18).—William is told by Vivian's father that he can have his daughter if the Varsity crew, of which William is coxswain, wins the big race. Just a few hours before the race Will receives news that his mother is dying. This is a frame-up by some fellows who have a large bet against the Varsity crew. William goes to his mother. On the road he is knocked unconscious by two men who are connected with the frame-up.

Vivian arrives to see the race. She goes to the captain and tells him that she can act as coxswain. Will had often told the boys that Vivian was as capable in that position as he was. William has gained consciousness, and on his way to the club discovers that the missive was a frame-up. He is in time to see the Varsity crew win the big race. Vivian's dad gives them his consent.

THE LOSING WINNER—(Two parts—Feb. 15).—The cast: Jack Bryson (Carter De Haven); Maizie (Flora Parker De Haven); Henry (M. K. Wilson); Penelope (Eileen Sedgwick); Daisy (Jessie Arnold). Scenario by C. J. Wilson, Jr. Produced by Carter De Haven.

Jack Bryson, a young clerk, thinks himself in love with Maizie, one of the stenographers. But when the daughter of his employer, Penelope, calls at the office, he falls a victim to her charms. Henry, the secretary, is also in love with Maizie and seeks to win her; but she is in love with Jack and will not accept the secretary's attentions.

Jack proposes to Penelope, who tells him her

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father would never consent to their marriage unless he had a certain sum of money. Jack attempts getting this by gambling and has secured the right sum when he chances to meet a chorus girl named Daisy. He falls in love with her. She demands twice the sum that Penelope's father demanded, and he starts gambling again in an endeavor to get that amount.

Henry, who has persuaded Jack to try gambling, brings Maizie to the gambling house that she may see what sort of a chap Jack is. Yet with the perversity of woman, she still loves Jack and scorns Henry.

Penelope is waiting for Jack on the corner with a minister. Daisy is to meet him at the Casino in an hour. Fate turns her wheel and Jack loses every cent of his winnings, whereupon Daisy turns him down. He fears to leave the Casino as he knows Penelope is waiting for him.

Jack is astounded to see Maizie in the Casino. Henry, who now thinks he has won out, assumes an air of possession, but Maizie, taking Jack by the arm, takes him out the back way, leaving Henry a sadder but wiser man.

JOKER.

MULE MATES—(Feb. 17).—The cast: Bill (Wm. Franey); Gale, his wife (Gale Henry); Lillian (Lillian Peacock); The Mule (Fred Woodward); Its Owner (Milburn Moranti). Produced by Wm. Beaudine.

Bill and Gale begin to fight because the breakfast is not to his liking and finally the wife drives him from the house. On the street an Italian is beating a mule unmercifully. Bill becomes enraged at the cruelty and knocks the driver unconscious. So the mule follows him. He hires a policeman to hold the mule while he gets away, but a woman comes to ask the cop a question and the mule escapes, giving the two of them a terrific kick. The animal continues to follow Bill, who has stopped to get a shoeshine. Bill is reading the newspaper when he sees that his shoes are not being cleaned and, looking about, faces the mule. He hides behind a statue, in a barrel, climbs a telephone pole, all in vain.

The man hastens to his office building and slams the elevator door just as the mule enters and begins to climb the stairs. Bill finds his clerk making love to Lillian, the stenographer, and Gale, having repented her treatment of her husband, enters and finds Bill with his arms around his stenographer. The mule saves Bill from the ferocious assault of his wife.

Bill and the animal then go to a saloon and both become so intoxicated that they cannot stand up. They go to Bill's home, but Gale throws them into the street, where they go to sleep.

L-KO.

THE END OF A PERFECT DAY—(Feb. 14)—Gertie is an incorrigible flirt. She is sitting on the bank of a lake, and two of her admirers are contending for her favor. She throws a rose into the water and declares, "Who gets the rose, gets me." There is a wet half hour after that.

Her sweetheart comes along and asks her to go for a ride in his car. She is delighted and goes into the house to change her gown. While he is waiting for her, Hank slugs his chauffeur over the head, takes his cap and goggles and gets into his seat. Reggie and Gertie climb into the tonneau, and spoon, while Hank, as the chauffeur, drives them all over the town. Finally he drives right off the end of a pier and the joy ride ends in the ocean.

BRAVE LITTLE WALDO—(Feb. 16).—Colonel Bingo had arranged with Major Godfrey that his son, Waldo, should marry the Major's daughter. But first Waldo had to be sent to college to cure him of his frivolous habits. The cure was successful and Waldo returns rather effeminate. The Colonel is disgusted and decrees that his son must go west to become a man or die.

He goes to the ranch of his uncle. The cowboys select a "gentle" horse for him to ride. Waldo just manages to survive the ordeal. He writes home what a daredevil he has become and father and mother come out to see for themselves. Their disappointment is so acute that the result lands Waldo at the bottom of a cliff. Then father repents and goes after his offspring.

NESTOR.

A HASTY HAZING (Feb. 12).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Edith, his wife (Edith Roberts); Her Father (Fred Gamble); Tom (Harry Nolan). Scenario by Karl Coolidge. Produced by L. W. Chaudet.

The one big moment of Eddie's life is when he arrives at college. The registrar asks Tom to let Eddie room with him. Eddie, looking out of the window, is pushed by Tom and lands in a blanket held by the boys below. Eddie escapes.

Lee and Edith have just been married, and as soon as they have rented an apartment they phone to Edith's mother and father to ask forgiveness. They say they will come immediately to see the young couple.

When Edith is changing her dress, Lee decides to buy some cigars for father and hurries out of the apartment. The boys take him for Eddie, and, grabbing him, they rush him out and begin to haze him.

Eddie sees the open window of Lee's apartment and climbs through it. Edith hears him, and, thinking it to be Lee, says she will be there in a minute. Eddie bumps into mother and father, who threaten him for marrying their daughter. Edith comes to the door and says Eddie isn't her husband and then father draws a revolver. Eddie breaks away and runs out of the building. With a policeman they return to the apartment and are arguing fiercely when Lee, having escaped from the college fellows, rushes in, followed by the crowd of boys. The boys grab Eddie and drag him down the hall. Lee explains and father relents.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 7 (Feb. 16).—A remarkable device for the stabilizing of the bicycle, particularly useful to military bicycle corps, is the first number in this issue. The second shows the profitable industry of silver fox raising. A pair of skins have brought as much as $2,500. An object lesson for those who spend their working hours in the safety of a modern office is given in thrilling pictures of the handling of dynamite. Then feats of strength are performed for the camera, including the bending of inch gaspipe.

Food inspection by the Board of Health of New York follows, and illustrates the untiring efforts to keep the public foods clean and sanitary. Inspection of meat and condemnation of that which is unfit for use is of interest to all consumers. The selection and packing of oranges for market form an interesting strip.

The wonderful result of persistent endeavor is shown by the skill and strength developed by a man who lost both his legs in a street car accident, and was pronounced a hopeless cripple. The extraordinary feats which he has taught himself to perform are a lesson to the normal.

ANIMATED WEEKLY NO. 57 (Jan. 31).

Wrecks Breaks Up.—U. S. transport Sumner ashore on Jersey coast, beaten to pieces by seas—Barnegat Light, N. J. Subtitle: How she appeared the day she ran aground.

Winter's Real Sport.—Ice-boating gives pleasure-seekers genuine thrills—Shrewsbury River, N. J. Subtitle: Sixty miles an hour and no worry about "gas."

Engine Leaps Bridge.—One dead, four hurt as locomotive plunges 30 feet to street—Cincinnati, Ohio.

Off for "Overseas."—207th battalion, C. E. F. start for battle line—Ottawa, Canada. Subtitles: Duke of Devonshire, reviewing officer. "Goodbye."

Champion Ski Jumpers.—International tournament brings stars from Canada and U. S. into rivalry—Cary, Ill. Subtitles: Over their heads. Whew!

Preparing For Joy Fest.—Thousands enjoy rehearsals for annual winter carnival and snow sports—St. Paul, Minn. Subtitle: John Philip Sousa, noted bandmaster.

Died While on Duty.—Military funeral for Col. Thurston, 74th N. Y. Infantry, who died on Mexican border—New York City. Subtitles: Police soldiers pay honors. His horse "Dynamite" follows master's body.

A Cowboy's Funeral.—James ("Kid") Willoughby, peerless broncho buster, honored by scores of cowpunchers and cowgirls—Los Angeles, Cal. Subtitles: The cortege, led by "Al" Jennings and Douglas Fairbanks. "Oh, bury me out on the lone prairie, where the coyotes howl and the wind blows free."

Alaska's "Queen" Home Again.—Louise Sachon, after 15 years in Kuyukuk, 66 degrees north, makes first visit to the U. S. travelling hundreds of miles by dog sled—New York City. Subtitles: Her native Esquimaux costume. Her first real suit.

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POWERS.

MR. FULLER PEP—HE DOES SOME QUICK MOVING (Cartoon Comedy—Feb. 18).—Mrs. Fuller Pep decides to move because there is a girls' school across the street which distracts her husband's attention. After a hard day's moving, Fuller arrives at the new house first. He looks out of the window. Oh, joy!—a charmer. Mrs. Pep arrives and decides to move again. After several other changes, we see them established in the middle of the Sahara Desert.

DRAMA OF THE ORIENT (On Same Reel as Foregoing).—This educational is part of the series taken by Doctor Dorsey. It shows unusual views of the native Chinese theater. A pantomime of a servant seeking employment, in which all the actors are male, as there are no actresses in China, begins the reel. Then follows the patomime of the pottery mender, and the street pantomime of the scared lions. Then comes a burlesque on the Ming dynasty, and after that a pantomime describing the Chinese New Year. A novel dance performed on stilts closes the reel.

Mutual Film Corporation

NIAGARA FILM STUDIOS.

PERILS OF OUR GIRL REPORTERS (No. 6, "A Long Lane"—Two parts—Jan. 31).—Hope Brandon, reporter for a New York newspaper, is assigned to dig up facts with reference to Count Stratom's meddling in affairs of the American government. Through her fiance, Lieut. Strong, of the Navy, she makes the acquaintance of the Count, who has no suspicion of her mission.

She finds that Strong has been betrayed into the hands of the Count, by one of his clerks; the Count also secures important code information by drugging Strong in his office. Hope witnesses this, and succeeds in defeating the Count's plans, and securing possession of papers necessary to convict the Count; and at the same time recovers the documents stolen from her lover.

BIRDS OF PREY (Eighth of "The Perils of Our Girl Reporter"—Two parts—Feb. 14).—The cast: Claire Bristow (Helen Greene); The Detective (Earl Metcalfe); Mrs. Durkee (Edith Sinclair).

Claire Bristow, the girl reporter, answers an advertisement for a lady's companion, hoping to get a story. She becomes the companion of a wealthy widow, Mrs. Durkee, who has a wonderful collection of jewels and a great liking for champagne. Helen learns that two foreign crooks are trying to get possession of the widow's jewels. The crooks get Mrs. Durkee intoxicated and are on the point of making their escape with the jewels when Claire's lover, a detective, arrests them and regains the jewels.

VOGUE.

LURED AND CURED (Two parts—Feb. 18).—The cast: A Country Boy (Paddy McQuire); A Country Girl (Lillian Hamilton); City Chap (John Oaker); Vampire (Jessie Perry).

Lillian, a country girl, loves Paddy, a neighbor. A chap who is the head of a band of gangsters persuades Lillian to return to the city with him. Lil is placed under the care of a "vampire." Paddy manages to gain entrance to the house where Lil is kept prisoner. He is robbed of all of his money and dropped into a cellar. Lil is told that there will be no wedding and is also dropped into the cellar. They escape and Lil asks Paddy to take her back to the farm.

MUTUAL.

BULLDOGS OF THE DEEP (Sixth of the "U. S. Defenders" Series—Feb. 9).—Opening aboard the mine layer, the "San Francisco," and a floating machine shop accompanying the ship and making repairs. The "Atlantic" crew is shown in street and battle formation and at a day's target practice. Scene from the stern of a ship, showing the target being towed and fourteen-inch shells dropping within two hundred yards of the camera is also shown.

NEW EDITION OF "DAMAGED GOODS" (New Edition Seven parts—Feb. 12).—The cast: George Dupont (Richard Bennett); The Girl of the Streets (Adrienne Morrison); Henriette Locke (Olive Templeton); Senator Locke (John Steppling); The Doctor (Louis Bennison).

"Damaged Goods" tells the story of a young man who, against his own desires, is forced into circumstances which end in a night of debauchery with a girl of the streets. Later he comes across a college friend, who is a horrible beggar and learns that is the result of the disease ensuing from a life of license. He is seized with the dread that he too may have become a victim. The methods of real specialists in handling the dread disease and the way that the thousands of quack doctors make themselves rich by preying on young men and boys are also shown.

MONOGRAM.

SHORTY JOINS THE SECRET SERVICE (No. 4 of the "Adventures of Shorty Hamilton"—Two parts—Feb. 5).—Shorty's services are enlisted for the government in connection with Kane, a secret service agent, through the ranchman's interest in Anita Keller, who has been detailed on the mail robberies and knowing something of the gang responsible for most of the robberies, is enabled to aid her and Kane in running them to earth.

The leaders and backers of the gang are powerful politically as well as desperate men. Anita is captured by the gang and immured in an insane asylum.

Shorty and Kane bore through a stone wall with parts of an iron bedstead and rescue Anita just as Jim Baxter, head of the gang, has arranged to have her removed to a still more secure hiding place. Baxter and his gang are caught red-handed and are locked up to await trial.

SHORTY TURNS WILD MAN (Fifth of "Adventures of Shorty Hamilton"—Two parts—Feb. 12).—Shorty receives word from Anita informing him that she wants him to go into the Arizona hills and find Professor Wade, who has discovered a radium mine, but is in a bad way as his guide has died. Shorty sets out at once. The professor meets a stranded actor and they set out together to reach town. They are attacked by Apache Bill and the actor is killed, but the professor crawls to a bunch of cacti and secretes a phial of radium in an old skull. Shorty comes upon the actor's make-up kit and makes up as a wild man and scares Apache Bill, who has found the radium mine. The bandits run away and tell the manager of a side show of the wild man. Shorty's horse runs away and he is found and taken to the circus. Here he is exhibited as a wild man and because of a cold is unable to speak. Later his horse helps Shorty escape and he causes the arrest of the bandits.

CUB.

JERRY'S BIG MYSTERY (Feb. 15).—The cast: Jerry (George Ovey); Hank (George George); Tiny (Claire Alexander); The Woman (Goldie Colwell); The Man (Jefferson Osbourne); The Pawnbroker (M. J. McCarty); The Policemen (Arthur Munns, Ray Lincoln and Tom Riley). Directed by Milton H. Fahrney.

Jerry dreams that because he has not paid his rent his landlord has fastened him to a fence and has thrown knives at him, which come within an inch of taking his life. He awakens with a start and finds Hank, the landlord rapping at the door.

Not receiving money, the landlord throws Jerry across the hall through a door and across a room into the lap of a woman. The woman's husband finds Jerry in this position and throws a pitcher at the intruder, but misses him. The pitcher strikes Hank, knocking him down. Soon a fight is going on between Hank and the husband. The police take the belligerents away, but they escape by throwing the officers into a pond.

Jerry proceeds to make love to Tiny. When Hank returns and demands admittance to Jerry's room, Jerry and Tiny hide in Jerry's trunk. Hank breaks down the door and, hearing the noise in the trunk, throws it out of the window. It just misses a policeman.

The trunk turns over and proceeds from whence it came. Hank hears the trunk coming

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back and starts after Jerry, who darts out of a window, pursued by the policeman. He eludes him and hides under a dummy figure in front of a pawn shop.

The policeman stands beside the dummy. Jerry kicks him and the policeman strikes at the dummy and knocks off its head. Jerry, in the figure, runs off. He makes his way into a barroom, where one of the terrified customers throws a hatchet, which lands where Jerry's head ought to be. Jerry then raids a crap game and then returns to Tiny.

Hank is making love to Tiny and dives out of the window when he sees the headless object. Tiny faints, but Jerry revives her and then removes his dummy figure to prove that all is well. Jerry is now free to carry on his love-making unmolested.

GAUMONT.

REEL LIFE, NO. 42 (Feb. 18).—First in this release is a series of views of "Oysters on the Mississippi Coast." The spectator is shown every process from the tonging of the oysters from small boats to the sealing of the cans preparatory to shipment.

"The Properties of Water" is an exposition of the uses to which it may be put as well as pictures of water in an unharnessed state. The separation of water into its hydrogen and oxygen elements opens this section. There are pictures of the ocean, of clouds, of ice, of cascades, and of plants in which power is generated by water.

"Making an Individual Dress Form" shows the method of preparing a model cast from a plaster of paris shell in which the woman desiring the dress form is encased.

"Training Man-Hunters" is a picture of famous southern bloodhounds being trained to pursue fugitives. The manner in which the hounds are put on the trail, how they follow it, and how they act upon catching up with the fleeing man makes this an interesting subject. Hounds from this pack have successfully trailed a man eighty miles.

The reel ends with a short "Dance of the Rainbow," a pretty and aesthetic terpsichorean number.

TOURS AROUND THE WORLD, NO. 16 (Feb. 20).—Scotland, Germany and France are the three countries represented in this issue of "Tours Around the World," to say nothing of the Principality of Monaco. There are picturesque views of the Scottish Highlands, comprenhensive pictures of Heidelberg, and a journey to the fashionable French watering place, and its nearby resort, Monte Carlo.

The Scottish pictures were taken in County Cromarty, showing the rapids of the Druin, the cataracts of Kilmorack, the cascades of Invermoriston and the hills of Inverness. Cromarty is the northeastern part of Scotland, one of the wildest and most beautiful regions of the Highlands. There is an attractive picture of the Highland cattle, the famous animals with their characteristic long, rough hair and long horns.

Heidelberg is seen in a panoramic view, and then the spectator is shown the old bridge across the Neckar, built in 1788. Most of this section of the reel is devoted to the castle which dates in part from the thirteenth century. It is now in ruins, part having been blown up in 1689, and part burned four years later when the French sacked the town. In 1864 fire destroyed most of what had either survived or been rebuilt. The beautiful gardens are shown with the buildings grouped about them.

Mentone was purchased from Monaco by France in 1860. The most attractive picture, perhaps, is that of the pine-covered promontory which shelters the Bay of Mentone, crowned by a great hotel near the villa of ex-Empress Eugenie, wife of Napoleon III. The Monte Carlo scenes include pictures of the Casino, the famous gambling resort, the beautiful gardens, and the open-air cafe.

SEE AMERICA FIRST, NO. 76 (Feb. 21).—The memorable siege of Vicksburg, Miss., by Gen. U. S. Grant, from March 29, 1863, to July 4 of the same year, is recalled upon viewing pictures of this city and the National Military Park there. Coincident with the fall of Vicksburg came the defeat of Lee at Gettysburg, these two disasters marking the beginning of the end for the Confederacy. In the National Cemetery are the graves of 16,892 Federal soldiers, 12,769 of whom are unknown.

There are views of the city with its stately court house built by slave labor in 1858, of the Yazoo and Mississippi rivers, and of the battlefield. Among the monuments pictured are the U. S. Navy Memorial, and those of Mississippi, Illinois, Wisconsin and Pennsylvania.

On the same reel is one of the entertaining Gaumont Kartoon Komics, "Polly's Day at Home." It deals with the escapades of a parrot which creates havoc by answering the telephone and making itself an interloper in other directions with dire results.

Feature Subjects

CHRISTIE FILM CORP.

OH, FOR A WIFE—(Feb. 12).—The cast: The Girl (Billie Rhodes); The Boy (Harry Ham); His Chum (Nolan Leary); His Uncle (Harry Rattenberry); Substitute Bride (Ethel Lynne). Scenario by H. B. Hagenah. Directed by Horace Davey.

On the eve of their wedding, Harry and Billie quarrel. She gives back his ring and Harry goes home to find a letter from Uncle John, congratulating him and informing him that his uncle's check for five thousand is his the moment the knot is tied. He tries to make up, but Billie declines. His roommate, Nolan, suggests getting a girl from the employment agency and a fake minister to fool Uncle. This plan is adopted.

Next day, Uncle arrives. The girl from the agency, Ethel, starts for Harry's but sees a friend and goes for a ride. The car breaks down, delaying her. The pseudo minister is there and so is Uncle, but no bride-elect. Harry, desperate, compels Nolan to impersonate the bride. Meantime, Billie is remorseful, so she goes for a walk to relieve her feelings. Ethel is now hurrying to Harry's. Nolan makes a passable bride until he has serious trouble with his feminine apparel.

Embarrassed, he runs out determined to get a girl for Harry. The first one he seizes wouldn't do at all, but the second one is Billie and he rushes her to Harry's. Uncle notices only the change of clothing and the wedding is progressing when Ethel rushes in. It looks bad for a minute, but Nolan saves the situation by saying that she is to be his bride. The fake minister performs the double ceremony, Uncle hands over the check and makes his train, while the happy couples get an ordained minister to marry them.

BLUEBIRD PHOTOPLAYS, INC.

THE REWARD OF THE FAITHLESS—(5 parts—Feb. 12).—The cast: Princess Dione (Claire Du Bray); Katerina Vlasoff (Betty Schade); Prince Paul Ragosin (Richard Le Reno); Guido Capanelli (Wedgewood Nowell); Feodor Strogoff (Nicholas Duneaw); Peter Vlasoff (William J. Dyer).

Guido Capanelli is an adventurer, his good looks and courtly bearing helping him through many successes. He has gained entrance to the best society, incidentally making the acquaintance of Princess Dione, whose father, Prince Paul Ragosin, is in feeble health.

Prince Ragosin has expressed a wish that Princess Dione shall marry Feodor Strogoff, and on his death bed gains the promise from Dione that his wish shall be gratified. Feodor allows Guido Capanelli to be Dione's greatest source of sympathy in the hours of her grief, and in consequence, Guido so ingratiates himself with the Princess that she marries the adventurer, regardless of her pledge.

Previous to Prince Ragosin's death Dione became interested in Katerina Vlasoff, a girl who is a street vendor of crude images and daughter of Peter Vlasoff, a drunken beast. When the girl returns home one evening without having made a sale all day Vlasoff sends her into the streets, threatening her with harm if she does not return with money to buy him wine.

Katerina is accosted by Guido Capanelli, and submits to his advances that she may have money to take home. She is so humiliated that she is glad to take her brother's advice to visit Princess Dione, the friend of everybody who is poor and in distress. Touched by Katerina's story, Princess Dione sends the girl to a convent, having gained Prince Paul Ragosin's consent to thus befriend the outcast. After Dione and Guido are married, Katerina returns from the convent to make her home with her benefactress.

Guido, under threat of exposing Katerina, demands a renewal of their relations and the deceitful couple start at once to plot against Princess Dione. When the Princess falls ill, they appoint themselves her nurses and in neglecting to administer medicines properly create a

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comatose condition that closely resembles death. The Princess is buried and Guido and Katerina establish themselves in control of her lands and fortune.

When Dione had married Guido she received a book from Feodor Strogoff with an inscription in effect that he would always stand ready to befriend the woman he loved, but had discarded him for another. After the Princess is entombed, Feodor visits the sepulcher and discovers that Dione is alive, having simply been in a trance. Convinced, by what she herself witnessed of the treachery of her husband and Katerina, the Princess goes with Feodor to Rome, for the purpose of biding their time for vengeance.

Guido and Katerina visit Rome and Guido becomes enamored of a famous beauty who has become the toast of the town. The woman is slow to accept Guido's advances, but finally tells him that a famous ring that has been buried with the Princess Dione will be the price of her affection. When Guido returns to the sepulcher to rob his wife's corpse, he finds the coffin empty. As he turns away from the tomb, he sees what he believes to be the ghost of the Princess.

The apparition drives him insane and he runs to a nearby cliff and throws himself into the ocean. Katerina returns to the street from whence she came and Princess Dione and Feodor find happiness in marriage.

GREATER VITAGRAPH.

THE SECRET KINGDOM—(Episode No. 8—"Rum Cay"—Two parts—Feb. 19).—Both of the drifting boats are picked up by the same schooner, and so Fate throws the two parties together again.

Ramon attempts to murder Phillip with a dagger. The captain, resentful and believing Phillip's story, sets Ramon adrift again. That evening the schooner is becalmed off one of the West Indies, and is captured by Rum Cay and his band of negro pirates, and all on board are imprisoned in a cave.

Ramon's boat meanwhile has drifted in to shore, and he too is captured by Rum Cay, whom he bribes to slay all the male prisoners, including Phillip, Juan and the mate of the schooner, but to spare the women—Princess Julia and Savatz.

The fugitives, however, escape to the schooner and try to set sail. Finding the pirates coming, Phillip orders the ship, which is laden with dynamite and rum, set afire, and the party casts off in small boats. Ramon, Rum Cay and the pirates, not knowing the fugitives have taken to the boats, board the ship. Smoke is pouring from the hold. Ramon barely manages to leap overboard and swim away when a terrific explosion rends the schooner into pieces and brings to a terrible end the career of Rum Cay and his band.

Later on, Ramon is picked up by Phillip's boat, the fugitives letting their better feelings prevail. And then the boats drift on.

THE COURAGE OF SILENCE (Five Parts—Feb. 12).—The cast: Mercedes (Alice Joyce); Bradley (Harry Morey); Bobby (Willie Johnson); Baby (Mildred May); Alice (Cleo Ayres); Hammond (Robert Gaillard); Saunders (Walter McGrail); Spanish Ambassador (Anders Randolf); French Girl (Dorothy Conroy).

Bradley, who is happily married and loves his family, is called to London on business. There he meets Mercedes, wife of the Spanish Ambassador. The marriage has been forced upon her, and her husband is cruel. Unaware that Bradley is married, she falls in love with him, and he is also infatuated. His better nature finally prevails, and he returns home and is happy until he receives a photograph from Mercedes.

On pretext of business, he again goes back to Mercedes, finds there has been a quarrel, and that the ambassador has struck her. She and Bradley go away together, and while crossing the channel, he inadvertantly discloses the fact that he is married. Mercedes unwilling to come between husband and wife, flees to a convent, and Bradley, unable to find her, joins an expedition to the forests of South America.

Bradley has written his wife that he is a coward. Her health fails and her father takes her and the children for a trip abroad. The children are attacked by an epidemic of fever, and Mercedes, now a nurse, is summoned. She learns the identity of the family, and, when the boy calls for his father, she starts a search for him.

After the crisis, Mercedes who has concealed her identity by use of a veil, wins her fight against a renewal of their relations, and warns Bradley, who has recognized her, to keep his wife in ignorance. Recovering from the fever which has now claimed her, she sees the reunited family depart for America, and knows her heart is empty and closed forever to love.

METRO PICTURES CORP.

ONE OF MANY (Five parts—Feb. 12).—The cast: Shirley Bryson (Frances Nelson); Harold Templeton (Niles Welch); Emma Bryson, Shirley's sister (Mary Mersch); Mrs. Bryson, her mother (Coroline Harris); Wilfred Templeton, Harold's father (Harold Entwhistle); James Lowery, the butler (Richard Dix); Policeman (Walter Worden); Landlady (Adella Barker). Written and directed by Wm. Christy Cabanne.

The home of Mrs. Bryson and her two daughters is happy except for the poverty that prevents the girls from sending their sick mother away to the mountains. Both help to support the household, but it is Shirley who feels the responsibility of her mother's approaching death and her worry is evident to all about her. She is employed in a manicure shop frequented by wealthy men and meets Wilfred Templeton, who invites her to dine with him. He questions her about her dejected air and she tells him of her mother's illness. This is Templeton's opportunity, and he asks her to make a bargain with him. He will give her all the money she needs and in return she is to live with him in an apartment which he will establish for her.

Shirley refuses, but when her mother grows worse she yields and leads her mother and her sister to believe that she has married Templeton and Mrs. Bryson is happy.

When James Lowery, the butler in Shirley's new home, finds that she is not married to Templeton, he forces his way into her boudoir when she is dressing. With the greatest difficulty Shirley repulses him. She informs Templeton and Lowery is discharged.

Everything runs smoothly until Shirley invites her sister to visit her. Emma wants to see this wonderfully generous husband. Shirley is unable to conceal her secret, and Emma wrings a confession from her. The news so preys upon Emma's mind that she is unable to keep it a secret from her mother. Stricken at her child's dishonor, Mrs. Bryson gives up her battle for life.

Shirley leaves Templeton and goes to work as a cabaret entertainer. Lowery again forces his attentions upon her. He openly insults her and a young man at a nearby table comes to her rescue. The man is Harold Templeton, Wilfred's son, who is the "black sheep" of the family, and is living away from home. The acquaintance finally ripens into real affection.

The young people are married, but their happiness is clouded by the girl's fear that her husband will discover the truth about her past life. The expected happens when Wilfred Templeton forgives his son and comes to call on him and his bride. Shirley and her husband's father are brought face to face, and their manner accuses them before either makes a confession.

Harold turns against his wife. Later, however, his better nature asserts itself, and he drives his father away. Realizing Shirley's mistake was made, not for her own sake, but for her mother's, he forgives her and takes her into his arms.

THE GREAT SECRET (Chapter VII., "The Yellow Claw—Two Parts—Feb. 19).—A message from The Great Master halts the assassin just as he is ready to strike. Wee See visits the Great Master, whom he knows only as a prosperous business man, and tells him the story of Strong's fights. He then meets The Shadow. Dr. Zulph happens along for an appointment with one of his hirelings, who gives him a note. The Shadow picks Dr. Zulph's pocket, and hastens with Wee See to Ackerton's office. Wee See translates the note, written in Chinese, and finds it is from Dr. Git Sin, who refuses to carry out Zulph's orders. Zulph finds the note has been stolen, and hastens to Git Sin's place, where an angry scene ensues. Zulph tells him he will send another Chinaman of high degree who will carry out his orders.

The gangsters urge that Beverly be dressed in Chinese garb to prevent her escape. She refuses, and "Bull" Whalen suggests that she be confined in an opium den. They show her the room, and she is so horrified that she yields and dresses as they desire. Git Sin orders that she be brought to his table in the banquet hall, where there is a big celebration. Wee See, who obtained entrance as a musician,

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signals Beverly. She feigns illness and retires. Wee See escapes and locates her in a cell-like chamber. Lifting a panel he tells her to keep up her courage until he gets help.

He goes back to Ackerton, who takes him, together with The Shadow, to Strong's home. Strong overhears Ackerton say: "It takes this chink to get results. He has found Beverly again," and wants to start at once to her rescue. Strong and Wee See escape through an open window. The doctor and Ackerton decide the pair have gone to the den of Git Sin, and Ackerton at once goes to set the arm of the law into action.

Disguised as a distinguished Chinese, Strong enters the resort of Git Sin, who leaves the room, and Beverly and Strong are alone. He unmasks and a dramatic scene follows. One of Git Sin's helpers peeps through a secret panel and tells Git Sin the supposed Chinaman is a white man. Then the Chinaman whom Dr. Zulph had arranged for arrives. The gang are aroused and, armed to the teeth, they arrive at the door behind which are Strong and Beverly.

FOX FILM CORP.

THE CLOUD PUNCHER—(Feb. 5).—The cast: The Artist (Hank Mann); The Hermit Inventor (Lynn Staley); The Town Squire (John Lancaster); His Daughter (Carmen Phillips); The Town Villain (Joe Lee); His Henchmen (Mack Wills and Don White).

It hasn't rained for week and there are no symptoms of coming rain to be found. An itinerant artist carrying a huge canvas rambles along a country road. He reaches the hut of a hermit inventor who is dying of thirst. The artist paints a picture of a reservoir so realistically that the water overflows and fills a cup which he holds in his hand. To reward his benefactor, the hermit gives the artist a number of rifle shells which when fired at the sky will produce rain.

In the meantime, Al. K. Hall, the village villain, attempts to kidnap the heroine, but is prevented by the artist.

To try out the invention the artist fires a shell at the sky and brings on a sun shower. The villain steals the rest of the shells, puts them in a cannon and ties the heroine to the cannonball. When this charge is fired, a cloudburst descends upon the village and wipes it off the map.

The heroine who has been carried to the clouds is rescued by the artist who converts himself into an airship by using an electric fan as a propeller.

The villain is foiled and the artist and maiden are wed in the water-soaked village.

BRAINSTORM (Fox comedy—Two parts—Jan. 22).—The cast: Wilson Schlitz ("Smiling Billy" Mason); His Dad, an oil magnate (Louis Morrison); His Son (Joey Jacobs); The Superintendent (Porter Strong); The Secretary (Billie Bennett); The Girl (Ivy Crosthwaite).

Wilson Schlitz is sleeping off last night's accumulation of cheer. His father, the oil field owner, is angry and writes Wilson as follows:

"If you are not in this office at three o'clock today, I will give the property to whoever is here at that time, your son or the superintendent."

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The letter blows out the window and against the face of the superintendent. He notes its contents and then it blows away again. He chases it and in turn is chased by father, who gets the letter and sends it to Wilson.

The villainous superintendent tries to keep Wilson and his son from the office at 3 o'clock. The action carries the principals over the oil fields and to the tops of the derricks. The power house is blown up, the oil field catches fire, a dam breaks and other funny incidents occur. When it's all ended the villain is foiled.

HIS TICKLISH JOB—(Jan. 29).—The cast: The Splinter (Hank Mann); Boss Crook (Gordon Mullin); The Girl (Frances Burnham); The Man (Bob Sandberg).

A sweet young thing is celebrating her sixteenth birthday. The hero trims the villain and sends him away roaring for vengeance. The villain is head of a gang of crooks. At the villain's order, the butler, who is his lieutenant, steals the birthday cake. The villain determines to put a bomb in the cake and he chooses a simple-minded youth from a street crowd. The youth objects and doesn't see why they should pick on him. However he disguises as the crooked butler and takes the cake back to the party. The gangsters follow. The bomb is in his pocket and he stalls on planting it as long as he can. Then, still under pressure, he inserts in the cake what he believes to be the bomb. The results bring about a comic situation.

THE NEW YORK PEACOCK (Five Parts—Feb. 5).—The cast: Zena (Valeska Suratt); Billy (Harry Hilliard); Martin, his father (Eric Mayne); The Mother (Alice Gale); Billy's Wife (Claire Whitney); Graham (W. W. Black); Miller (John Mackin); Durrant (Frank Goldsmith). Written by Mary Murillo. Directed by Kenean Buel.

Billy Martin is sent to New York to put through a war contract for his father, a new England manufacturer, and takes $100,000 as a security. The munition broker's secretary, a crook, tells Graham, a gambling house keeper, of Billy's coming. Miller is detailed to lure him to the gambling house.

Miller, posing as the broker's representative, meets Billy and offers to show him New York life. He meets Zena and is so captivated that he consents to try his luck at the roulette wheel. After his first success he loses rapidly. At last Zena drags him away with only $15,000 left.

Zena repentant, tries to comfort Billy. She finds he is determined to win back his losses and is captivated by his pluck. Reluctantly she takes him to the gambling house. Billy loses all. When the mail brings no word from Billy, his wife comes to New York. She enters his room just after he and Zena arrive. Zena hides in a closet. Billy refuses to return with his wife until he has recovered his father's money.

Zeena returns to her apartment. Graham accuses her of double-crossing him. She orders him to leave. Zena sets out to recover Billy's money, and returns to the gambling house. Graham thinks she has repented. Martin comes to New York for Billy. Zena picks him out as the man from whom to get the money. She lures him to her den. Billy calls up, and when Zena recognizes his voice she hangs up. Suspecting Zena has deceived him Billy rushes to the apartment and finds her embracing his father Zena rushes to him. Billy casts her off. Martin tells Billy he did this to show the treachery of Zena's love. Heaping abuse on Zena, who sees her one true love lost, Billy leaves with his father. Zena in remorse leaves her old home and life, a wreck.

Billy asks his father's forgiveness. "I forgive you," says the old man, "but I can't forget that I trusted you."

WORLD-PICTURES.

THE RED WOMAN (Five parts—Feb. 12).—The cast: Maria Temosach (Gail Kane); Morton Dean (Mahlon Hamilton); Sancho (Ed. F. Roseman); Dora Wendell (June Elvidge); Her mother (Charlotte Earlcott).

Marie Temosach, an Indian girl, graduates with honors at at eastern college, but is not received socially, and is glad to return to her old home. She is coveted by Sancho, a cattle thief, but she rebuffs his advances.

Morton Dean, a spendthrift, is trapped into an engagement with Dora Wendell, a society adventuress. His father threatens to disinherit him, and dies within a short time, leaving one will bequeathing only his mines to Morton, and a supplementary will, specifying that the rest of his estate should go to Morton after six months.

Dora refuses to marry Morton, believing him penniless, and he goes to Mexico, where he and Marie become mutually attracted to each other. Sancho becomes jealous, and after being worsted in a fight with Morton, swears revenge. Marie warns Morton, but he tells her to have no fear. Later Morton is wounded and rescued by Marie, who takes him to her cabin. They declare their love, and Marie, telling Morton that he shall henceforth be "her god," destroys the idol she has previously worshipped.

Dora, learning that Morton has not been disinherited, follows him. She meets Sancho, and they go to Marie's cabin. To save Morton, Marie paints him to represent the idol and places him on the pedestal. Sancho and Dora, not suspecting this ruse, search the cabin, but cannot find him.

Marie forces Morton to go back to the white girl, despite his protests. Later, haunted by visions of him, she rises in the night, and goes onward and onward, as in a dream, until she is in the embrace of the man she loves.

Sancho again annoys Marie, who proudly shows him her baby. He tells her he is the child's father—that the night she walked in her sleep

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she came to his hut. He goes for a priest and tells Marie he has come to marry her honorably. Just as the ceremony is about to be performed, Morton returns and claims her as his wife, and Sancho is killed by the officers in a skirmish that ensues.

Triangle Film Corporation

JIM BLUDSO (Fine Arts—Five parts—Feb. 4).—The cast: Jim Bludso (Wilfred Lucas); Gabrielle (Olga Grey); Breeches (George Stone); Tom Taggart (Charles Lee); Kate (Winifred Westover); Ben Merrill (Sam De Grasse); Banty Tim (James O'Shea); Joe Bowers (Monte Blue).

Jim Bludso is engineer of the Mississippi River packet the "Prairie Belle." He has a home in Gilgal, Ill., and a wife and twelve-month-old baby at the time the story opens, in 1861. A call is received for volunteers and he joins the Northern army. His wife is a Southern girl, and she opposes his joining the Union forces The quarrel results in a separation and Jim goes to war.

Ben Merrill, an unscrupulous contractor. meets Jim's wife in Natchez, her home town, and induces her to go with him to New Orleans. She deserts her baby and goes. In New Orleans a levee contractor comes to Merrill with the proposition that they take the contract for a new levee to be built at Gilgal. Merrill accepts and leaves New Orleans without telling the woman where he is going, and she is left to take care of herself.

After the war Jim returns to Natchez and finds that his wife has deserted their little boy, and no one knows where she is. He takes the boy, Little Breeches, and Banty Tim, a negro, who has saved his life during the war, and returns to Gilgal. He is welcomed by Kate Taggart, the daughter of the village storekeeper.

Jim's wife yearns for her baby and returns. Jim forgives her for the child's sake. The high waters are coming on and Merrill is afraid that the levee will not hold. He plans to lay the blame on Jim and the negro. He arouses the suspicion of the townspeople against the negro and Jim is forced to fight for Banty Tim on several occasions. Merrill meets Jim's wife and induces her to loosen the sandbags and leave the water into the village. She escapes in a boat, the bottom of which has been cut by Merrill. In the middle of the stream the boat begins to sink and Banty Tim goes to her rescue.

The negro is accused of breaking the levee and then escaping. Jim offers his life as a forfeit if the negro does not return by sunrise. The next day the village people are at Indian Mound, and the men are about to hang Jim because Banty Tim has not come back. Just then he comes on with Little Breeches, who tells of his rescue by the negro.

A year later Jim is again engineer of the "Prairie Belle." In a race with another boat the engines become overheated. Merrill is aboard and Jim has him locked in the oil room. When the boat takes fire Jim goes and opens the door of the oil room and finds his son there with Merrill. While they are trying to escape the boilers explode. Jim is rescued from the debris by Banty Tim. Some time later Jim's wife having died, he and Little Breeches and Kate and Banty Tim are united in a happy family.

THE CRAB (Kay Bee—Five parts—Feb. 4).—The cast: Ivy Marten (Thelma Salter); Foster Barrum (Frank Keenan); "Warts" Warner (Ernest Butterworth); Mrs. Borrum (Gertrude Claire); Jim Owens (J. P. Lockney); "Doc" Wingate (Thomas J. Guise).

Foster Borrum is the wealthiest man in the town of Norwalk. He practically owns everything. He has won his position by merciless grinding and is regarded by the villagers with fear and contempt. A stern man, with only one softening influence in his life—his wife, whom he idolizes. The wife dies and Borrum turns on the world with added bitterness and hatred.

He is living a life of dreary isolation when one day a visitor steps off the train at the station—a little girl; also alone in the world; who has been tagged to her destination in the search of a relative who has long since disappeared. The villagers are too poor to adopt the child. In a cynical mood Borrum takes possession of the girl, Ivy Marten, and installs her in his home.

Ivy, aching for sympathy, meets with no response from the austere man, whose treatment of her borders on brutality. Exaggerated reports of this reach the authorities, and Borrum is haled before them. Ivy, who loves the old man in spite of his coldness, is the prime witness for the defense and her loyal support of her guardian wins the day.

A change comes over the attitude of Borrum towards the child and the world in general and with a softened heart he strives to make life happier for the orphan and for the hitherto despised inhabitants of the poverty stricken village.

THE GUNFIGHTER (Kay Bee—Five parts—Feb. 11).—The cast: Cliff Hudspeth, "The Killer" (William S. Hart); Norma Wright (Margery Wilson); El Salvador (Roy Laidlaw); "Ace High" Larkins (J. J. Dowling); "Cactus" Fuller (Milton Ross); Col. Ellis Lawton (J. P. Lockney); Jimmy Wright (George Stone).

Cliff Hudspeth, the leader of a band of outlaws in Arizona, has won his place by the killing of notorious gun-bullies. At their headquarters, in the Gila Mountains, in consultation with "Ace High," his lieutenant, he plans depredations on the neighboring settlements.

Although Hudspeth is powerful, their rule is disputed by El Salvador, a half-breed, and his following of desperadoes. Desert Pass is the scene of many conflicts between the contending bands.

Rumors of the arrival of miners with gold causes El Salvador to send "Cactus" Fuller, his henchman, to levy tribute by a hold-up, which is successful. Flushed with triumph, he boasts in the "Golden Fleece" saloon of the ignominies to which he would treat Cliff Hudspeth if he ever met him.

Hudspeth arrives and makes Cactus, whom he throws out of the saloon, realize that something must be done to retrieve a shattered reputation. Coming out of the saloon, Hudspeth sees Norma Wright, a milliner, standing at the door of her little store, and waves her inside, as he anticipates trouble. The shooting commences and Cactus is defeated.

As Hudspeth is preparing to leave town Norma denounces him as a cold-blooded murderer. Stung almost to madness by the girl's accusation, he seizes her and gallops out of town. At his retreat he locks the stupefied girl in a room and seeks to drown the memory of her words with whiskey. The whiskey, and his awakened conscience, bring him to review his life, and, half delirious, he sees his victims pass reproachfully before him. The girl, too, becomes aware of the human side of the man and next morning she brings him around to her way of thinking and extracts a pledge that he will never willingly kill another human being.

Soon after there comes from a member of the legislature offer of a pardon and restoration to citizenship if Cliff will undertake to rid Arizona of El Salvador. Hearing of Cliff's new appointment, El Salvador is wild with rage, and burns the town and drags Norma away to the mountains. Cliff Hudspeth rescues her and kills El Salvador, although mortally wounded himself. He places the girl on a horse, which bears her to safety, and passes away consoled that his last killing was in her defense.

THE GIRL OF THE TIMBERCLAIMS (Fine Arts—Five parts—Feb. 11).—The cast: Jess (Constance Talmadge); Francis Ames (A. D. Sears); Bob Mullen (Clyde Hopkins); Cora Abbott (Beau Byrd); Senator Hoyle (Wilbur Higby); Eddie Stanley (Bennie Schuman); Leather Hermit (Joseph Singleton); Jess' Father (F. A. Turner); Mrs. Kiesey (Mrs. Talmadge); A Homesteader (Charles Lee).

Jess Vance and her father are homesteaders in the Northwest. For some time land-frauds "engineered" by a "ring" controlled by Senator Hoyle have been going on. Francis Ames, a lawyer, is sent by the government to investigate. The homesteaders endeavor to see Ames, but by the manipulation of Senator Hoyle are prevented from doing so, and they feel that Ames has double-crossed them. Jess boasts bravely of what she would do if she found one of the "dummies" on her claim.

Ames learns that one of Hoyle's henchmen has arranged to send dummies to the timberland to "establish a residence" and cinch the ring's claim to the township where Jess lives. Ames stating that he is going East, follows the dummies. Jess meets Ames on her claim and orders him off. He refuses to leave and at the expiration of three days Jess again orders him off, and when he still refuses she shoots him, inflicting only a slight wound. Meantime his secretary, Stanley, meets Cora Abbott, a former friend of Ames. She obtains information that Ames is laid up in his cabin and reports to Hoyle. He tells her to "get something" on Ames.

She goes to the woods, and to Ames' dismay insists that she has come to nurse him back to health. In the meantime Jess, feeling sorry for him, has bandaged his wound. He learns of the contempt in which he is held by the settlers. Cora, to get rid of Jess, tells her that she and Ames are engaged. Ames asks Cora to leave, which she does, after a stormy scene, but she bribes two forest scouts to burn Ames' cabin on the night the settlers have decided to burn the cabin of the jumpers. Ames, hearing of the proposed attempt to drive out the jumpers, leaves his cabin in charge of a half-breed.

When Jess is told of the burning of Ames' cabin, and the finding of a charred body, she is broken-hearted, and to forget her own heartache offers to go to Portland to see if anything can be done toward the settlement of the homesteaders' wrongs. She is granted an interview with Ames, and there are two very surprised people when Ames sees his forest girl and Jess discovers that her jumper and the despised Ames are one and the same. Later she gladly gives up her homestead rights to become Ames' bride.

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GREED (Third of "Seven Deadly Sins"—Five Parts—McClure—Feb. 12).—The cast: Alma (Nance O'Neil); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); "Doc" Denton (Harry Northrup); Richard Cole (Robert Elliott); "Jimmie" Hobson (Alfred Hickman). Directed by Theodore Marston.

Eve Leslie and Adam Moore become interested in the stock market. Eve decides to try to add to her fortunes by plunging. Tempted by the sin of greed, Eve becomes reckless. At first she wins, then she begins to lose, and desperately tries to recover her losses.

She meets Alma, who formerly was a party to illegal stock transactions, but who is now living an honorable life. Alma is discovered by the sin of greed, Eve becomes reckless. At formerly was connected and who knows her history. Denton is wanted by the police. He blackmails Alma. Eve and Adam become involved with their friend, Alma, who hates Denton. Denton wants her to marry him and after she refuses, finally turns to Eve.

Denton gives a sensational party, during which the men, as a stunt, put aside all their money and choose partners. Each couple is given a dime and told to go out into the city, spend it as adventurously as possible and return to tell their experiences.

Eve is paired with Denton and Alma with Adam. The novel plan develops exciting incidents. Denton traps Eve. Alma and Adam return to rescue her. In the excitement, Denton is killed and Alma is wounded so that she loses her mind. Adam is arrested. Alma is the only person who saw the crime committed, but she is unable to testify. Adam is sentenced to death.

In the denouement, after Adam seems to have been proved guilty, his life is saved and he returns to Eve, who forever is cured of the sin of greed.

Paramount

PARAMOUNT PICTOGRAPH (No. 52—Jan. 28).

HOW THE SHOT TOWER WAS DISCOVERED.—Illustrating the wonderful advance made in modern methods of manufacturing munitions for sporting purposes.

BENDING THE HUMAN TWIG.—The fact that vocational schools are being established all over the United States for the purpose of fitting boys and girls for the calling they are most adapted to has been made the subject of a very interesting series of pictures for this release.

WINTER SPORTS IN AMERICA.—To show that America is quickly taking its place among other nations in its enjoyment of winter sports, here is pictured the various activities to be found during the winter season in the neighborhood of Lake Placid which attracts thousands of tourists every year.

THE SHADOW OF THE NORTH POLE.—Christian Leden, the famous Norwegian Arctic explorer, has taken a series of pictures for this week's release. These were secured during the last dash into the Arctic Circle that this explorer made.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES—("From Regina to The Rockies"—Feb. 5).—Scenes: Royal Northwest Mounted Police in action; the commissioner; the prairies of Saskatchewan; glimpses of the Blackfoot Indian tribes; visiting the Bassano Dam Canadian irrigation; Calgary, the metropolis of Alberta; westward toward the Rockies in ideal observation cars; Mr. Holmes introduces you to the Duchess of Connaught at Banff Hotel, a famous Canadian resort, the Switzerland of America.

EACH TO HIS KIND—(Lasky—5 parts—Feb. 5).—The cast: Rhandah (Sessue Hayakawa); Princess Nada (Tsuru Aoki); Amy Dawe (Vola Vale); Colonel Marcy (Ernest Joy); Dick Larimer (Eugene Pallette); Colonel Dawe (Guy Oliver); Mulai Singh (Walter Long); Asa Judd (Paul Weigel); The Maharajah (Cecil Holland).

Rhandah, who is to succeed his father, the Maharajah of Dharpuli, is sent to Oxford to be educated. The Princess Nada, to whom he is engaged, fearful of the outcome of his journey, gives him an amulet to bring him back to her in safety. At the college, he soon becomes accustomed to English customs, but refuses all invitations into society. He meets Amy, daughter of Colonel Dawe, and they become interested in each other. Amy wagers that she can persuade the Prince to give her the amulet and succeeds in having him accept her invitation to a party; she manages to see Rhandah alone and secures the amulet.

Dick Larimer, to whom Amy is engaged, denounces Amy for doing such a thing. Asa Judd, tutor to the Maharajah's son, has taken a snap shot of Amy and Rhandah and sent it to Colonel Marcy, the Resident British Councilor. Mulai Singh, an aspirant to the throne, obtains possession of the photograph. Rhandah, embittered, returns home just as the Maharajah dies. By his bedside he swears eternal vengeance on all the English and is overheard by Nada. He seeks out Mulai Singh and obtains the picture, declaring his intention of leading his people against the English, issuing a command that all captured English be brought before him.

Dick is taken and Rhandah orders him to the dungeon. Amy has come to India with her father and is also taken by the outlaws, but when they see the amulet they release her. Nada recognizes her from the picture, and comes upon Rhandah and Amy as he is contemplating what he shall do with Dick. Rhandah makes advances to Amy which she dares not resent, and tells him she will do anything to save Dick, but he replies there is nothing that will save her sweetheart. Nada, listening, ready to kill Amy with a dagger, overhears and rushes into Rhandah's arms vowing her belief in him. At Amy's solicitation, Nada intercedes and Dick is set free. All the trouble and turmoil is at last ended, and both couples are happy.

HER OWN PEOPLE—(Pallas—5 parts—Feb. 8).—The cast includes: Lenore Ulrich, Howard Davies, Colin Chase, Adelaide Woods, Jack Stark, Gail Brooks, Joy Lewis, William Winter Jefferson.

John Kemp, a wealthy man, after the announcement of his engagement to Eleanor Dutton, overhears her declare her love for another man, at the same time stating that she must marry Kemp for his money. Heartbroken, Kemp goes to the mountain wilderness. Eleanor marries the man she loves and Kemp marries The Morning Star, an Indian. They have a daughter, Alona, whom Kemp idolizes. She meets Frank Colvin, a poor young prospector, and they become attached to each other.

Kemp feels it his duty to return to civilization in order to complete Alona's education. He places her in a fashionable boarding school. Upon learning that she is of Indian blood the girls snub her, only one, Myra Agnew, being kind. Myra takes Alona home with her at Christmas time, that she may meet her brother, Blinn, in the hopes that he will morry her. Alona, by accident, learns that Blinn cares only for her fortune, and upon the death of her father she returns to her people, embittered. She again meets Frank Colvin, who declares his love for her. She decides to test him and buys his mine through an unknown agent. He returns to the city, seeks out Alona, and promises to bring his mother and sister to see her. The mother and sister, however, having been informed that Frank intends to marry an Indian, call on Alona and, when they see her real beauty, tell her they do not wonder Frank loves her, and plan a big surprise for him.

That night Alona sends her car for Frank and, accompanied by his mother and sister, they are driven to Alona's beautiful mansion. Here he finds her transformed from the simple Indian maiden he believes her to be into an heiress. Now that Alona is satisfied he loves her for herself alone, she reveals her real identity and their happiness is complete.

HE GOT THERE AFTER ALL (Klever Komedy—Feb. 12).—During the twenty-first birthday party Doris Page receives a letter from her uncle to the effect that unless she is married by midnight she will lose the title to his estate, so turning to Vic, who has proposed to her, agrees to marry him right away. Vic embraces her and announces that ten o'clock that night will be the hour for the happy event.

Jim Norton, who is also a suitor for Doris' hand, starts out to try to prevent Doris' marriage to Vic. Vic and Doris go to get their marriage license, and then Vic goes home to prepare for the wedding. He takes a bath, and Norton and his friend steal all of his clothes. Vic is in a dilemma until his friend, Bill Morris, who is dressed in his evening clothes, calls. Vic pleads with him to lend him his dress clothes, as it is then ten o'clock. Morris agrees, and though much too small for Vic, he manages to squeeze into them. He leaves his friend dressed in a bathrobe.

He runs for a car and drops his hat near a traffic signal and tries to pick it up; but as the trousers are too tight he finds it impossible to do so. Holding on to the traffic signal, and balancing himself, he finally gets the hat. Norton, who has followed, handcuffs him to the traffic signal, so when Vic gets up and starts to leave he has to take the traffic signal with him. He arrives at a thoroughfare and works the "stop and go" signal. One machine stops, and the occupant agrees to help him, so Vic gets into the motor car. Norton has also secured a marriage license, and tells Doris Vic is handcuffed, and the key which he exhibits is the only one which will open the handcuffs. He drops the key in a mail box, and Doris tries to get it. One of her rings gets caught, and it is impossible to get her hand free.

It is now a quarter to twelve, and Norton offers to marry her, but she refuses.

Vic, with the traffic sign, comes up in the motor car and sends for the minister who happens to be tongue-tied, and who manages to get them married before the necessary hour. The letter carrier arrives and frees Doris, who gets the key and releases Vic.

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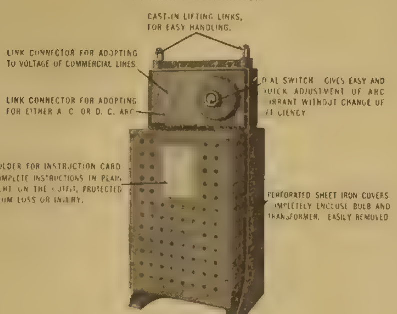
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HEARST-PATHE NEWS NO. 9 (Jan. 27).

New York City.—The Stock Market is once again in the limelight of national interest as Congress begins to trace the "peace note" leak through its results. Subtitles: The House Rules Committee which is investigating the Lawson charges. Sherman Whipple, the noted Boston attorney, selected to probe the financial activities of the Street.

Mill Neck, L. I.—Irving Brokaw, millionaire ice-sport enthusiast, and his wife, exhibit some fancy skating steps on their private lagoon. Subtitle: Bror Meyer and Emy Bergfield, world champions, give the exclusive gathering several thrills.

Washington, D. C.—President Wilson's reelection is now formally assured as Francis Heany delivers the deciding California vote to Vice-President Marshall.

Pekin, China.—An impressive procession marks the funeral ceremonies of President Yuan Shi-Kai, the first head of the new republic. Subtitles: The bier is borne by the President's bodyguard, followed by a long line of wreath-bearers. The mourning coach is decorated with numerous flowers. Li Yuang-Hung, who is chosen as the Republic's second President. He reviews several regiments of China's army.

Manila, P. I.—Large crowds attend the installation of the new Archbishop the Right Reverend Michael J. O'Doherty for the diocese of the Far East. Subtitle: Entering the Manila Cathedral.

Billy Sunday's Tabernacle: (Magazine section). Subtitle: An animated cartoon by F. M. Follett. The devil to pay and he's paid in full.

Yellowstone, Wyo.—With the approach of heavy winter snows, herds of elks and antelope leave their abode atop the high mountains for the warmer climates in the valley. Subtitles: The Government keeps them bountifully supplied with food. They become very tame and some will even eat out of the hand.

Washington, D. C.—Admiral William G. Benson, who succeeds the late Admiral Dewey as the ranking senior officer of the American Navy.

Newport News, Va.—America Prepare—the keynote of the patriotic wave that sweeps the country—receives a mighty response as another great warship, the U. S. Mississippi is launched. Subtitles: The powerful 33,000 ton superdreadnaught glides gracefully down the ways. Secretary of the Navy Josephus Daniels and Miss Cammille McBeath the sponsor. The Mississippi is a sister ship of the Pennsylvania and Arizona, a worthy trio that will grimly guard the rights and liberties of the American people.

HEARST PATHE NEWS NO. 10 (Jan. 31).

St. Paul, Minn.—Ten thousand joyful pleasure-seekers, garbed in varicolored costumes, make Minnesota's Second Outdoor Sports Carnival a merry affair. Subtitles: Novel games are a feature of the event. Many risk a fall on the doubtful skis.

Pittsburgh, Pa.—An entire square block of the crowded business section is consumed by a disastrous fire, with a loss of $2,000,000. Subtitles: The cold weather soon covers the burned buildings with an icy mantle. Fire escapes are torn and twisted from their positions.

New York City.—Several freight cars carrying supplies for the belligerents are dumped into the river when the lighter turns over. Subtitle: A diver is sent down in an effort to raise the cars.

In Serbia.—Monastir, recently recaptured by the Serbs, is an example of the unquenchable spirit that animates a nation fighting to liberate its land. Subtitles: Allied troops, who greatly aided the Serbs in their campaign, enter the city. Prince Alexandre returns to his suffering country. General Didericks reviews the victorious troops.

London, England.—"Troops, and still more troops," is the rallying call to which all Britain nobly responds, as the Allies determine to struggle grimly on to victory. Subtitle: Off for the training camp—to be converted into stubborn fighting Tommies.

Park Tower, Wyo.—Herds of bison, which once wildly roamed the Western prairies, are now almost extinct except in captivity. Subtitles: Their friendly way of greeting each other. The bison still retains his ferocious appearance. Mammoth Hot Springs, one of the picturesque garden spots of the United States.

Sourlake, Tex.—Southwestern oil fields receive a boom when a huge new gusher shddenly breaks forth, flooding the surrounding section. Subtitle: The powerful stream has a capacity of 20,000 barrels a day.

Red Bank, N. J.—Airplaning on the ice—a new sport which combines the pleasures of ice-boating with the thrill of the whirling propeller, is now possible for ardent speed lovers. Subtitles: The machine is operated like an airplane and can travel at a fast clip. Crowds at Mill Neck, L. I., are entertained with frequent exhibitions of fancy skating. Miss Margaret Wilson, daughter of the President, enjoys an exhilarating winter hike at Yama Farms, N. Y.

Columbus, N. M.—The American Expedition in Mexico is at an end, and the entire force sent across the border eleven months ago is recalled. Subtitles: Armed guards convoy the transport wagon trains. Mules are used extensively to carry supplies over the rough trails of the Mexican deserts. General John J. Pershing, whose admirable command restored peace on the troublesome Southern border.

Bristol, R. I. (Boston only).—The Memorial High School, presented by Colonel Colt to the children of Bristol, is the only marble school in the country. Subtitle: The $1,000,000 school has seventy-five pupils.

PEARL OF THE ARMY (Episode No. 10—"The Silent Army"—Two parts—Astra—Feb. 4). —The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theodore Friebus).

Pearl, suspicious of her father's new secretary, follows him and becomes involved in a series of incidents that end in her starting in an aeroplane with T. O. Adams in pursuit of the Silent Menace's "Silent Flyer." She has learned the Silent Army has been secretly mobilizing and intend attacking the Government Chemical Building to secure the wafers which will make legible the canal defense plans now in their possession.

When the henchman who has the Silent Flyer in charge becomes aware of his pursuers he realizes there is but one course—to ram the other machine. With his machine tearing through space at eighty miles an hour, he turns and makes straight for them. Adams forces Pearl to jump with the parachute. She has barely escaped when there is a crash and both machines fall to the ground. Pearl makes her way towards the mass of twisted wreckage. Suddenly behind her she senses a presence, she turns——

PATRIA (Episode No. 5—"The Island God Forgot"—International—Two parts—Feb. 11) —The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Patria manages to keep afloat by means of the life preserver which Fanny Adair to ease her guilty conscience threw to her. Donald Parr flies in his hydroplane to Newport, where Elaine with her close resemblance to Patria has fooled her hostess. Donald is bewildered by Patria's refusal to see him.

Receiving a suspicious communication, he follows the messenger and learns he is one of a colony of spies inhabiting an island twenty miles from shore, on which are stored munitions. In the meanwhile Patria has floated to this island, where a man named Jaurez finds her unconscious on the beach and revives her. Haku, the commander, announces his determination to kill Patria in accordance with rules regarding all invaders. Jaurez defends her by keeping Haku at bay with a can of nitroglycerine.

In attempting to aid Patria's escape in an aeroplane Jaurez is shot. With no other choice, Patria plunges again into the sea. Meanwhile, Donald, who has followed in his hydroplane, is startled by Patria's cry for help. Sweeping down, he rescues her. Haku pursues in the aeroplane Jaurez had removed from the hangar, taking with him the nitroglycerine. High in the air he exchanges shots with Donald. One of the shots at Haku strikes home—his machine falls on the storehouse of explosives and completely demolishes the "Island God Forgot."

HER LIFE AND HIS (Thanhouser Gold Rooster—Five parts—Feb. 18).—The cast: Mary Murdock (Florence La Badie); Ralph Howard (H. E. Herbert); Mrs. Nan Travers (Ethyle Cooke); Emmett Conger (Sam Niblack); Political Boss (Justus D. Barnes).

Mary Murdock, forced by circumstances to choose between the streets and theft, is caught breaking into the home of Robert Howard. He is inclined to listen to her plea for leniency, but, urged by his cruel and selfish wife, lets the law take its course.

After serving her term she is unable to secure employment, due to her prison record, and seeks the two who are responsible for her plight. She finds Howard despondent over his wife's running away with another man and about to commit suicide. To the man who wanted to die the girl who wanted to live makes a proposition—to use his fortune to better prison conditions and lending those with a prison record a helping hand. She offers her own knowledge as her half of the partnership.

He accepts and the plan proves so successful that Howard is appointed Warden of a large prison. But matters sail along too smoothly and cleanly to suit the corrupt political ring and they start a blackmailing scheme against Howard. Mary's intuition senses a solution to Howard's vindication and she matches her brains against the political boss and his henchmen and clears the name of the man she loves and reaps her first real happiness as her reward.

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AT LIBERTY—Manager with fourteen years' experience, capable, sober, knows business from A to Z. Can operate, do booking, advertising. Will work on salary or percentage; go anywhere. Will lease theater over 500 seats. Address Capable, care M. P. World, N. Y. City.

DIRECTOR large features and comedies. Understands marketing and manufacturing thoroughly. Address Confidential, care M. P. World, N. Y. City.

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WANTED thirty moving picture houses, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

MOVING PICTURE and vaudeville theater wanted. Will buy for cash. Must be a high class proposition. Maurice Alland, 29 Milk St., Boston, Mass.

WANTED—Moving picture theaters, any location. Cannot supply the demand. Hunt, 339 Brisbane Bldg., Buffalo, N. Y. Leading and oldest theater broker in Buffalo.

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AIRDOME for sale or rent. Seating capacity 1,500; complete, except machine. Situated Stapleton, Staten Island. Rent low. Inquire Chas. Rosenberg, 442 Broadway, N. Y. City.

MOVING PICTURE theater, town of 7,500 population, main street location. Practically no competition. Seats 660 people, rent $125 a month, lease four and half years, ten cents admission, seven nights per week. Expenses $150 per week, receipts $225 and up. Price complete for theater, $6,000. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

MOVING PICTURE theater, Pennsylvania, town of 6,000, no competition. Profits $75 to $100 per week, very finest equipment. Rent $20 a month. Fine living rooms above theater, steam heat throughout. Price complete, $3,800; reasonable terms. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

FOR SALE—Only show house Michigan town; nine thousand, catering to very high class patronage. Capacity 450. Books covering past year's business open to inspection right party. $3,500 cash. No agents. For details address Showhouse, care M. P. World, N. Y. City.

THEATER for sale. A beautiful Paramount theater located in the heart of a city of nearly seventy thousand population. State Massachusetts. Long lease, rent $125 a month, heated, worth twice this amount, capacity six hundred, fully equipped, everything complete and in good condition, running seven days week, continuous two to ten P. M.; admission ten cents, children five cents. Price $2,750.00, not a cent less. Don't waste your stamps unless you mean business and have the money. Owner is retiring on account of sickness. One or two weeks trial to buyer. Write or wire Paramount Theatre, care M. P. World, N. Y. City.

UNUSUAL OPPORTUNITY to lease moving picture theater in one of the large cities of New York State. A residential house, capacity 800; built exclusively for movies, thoroughly equipped in every particular; a big money maker. My father has been managing it, but has broken down in health and has been ordered away by the doctor. My interests in this city are such that I cannot leave and of course no one can run a theater by "absent treatment." Will sell at a bargain for a quick sale, or will sell half to a capable manager and go fifty-fifty on the profits. This is a golden opportunity for somebody. Will accept the first reasonable offer. Advise largest amount you can pay cash down and we will try and get together, but you must act quickly, as I shall not refuse any reasonable offer. C. N. Parker, 300 Jefferson Ave., Niagara Falls, N. Y.

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EQUIPMENT WANTED.

WANTED—Power's 6 lamp complete; adjustable rheostat; moving picture and stereopticon lenses. Third Flat, 116 So. Karlov Ave., Chicago, Ill.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

General Film Company

BIOGRAPH.

	(Serial No.)
A Bit of Human Driftwood (Two parts—Drama—Reissue)	21495
Her Sacrifice (Drama) (Reissue)	21519
The Honor of the Law (Two parts—Drama) (Reissue)	21527
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama).	21579

ESSANAY.

The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama)	21595
A Dollar Down (Comedy) and Yosemite Valley (Scenic)	21598
When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Drama)	21607
Among Those Present ("Black Cat Feature") (Two parts—Drama)	21618-19
Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16

KALEM.

The House of Secrets (No. 12 of "Grant, Police Reporter"—Drama)	21604
The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Dr.)	21609
Rival Romeos (Comedy)	21620
The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama)	21622-23
The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)	21627
The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy).	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
The Trap (No. 17 of "Grant, Police Reporter"—Drama)	21712
The Prima Donna's Special (Drama)	21717

SELIG.

Starring in Western Stuff (Two parts—Comedy-Drama)	21614-15
Selig-Tribune No. 3 (Topical)	21617
Selig-Tribune No. 4 (Topical)	21625
The Making of Bob Mason's Wife (Dr.)	21633
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Selig-Tribune No. 5 (Topical)	21636
Selig-Tribune No. 6 (Topical)	21643
Cupid's Touchdown (Comedy)	21654
On Italy's Firing Line (Three parts—Drama)	21655-56-57
Selig-Tribune No. 7 (Topical)	21659
Selig-Tribune No. 8 (Topical)	21666
The Luck That Jealousy Brought (Dr.)	21677
Lost and Found (Two parts—Dr.)	21678-79
Selig-Tribune No. 9 (Topical)	21681
Selig-Tribune No. 10 (Topical)	21688
The Saddle Girth (Drama)	21701
Cupid's Thumb Print (Two parts—Drama)	21702-3
Selig-Tribune No. 11 (Topical)	21705
Selig-Tribune No. 12 (Topical)	21710
A Strang Adventure (Drama)	21718

VIM FEATURE COMEDY.

Reckless Romeos (Comedy)	21606
His Movie Mustache (Comedy	21626
The Property Man (Comedy)	21629
Terrible Kate (Comedy)	21644
War Correspondents (Comedy)	21647
The Love Bugs (Comedy)	21667
It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21689
A Job for Life (Comedy)	21694

VITAGRAPH.

His Lesson (Comedy)	21594
The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21605
Billy Smoke (Three parts—Broadway Star Feature—Comedy)	
Jones Keeps House (Comedy)	21616
One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21714
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature)	

General Film Company Features

BLACK CAT FEATURE.

Among Those Present (Two parts—Drama)	21618-19
The Little Misionary (Two parts—Dr.)	21637-38
What Would You Do? (Two parts—Drama).	21660-61
Three Ways Out (Two parts—Dr.)	21682-83
The Hoodooed Story (Two parts—Dr.).	21706-7

BROADWAY STAR FEATURE.

One Good Turn (No. 4 of "the Dangers of Doris"—Comedy-Drama)	21628
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Comedy-Dr.)	
The Burlesque Blackmailers (6th of "The Dangers of Doris"—Comedy—Drama)	
The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama)	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).

BIG U.

Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).

BISON.

Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).

GOLD SEAL.

Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).

IMP.

Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).
Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).

L-KO.

Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy).

NESTOR.

Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).

POWERS.

Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).

REX.

Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).

VICTOR.

Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.

UNIVERSAL SPECIAL FEATURE.

Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).

NIAGARA FILM STUDIOS.

Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).
Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).

GAUMONT.

Feb. 4—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle"; New York's Latest Dance, Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine).
Feb. 6—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia (Travel).
Feb. 7—See America First, No. 74 (Subjects on Reel: The Mississippi Coast (Scenic).
—Old Roue Visualizes (Cartoon Com.).
Feb. 11—Reel Life, No. 41 (Subjects on Reel—Queer Fish With Shells; The Diary of an Egg [Animated]; Every Day Life Savers [Individual Cups]; Hypnotizing an Alligator [Mutual Film Magazine]).
Feb. 13—Tours Around the World, No. 15 (Subjects on Reel—Mount St. Michel, France; Morocco, Yesterday and To-Day; Around Lake Iseo, Italy [Travel]).
Feb. 14—See America First, No. 75 (Subject on Reel—Los Angeles, Cal.).
—Tough Tony (Kartoon Komic).

MONOGRAM

Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama)
Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).

MUTUAL.

Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).

(*Mutual Releases continued on page* 1092.)

A scenario department

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

(Mutual Releases continued from page 1090.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).

SIGNAL FILM CORP.

Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).
Feb. 19—With the Stony Indians (Scenic).

PARAMOUNT PICTOGRAPHS.

Jan. 7—49th Release (Edu.).
Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11 (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).

GOLD ROOSTER.

Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa—Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).

PATHE.

Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions — Picturesque Algeria—Province of Constantine (Scenic).

HEARST-PATHE NEWS.

Feb. 3—Number 11—Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).
Feb. 21—Number 16 (Topical).
Feb. 24—Number 17 (Topical).

INTERNATIONAL.

Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4, "Double Crossed"—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).
Feb. 11—Patria (Episode No. 5—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesis"—Two parts—Drama).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Wrath" (McClure Pictures—Five parts—Dr.).

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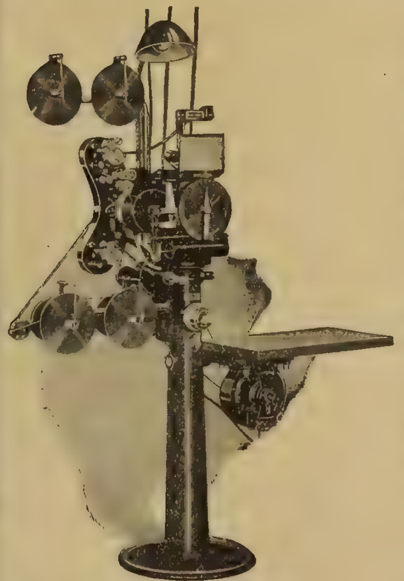

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).
Feb. 8—The Accomplice (Sherrill Feature Corp.—Five parts—Drama).
Feb. 15—The Moral Code (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).
Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 15—Social Pirates (Two parts).
Jan. 22—Brainstorm (Two parts).
Jan. 29—His Ticklish Job (Two parts).
Feb. 5—The Cloud Puncher (Two parts).
Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—The House of Terrible Scandals (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Big Bluffs and Bowling Balls (Com.).
Jan. 22—Captain Jinks' Baby (Comedy).
Jan. 29—Captain Jinks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).
Jan. 29—The Glory of Yolanda (Five parts—Drama).
Jan. 29—Somewhere in Any Place (Comedy).
Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6, "Human Flotsam"—Two parts—Drama).
Feb. 12—The Courage of Silence (Five parts—Drama).
Feb. 12—He Never Touched Me (Comedy).
Feb. 12—Captain Jinks' Love Letters (Comedy).
Feb. 12—The Secret Kingdom (Episode No. 7, "The Ghost Ship"—Two Parts—Dr.).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feb. 19—The Royal Pauper (Edison—Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—[illegible]
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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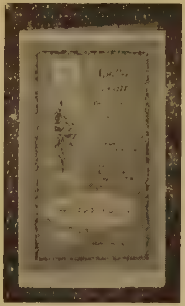

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MANUFACTURERS
1113 Chestnut St., St. Louis, Mo.

FULCOPAQUE
E.E.FULTON CO.
154 W.LAKE ST.
CHICAGO

Talk frequently to your patrons by means of your screen.

Have something of interest to announce to your patrons each day; it is proof of your interest in them. For making announcements quickly and neatly nothing surpasses FULCOPAQUE. Complete outfit as shown only 50c. Write for circular with details of a novel plan of advertising by means of FULCOPAQUE. We want to tell you also about another specialty of ours—the FULCO SLIDE WRITER.

E. E. FULTON CO., 152 W. Lake St., Chicago, Ill.
FULCO Exhibitors' Supplies and Equipment

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

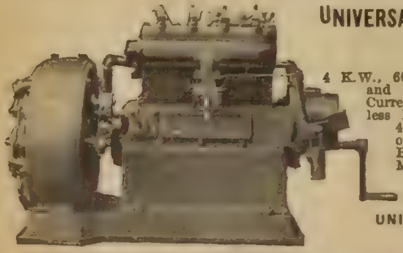
The best theatres in the country are equipped with

Gundlach Projection Lenses

This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 20.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

PERFECTION IN PROJECTION

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

ADVANCED PROJECTION OF INTOLERANCE

D. W. GRIFFITH'S COLOSSAL SPECTACLE at the LIBERTY THEATRE, NEW YORK, introduces NEW IDEAS in the ART of PROJECTION. The WORLD'S BEST PROJECTORS are equipped with SPECIAL SPEED CONTROLS and TIME REGISTERING DEVICES so that the Musical Director has absolute control of the SPEED, thereby SYNCHRONIZING the MUSIC perfectly with the PICTURE. For the WORLD'S BEST PROJECTORS equipped with TIME REGISTERING Devices and Perfect Arc Control Rheostats, consult the Exclusive Distributor

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

G. W. BRADENBURGH 802 VINE STREET PHILADELPHIA, PA.

NAME	REELS	STAR	ADVERTISING	PRICE
Rip Van Winkle	5	Joseph Jefferson	1-3-6 sheets	$150
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BARGAINS IN MACHINES

Twenty-two machines slightly used, first class condition, Simplex, Power's 6 A's, Power's 6's, Edison B's, and Edison D's. Low prices, quick sales.

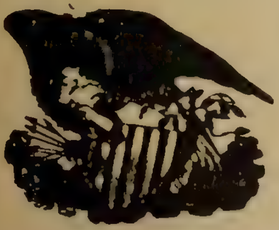
CHAS. A. CALEHUFF, 1233 Vine Street, Philadelphia

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?
Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatre plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

(YOU ALL KNOW HIM) F. H. RICHARDSON (YOU ALL KNOW HIM)
Room 1434, 22 E. 17th St., New York City



Peace Pictures
and
European War Pictures
(Neutral)

New Stereopticon Lectures and Poems presented by L. M. Marion.

Terms Moderate Accompanied by violinist, pianist, operator, lantern, etc. (when desired), for theatres, lyceums and clubs. Music for dances.

LOUISE M. MARION
445 W. 23rd St., New York
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I do not sell motion pictures.

ARGAINS!

We have on hand in our second-hand department the greatest line of used or rebuilt complete moving picture machines ever assembled. GENUINE VALUES, PERFECT CONDITION, LOW PRICES. POWER'S, SIMPLEX, EDISON and MOTIOGRAPH

SOLE SOUTHERN DISTRIBUTORS FOR
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA (158 Marietta) **GEORGIA**
"Recognized as Dixieland's Biggest and Best Mail Order House"

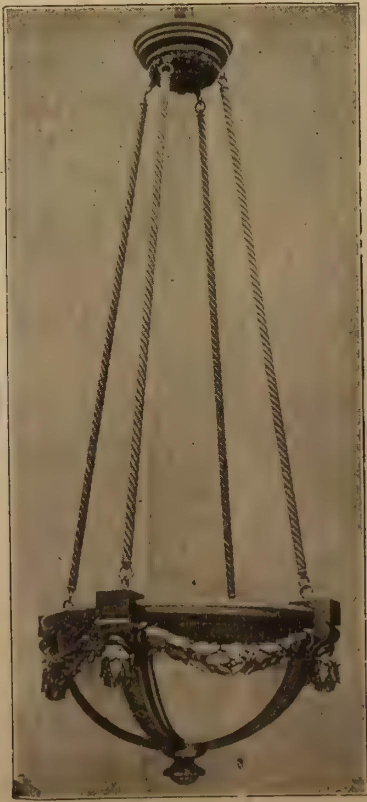
Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street, CHICAGO, ILL.



Every person commercially interested in motion pictures will read it—and preserve it for future reference. It will be welcomed as a trusted friend. If you have a trade message to send the advertising columns of this Tenth Anniversary Number of the Moving Picture World provide a medium of exceptional value.

1907

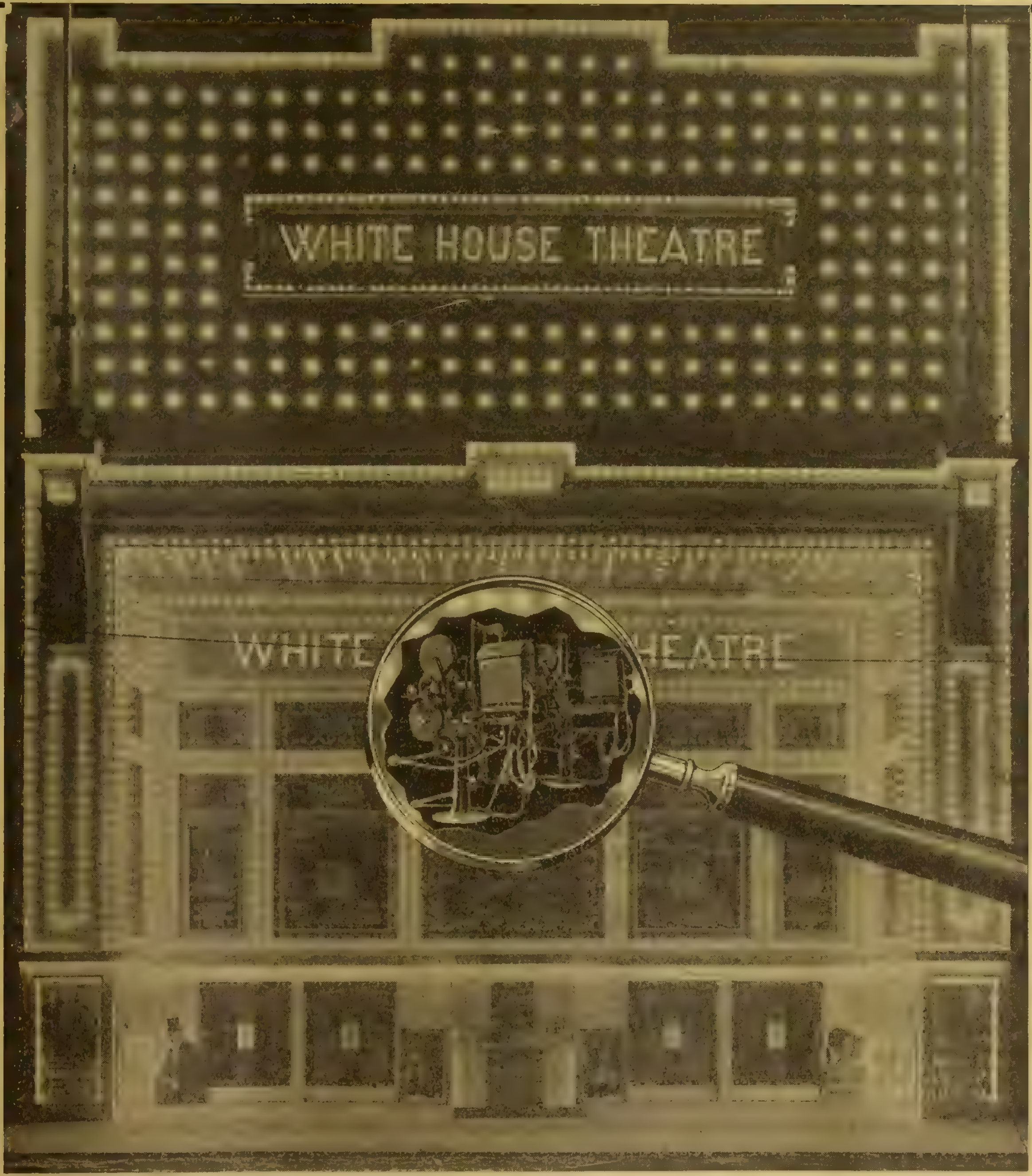
The
Tenth
Anniversary Number
of the
Moving Picture World

Forms Close February 23rd

March 10

1917

Despite the increased circulation and special features which will give this issue added "Pulling Power," there will be no advance over the regular advertising rates. Last advertising forms close Friday, February 23rd, and copy for the big issue should be in the New York office at least three days before that time. Address Moving Picture World, 17 Madison Ave., New York City.



If You Could Only Peek Into the Booths

of the great majority of up-to-date theatres you would find **MOTIOGRAPHS** at work,—as you will note by the very recent installation at the White House Theatre, Milwaukee, Wisconsin. There is a reason for the many installations,—it is **perfection in projection** combined with **small initial cost.**

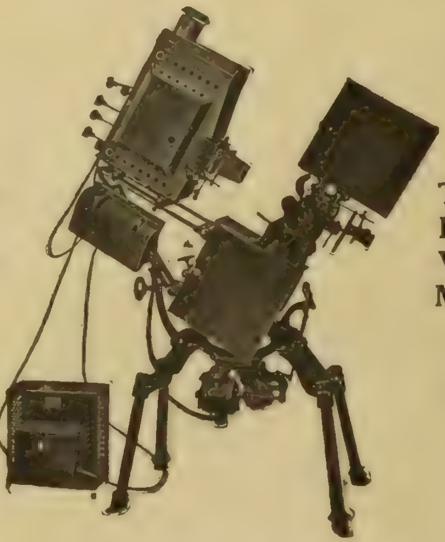
THE ENTERPRISE OPTICAL MFG. CO., 574 W. Randolph St., Chicago, Ill.

WESTERN OFFICE: 833 MARKET ST., SAN FRANCISCO, CAL.

NPCo

"Sixteen Years of Knowing How"

POWER'S



CONSTRUCTED IN EVERY DETAIL FOR DURABILITY AND EFFICIENCY.

THE MACHINE THAT HAS RADICALLY ADVANCED THE ART OF MOTION PICTURE PROJECTION.

CAMERAGRAPH No. 6B

REGARDING DURABILITY

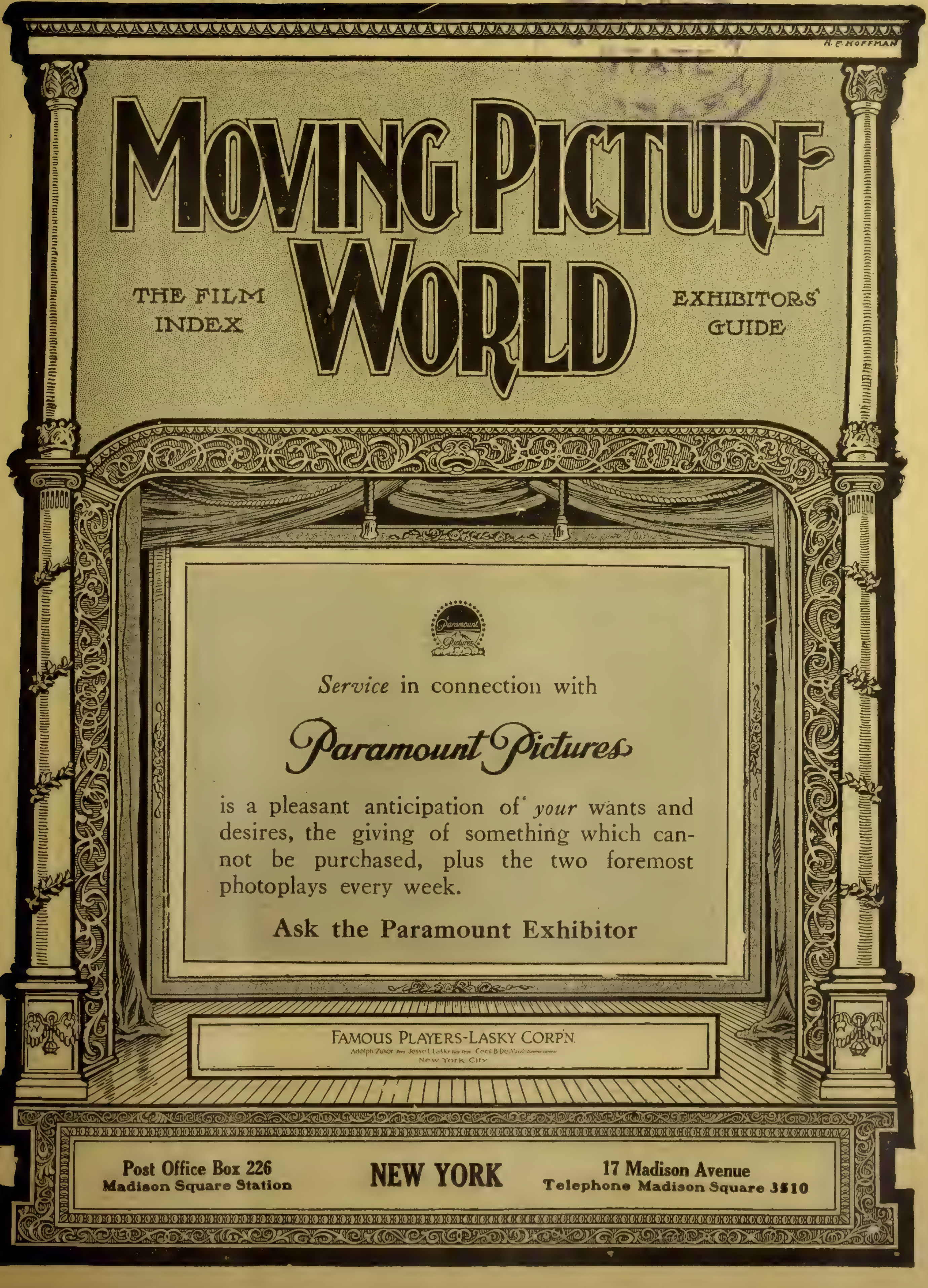
THERE ARE QUITE A NUMBER OF POWER'S CAMERAGRAPHS THAT HAVE STOOD UP THROUGH TEN YEARS OF ACTIVE SERVICE AND THAT ARE STILL BEING OPERATED WITH EXCELLENT RESULTS.

Just one of the many reasons why Power's Cameragraph is used by the great majority of exhibitors throughout America

Catalogue G Mailed Upon Request

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

Vol. 31, No. 8 February 24, 1917 Price 15 Cents



MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Service in connection with

Paramount Pictures

is a pleasant anticipation of *your* wants and desires, the giving of something which cannot be purchased, plus the two foremost photoplays every week.

Ask the Paramount Exhibitor

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General
New York City

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

WILLIAM FOX
PRESENTS THE INCOMPARABLE
THEDA BARA
IN
THE TIGER WOMAN

The Greatest Vampire Role
by the Greatest Screen Star

A Special Super Production
replete with Mystery and Thrills

DIRECTED BY J. GORDON EDWARDS—STORY BY JAMES W. ADAMS
SCENARIO BY ADRIAN JOHNSON

GEORGE WALSH
IN
MELTING MILLIONS

Written by Joseph A. Roach
Directed by Otis Turner

FOXFILM COMEDY SERVICE

Two thousand feet of laughs a week
Release for week of February 19th

THERE'S MANY A FOOL
WITH
HANK MANN AND CARMEN PHILLIPS

FOXFILM COMEDIES ARE RELEASED WEEKLY
INDEPENDENT OF REGULAR FOX PROGRAM

FOX FILM CORPORATION

KLEINE EDISON SELIG ESSANAY

MAX LINDER'S

First Comedy

"Max Comes Across"

Can be seen NOW at any K. E. S. E. office. If you see it you will book the entire series of 12. They will fill your house. Don't miss this chance.

* * *

ESSANAY WILL PAY half of your Newspaper Advertising on MAX LINDER COMEDIES.

We have decided on a NATIONAL ADVERTISING CAMPAIGN and desire to place that advertising where it will do your box office the most good---***Right in your own home town paper.***

For particulars get in touch with the K. E. S. E. Branch or our special representatives in your territory at once.

K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E

Book Either One or Both for the Best Show on Earth

UNIVERSAL SPECIALTIES

Special Releases on the Universal Program for the Week of March 5th, 1917

RED FEATHER—Title not decided.

NESTOR—"A BUNDLE OF TROUBLE" (One-Reel Comedy) —Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"DESPERATION" (Three-Reel Society Drama)—Elizabeth Risdon, Frederick Groves and Guy Newell.

L-KO—"FATTY'S FEATURE FILLUM" (Two-Reel Comedy)—Fatty Voss.

REX—"THE AMAZING ADVENTURE" (Two-Reel Drama)—Roberta Wilson and Chas. Perley.

IMP—"THE PERILS OF THE SECRET SERVICE"—Adventure No. 1—The Last Cigarette (Two Reels)—Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 9.

BISON—"THE DRIFTER" (Two-Reel Western Drama)—Harry Carey and Claire Dubray.

JOKER—"WANTA MAKE A DOLLAR?" (Comedy) —Gale Henry and Wm. Franey.

POWER'S—"MR. FULLER PEP, HIS DAY OF REST" (Comedy Cartoon) and "THE MYSTERIOUS CITY" (Dorsey Educational) (Split Reel).

No where on earth can you find pictures of the class listed here. Write or wire your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Do you want to strengthen your show? Do you want to put the punch and drawing power into your performances? Book from this strong list of Universal Specialties. No matter what kind of a house you are running, "open booking" "feature" or short reel subjects, you can improve it by a careful selection of these specialties from the Universal Program. Together with the regular releases listed below these constitute the complete Universal Program. Any of these will come to you as a regular release on the program or they can be booked separately.

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe'

1600 Broadway New York

REGULAR RELEASES

Regular Releases
on the Universal Program
for the Week of March 5th, 1917

VICTOR—"GOOD MORNING NURSE" (One-Reel Comedy)—Eileen Sedgwick.

UNIVERSAL ANIMATED WEEKLY—No. 62.

BIG U—"A SOLDIER'S DREAM" (One-Reel Western Drama).

BIG U—"GOOD FOR NOTHING GALLAGHER" (One-Reel DRAMA)—Wm. V. Mong.

LAEMMLE—"THE HUMAN FLAME" (One-Reel Drama)—Bob Leonard and Margarita Fischer.

VICTOR—"THE BEAUTY DOCTOR" (One-Reel Comedy)—Billy Mason.

REX—"IT MAKES A DIFFERENCE" (One-Reel Drama)—Dorothy Davenport and Irene Hunt.

IMP—"THE MAN OF MYSTERY" (Two-Reel Detective Drama)—King Baggot.

Book the Complete UNIVERSAL PROGRAM

The Voice

THE SMASHING

ALSO THE MAGNIFIC

"The PERILS

Take Your Choice of the Two New

ALWAYS first in the production of great pictures, sterling dramas, crowd getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two-reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist George Bronson Howard.

Kingsley Benedict, popular Universal leading man, plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from among the best of the Universal star players.

on the Wire"

BIG NEW UNIVERSAL SERIAL

Attention, Exhibitors---Something New Something Different For You and For Your Fans !!

AGAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction—"The Voice on the Wire"—beyond all question the most notable mystery serial ever conceived or produced.

The mysterious "voice on the wire" gives warning in advance of each one of a series of crimes, and it is the duty of Montague Shirley, the great criminal investigator, to solve the mystery.

Through three stirring episodes, in which the mystery grows deeper and more baffling, BEN WILSON, the popular Universal Star, as Shirley, supported by an immense company in a particularly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign Book. Tells you all you want to know about this great serial, including advertising props, etc.

ENT 8 EPISODE UNIVERSAL SERIES

OF THE SECRET SERVICE"

Universal Attractions--The New Serial or the New Series

To those Exhibitors who do not care to run serials, this remarkable series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY CARL LAEMMLE, President **NEW YORK**

"The Largest Film Manufacturing Concern in the Universe"

This is
"Hell Morgan's
Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

Expert Film
Critics Declare
"HELL
MORGAN'S GIRL"
to be the Finest Five Reel Feature
Ever Produced

After Selling Valuable State Rights Territory on this Unusual Production All Negotiations Were Withdrawn Owing to the Insistent Demands of BLUEBIRD Exchange Managers, Who Will Release It as a BLUEBIRD Special Release.

(Not on the Regular BLUEBIRD Program)

BLUEBIRD Considers This Its Most Important Announcement

A picture so big—so unusual—that, even judged by the ultra-critical BLUEBIRD Exchange men according to the high BLUEBIRD standard, it was pronounced one of the greatest pictures ever produced anywhere.

In spite of the fact that after weeks of advertising, valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALE WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

Now that it is a BLUEBIRD, we do not hesitate to say that it is the finest BLUEBIRD ever released. "Hell Morgan's Girl" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction, we pronounce this picture one of the three greatest box-office attractions on the market today.

Communicate with your local BLUEBIRD Exchange or
Executive Offices

BLUEBIRD Photoplays (Inc.) 1600 Broadway
New York

RED FEATHER PHOTO-PLAYS PRESENT

"THE GIRL AND THE CRISIS"

RED FEATHER PHOTOPLAYS

WITH DOROTHY DAVENPORT

A Gripping Political Drama of Graft, Intrigue Plot and Counter-Plot

Written and Directed by William V. Mong

Book through any Universal Exchange.

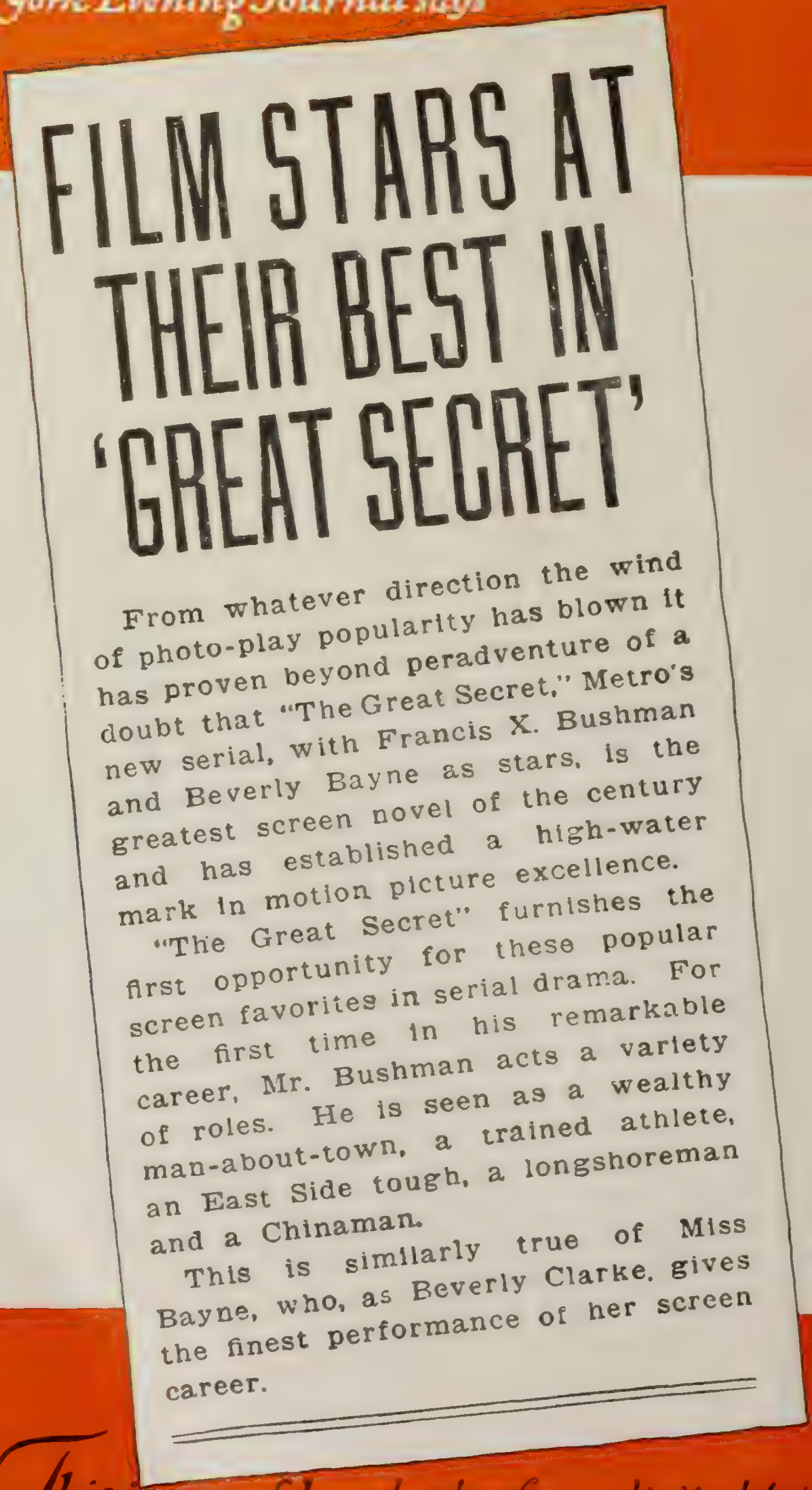
MME · PETROVA

IN AARON HOFFMAN'S
THE SECRET OF EVE

RELEASED ON THE METRO PROGRAM FEB · 26TH

POPULAR · PLAYS · AND · PLAYERS · PRESENT · THIS
METRO · WONDERPLAY · IN · 5 · BRILLIANT · ACTS
DIRECTED · BY · PERRY · VEKROFF

The New York Evening Journal says



FILM STARS AT THEIR BEST IN 'GREAT SECRET'

From whatever direction the wind of photo-play popularity has blown it has proven beyond peradventure of a doubt that "The Great Secret," Metro's new serial, with Francis X. Bushman and Beverly Bayne as stars, is the greatest screen novel of the century and has established a high-water mark in motion picture excellence.

"The Great Secret" furnishes the first opportunity for these popular screen favorites in serial drama. For the first time in his remarkable career, Mr. Bushman acts a variety of roles. He is seen as a wealthy man-about-town, a trained athlete, an East Side tough, a longshoreman and a Chinaman.

This is similarly true of Miss Bayne, who, as Beverly Clarke, gives the finest performance of her screen career.

This is one of hundreds of unsolicited tributes to the box office power of

Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

BOOKING THROUGH METRO EXCHANGES

Produced by SERIAL Producing Co.

Christie Comedies

RELEASED ON THE OPEN MARKET—*FEB. 15TH*

"BRIDE AND GLOOM"

A SPECIAL TWO REEL CHRISTIE COMEDY

featuring

Billy Rhodes

supported by

Harry Ham and Eddie Barry

It's an unusual story—full of funny situations, cleverly acted and directed. You find surprises, laughs and action, *action,* ACTION thruout.

TWO OF THESE SPECIAL TWO-REEL CHRISTIE COMEDIES EACH MONTH ! !

REGULAR WEEKLY SINGLE-REEL CHRISTIE COMEDY RELEASE for Week of February 12th.

BETTY COMPSON

"Hubby's Night Out"

featuring

Betty Compson and Neal Burns

NEAL BURNS

Each week finds more exhibitors enthusiastically endorsing CHRISTIE COMEDIES—are YOU one of these exhibitors?

CHRISTIE FILM CO.

AL. E. CHRISTIE - DIRECTOR GENERAL
SUNSET BLVD. AT GOWER ST.
LOS ANGELES - CALIFORNIA

The fulfillment of the prophecy is in the two *Paramount Pictures*

This Week

JESSE L. LASKY

presents

FANNIE WARD

in

"THE WINNING OF SALLY TEMPLE"

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel.

The reproductions of London in the period of the story are remarkable.

JESSE L. LASKY

presents

MAE MURRAY

in

"ON RECORD"

By John B. Clymer and Paul West

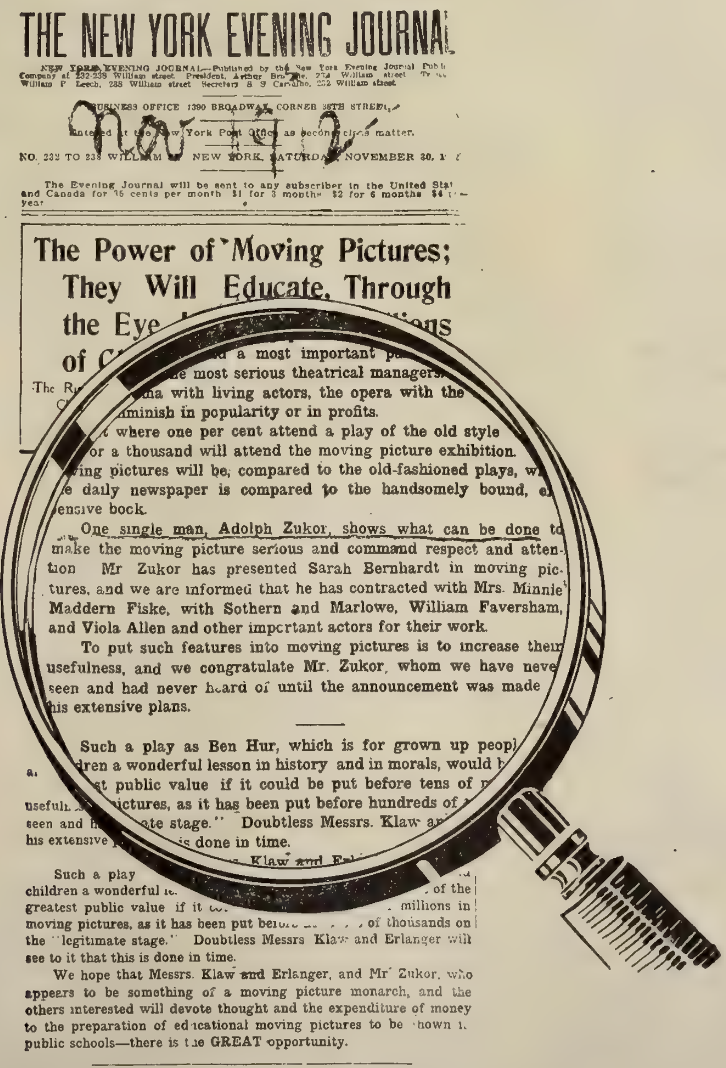
Mae Murray is one of the most popular stars on the Paramount Program.

The background of the story includes the aviation field, the inventor's shop, police court, cabaret and the atmosphere of the "Four Hundred."

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General
New York City

Paramount Pictures

A prophecy fulfilled



THE NEW YORK EVENING JOURNA

NEW YORK EVENING JOURNAL—Published by the New York Evening Journal Pub Company at 232-238 William street. President, Arthur Bris ne, 238 William street. Tr William P Leech, 238 William street. Secretary S. S Carvalho, 232 William street.

BUSINESS OFFICE 1390 BROADWAY, CORNER 38TH STREET.

Nov 19 2

Entered at the New York Post Office as second class matter.

NO. 232 TO 238 WILLIAM NEW YORK, SATURDAY, NOVEMBER 30, 1

The Evening Journal will be sent to any subscriber in the United Sta and Canada for 35 cents per month $1 for 3 months $2 for 6 months $4 year

The Power of Moving Pictures; They Will Educate, Through the Eye ... ions of C

a most important pa

e most serious theatrical managers

ma with living actors, the opera with the

minish in popularity or in profits.

where one per cent attend a play of the old style or a thousand will attend the moving picture exhibition. ving pictures will be, compared to the old-fashioned plays, w e daily newspaper is compared to the handsomely bound, e ensive book.

One single man, Adolph Zukor, shows what can be done to make the moving picture serious and command respect and attention Mr Zukor has presented Sarah Bernhardt in moving pictures, and we are informed that he has contracted with Mrs. Minnie Maddern Fiske, with Sothern and Marlowe, William Faversham, and Viola Allen and other important actors for their work.

To put such features into moving pictures is to increase their usefulness, and we congratulate Mr. Zukor, whom we have neve seen and had never heard of until the announcement was made his extensive plans.

Such a play as Ben Hur, which is for grown up peop dren a wonderful lesson in history and in morals, would b st public value if it could be put before tens of m ictures, as it has been put before hundreds of ate stage." Doubtless Messrs. Klaw an is done in time.

Klaw and Er

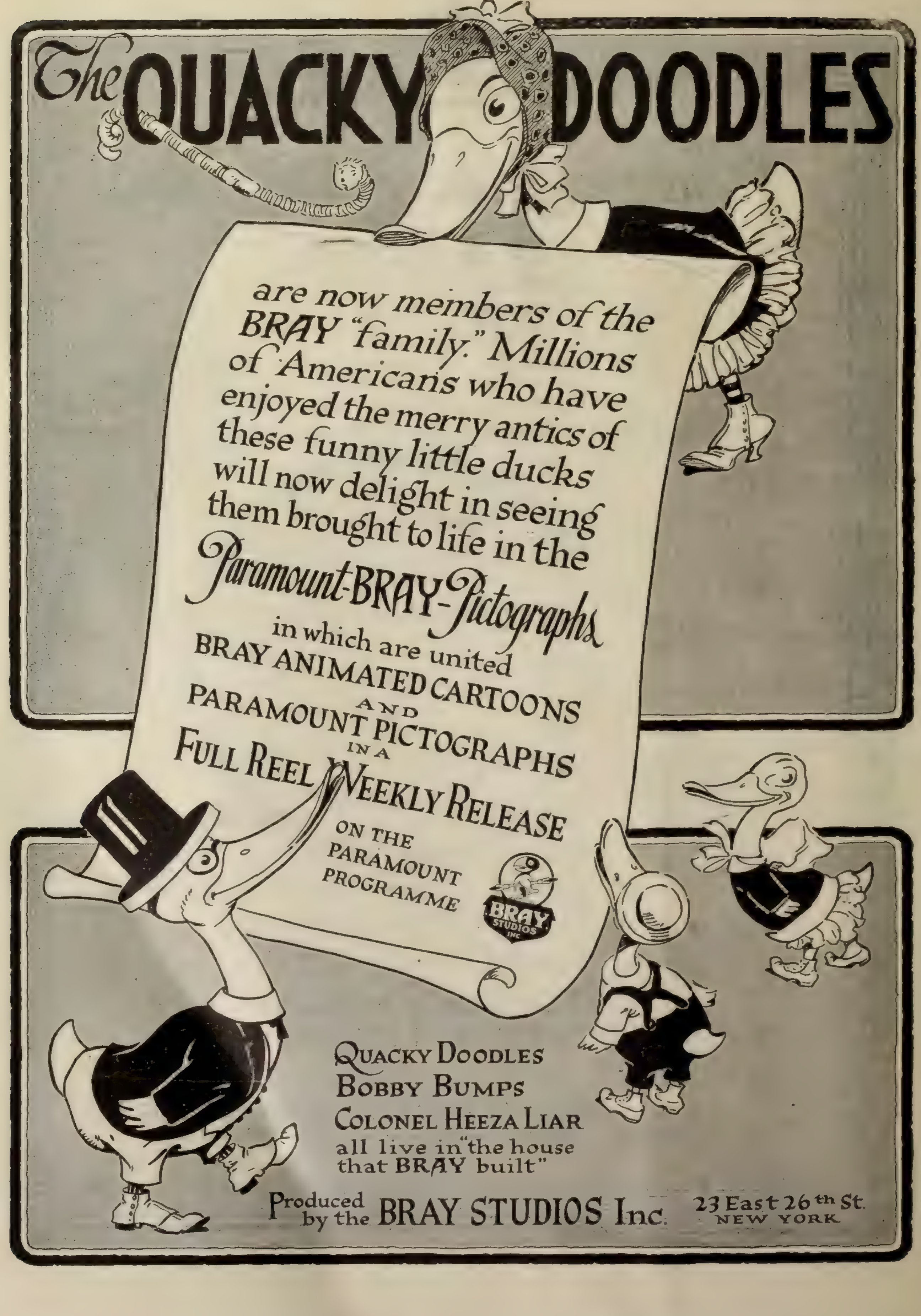
Such a play children a wonderful le of the greatest public value if it millions in moving pictures, as it has been put before of thousands on the "legitimate stage." Doubtless Messrs Klaw and Erlanger will see to it that this is done in time.

We hope that Messrs. Klaw and Erlanger, and Mr Zukor, who appears to be something of a moving picture monarch, and the others interested will devote thought and the expenditure of money to the preparation of educational moving pictures to be shown in public schools—there is the GREAT opportunity.

This prophecy is realized in two Paramount Pictures a week

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres* Cecil B. De Mille *Director General*
New York City



The QUACKY DOODLES

are now members of the BRAY "family." Millions of Americans who have enjoyed the merry antics of these funny little ducks will now delight in seeing them brought to life in the

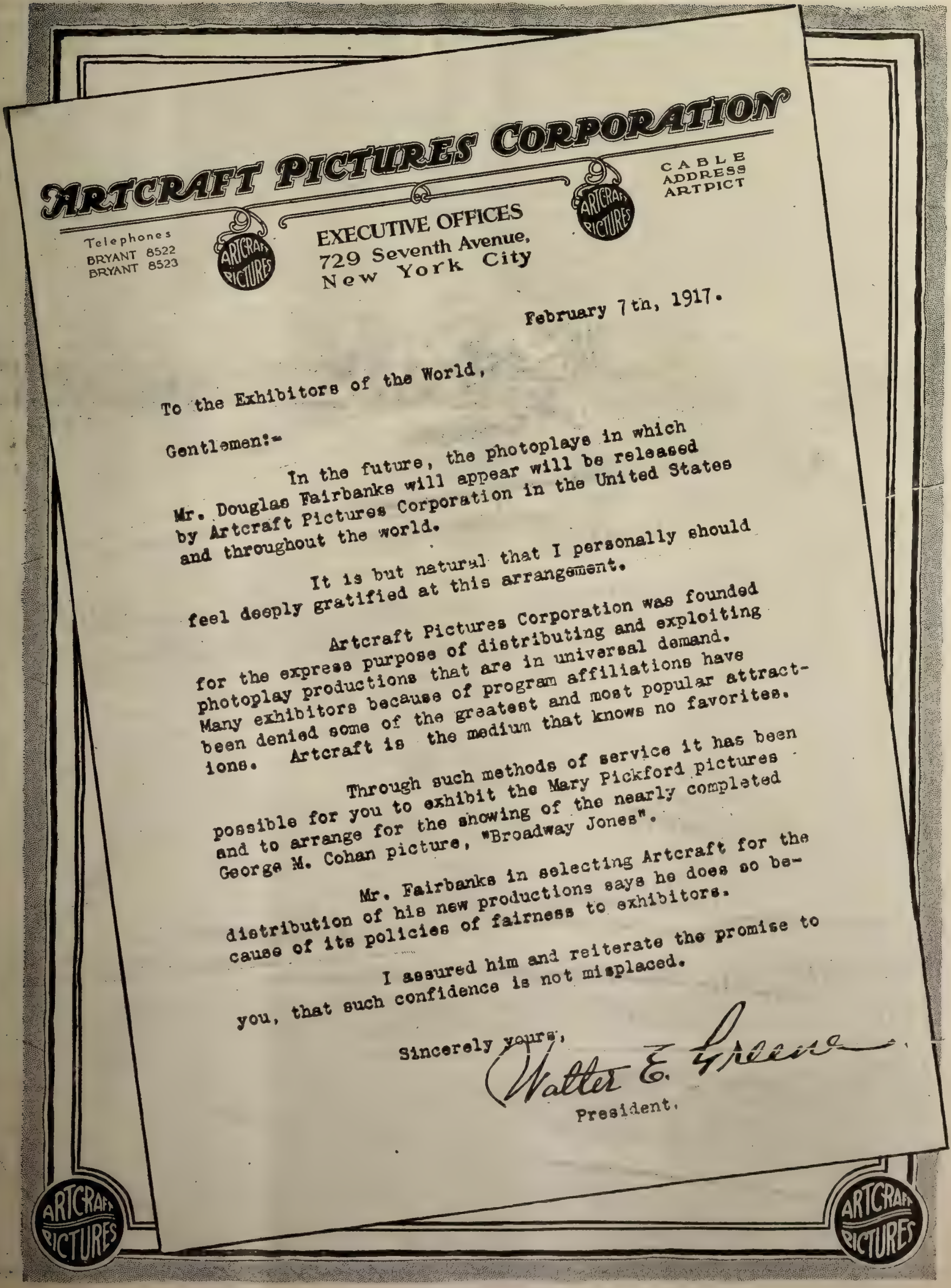
Paramount-BRAY-Pictographs

in which are united
BRAY ANIMATED CARTOONS
AND
PARAMOUNT PICTOGRAPHS
IN A
FULL REEL WEEKLY RELEASE
ON THE PARAMOUNT PROGRAMME

BRAY STUDIOS INC

QUACKY DOODLES
BOBBY BUMPS
COLONEL HEEZA LIAR
all live in "the house that BRAY built"

Produced by the BRAY STUDIOS Inc.
23 East 26th St.
NEW YORK



ARTCRAFT PICTURES CORPORATION

Telephones
BRYANT 8522
BRYANT 8523

EXECUTIVE OFFICES
729 Seventh Avenue,
New York City

CABLE
ADDRESS
ARTPICT

February 7th, 1917.

To the Exhibitors of the World,

Gentlemen:-

In the future, the photoplays in which Mr. Douglas Fairbanks will appear will be released by Artcraft Pictures Corporation in the United States and throughout the world.

It is but natural that I personally should feel deeply gratified at this arrangement.

Artcraft Pictures Corporation was founded for the express purpose of distributing and exploiting photoplay productions that are in universal demand. Many exhibitors because of program affiliations have been denied some of the greatest and most popular attractions. Artcraft is the medium that knows no favorites.

Through such methods of service it has been possible for you to exhibit the Mary Pickford pictures and to arrange for the showing of the nearly completed George M. Cohan picture, "Broadway Jones".

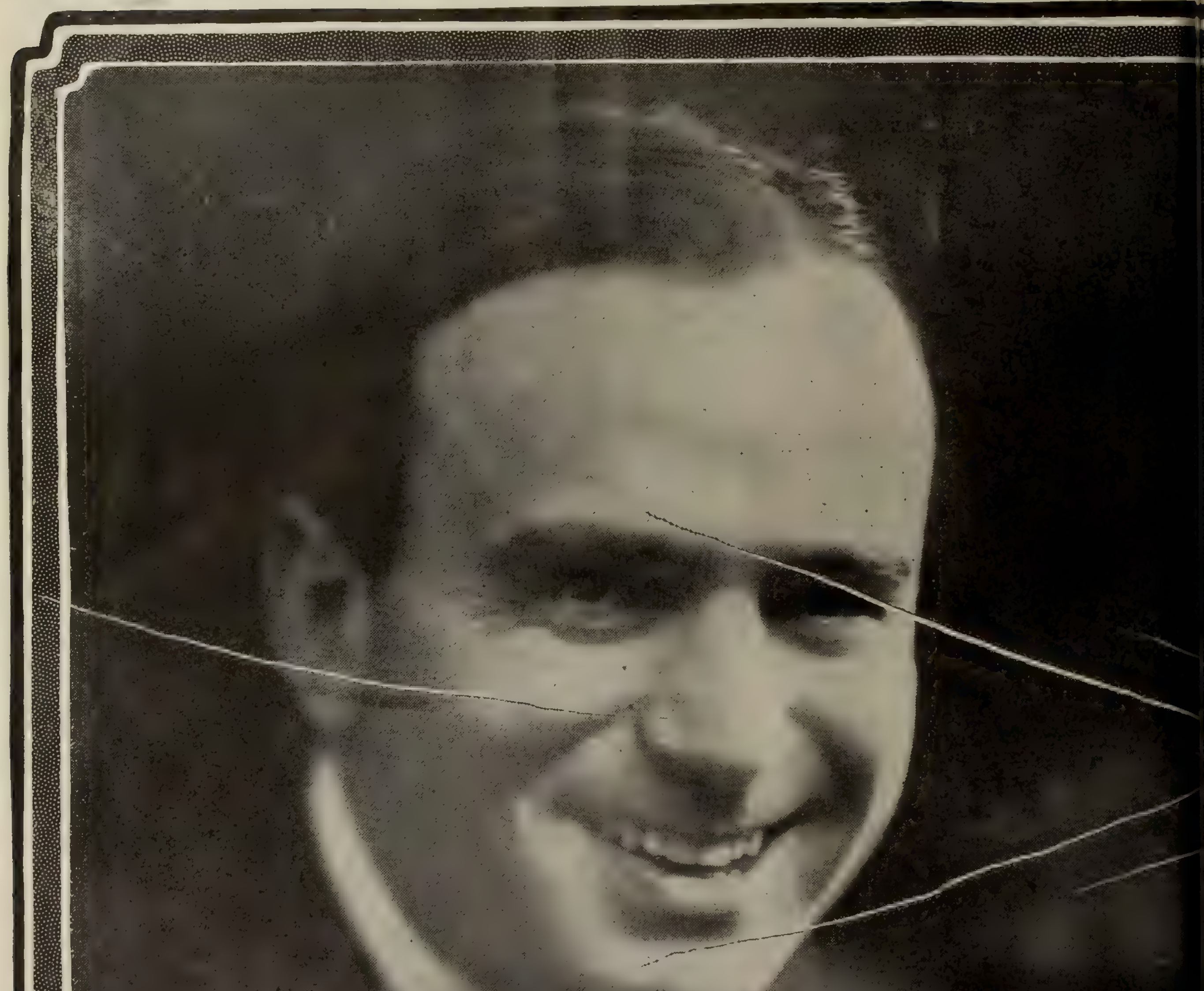
Mr. Fairbanks in selecting Artcraft for the distribution of his new productions says he does so because of its policies of fairness to exhibitors.

I assured him and reiterate the promise to you, that such confidence is not misplaced.

Sincerely yours,

Walter E. Greene

President.



I selected

ARTCRAFT PICTURES

to distribute my pictures because of its policies of fairness to the exhibitors—

Douglas Fairbanks

FAIRBANKS JOINS ARTCRAFT FORCES

Star Signs Contract With Film Corporation to Appear in Plays Produced by Himself.

CLOSES LONG NEGOTIATIONS

John Emerson to Direct His Productions and Miss Anita Loos to Write Scenarios.

After weeks of negotiating, in which many of the most prominent motion picture concerns in the country made offers for his services, Douglas Fairbanks yesterday cast his lot with the Artcraft Pictures

ade

first produ

association.

"I have been investigating the

picture business with the serious in

tion of making my own productions

some time past," said Fairbanks yesterday. "It is as a result of these inquiries that I have determined to operate under my own name so far as the production of the plays is concerned. After a diligent investigation of the various releasing channels I selected Artcraft as being the best equipped to handle the pictures because of its policy of fairness to exhibitors and the opportunities for the widest distribution, not only in the United States but throughout the world.

"My decision to make my own pi

tures gives me the chance to build

own producing organization.

rson, who has directed se

successful pictures

has

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Pathé

Announcing

Derwent Hall Caine

in the dramatic sensation

Crime and Punishment

Adapted from the book by Fyodor Dostoevsky. The all star cast includes Marguerite Courtot and Sidney Bracy.

Produced by Arrow

Released Feb. 25

Pathe Gold Rooster Plays please patrons and exhibitors.

"I can't see where anyone has it on you when it comes to good pictures. Your Gold Roosters are fine."

F. J. Wright, prop'r,
Star Theatre
Girard, Pa.

GOLD ROOSTER PLAYS

This is one of America's newest and most luxurious picture palaces. There is

Not an empty seat in this house when they show

PATRIA

with

Mrs. Vernon Castle!

Pathé Exchange, Inc.,

New York.

We find it necessary to cancel PATRIA or enlarge our house. Playing to more than capacity. What do you advise?

Walter Hoff Seely, Mgr.,
Picadilly Theatre,
Rochester, N. Y.

Produced by Wharton, Inc., for

International

Written by Louis Joseph Vance

Released by Pathé

Mrs. Vernon Castle
star of
PATRIA
-the most fascinating personality in pictures

Pathé

Beginning March 18

the first run price in all
large communities of

Lonesome Luke

will be

$25

and the length of each
will be

two reels

At this price the comedies represent
the best comedy value on the market.

Thousands of exhibitors have written us
saying no star was drawing bigger than
"Lonesome Luke" in their houses.

Pathé

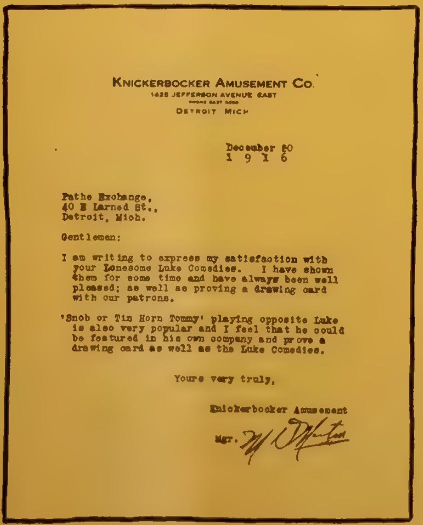
The trio that causes the laughs heard 'round the world –

Harold Lloyd "Snub" Pollard and Bebe Daniels in

Luke Comedies

Produced by Rolin

Every exhibitor who shows these comedies booststhem.



KNICKERBOCKER AMUSEMENT CO.
1428 JEFFERSON AVENUE EAST
PHONE EAST [illegible]
DETROIT MICH

December 20
1 9 1 6

Pathe Exchange,
40 E Larned St.,
Detroit, Mich.

Gentlemen:

I am writing to express my satisfaction with your Lonesome Luke Comedies. I have shown them for some time and have always been well pleased; as well as proving a drawing card with our patrons.

'Snob or Tin Horn Tommy' playing opposite Luke is also very popular and I feel that he could be featured in his own company and prove a drawing card as well as the Luke Comedies.

Yours very truly,

Knickerbocker Amusement

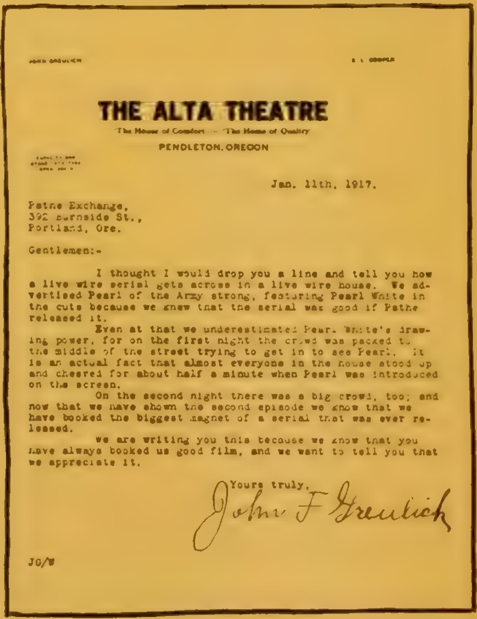
Mgr. W D Hunter

Pathé

"We know that we have booked the biggest magnet of a serial ever released –

Pearl of the Army

.... the house stood up and cheered when Pearl White was introduced on the screen!"



THE ALTA THEATRE

"The House of Comfort" – "The Home of Quality"

PENDLETON, OREGON

Jan. 11th, 1917.

Pathe Exchange,
392 Burnside St.,
Portland, Ore.

Gentlemen:-

I thought I would drop you a line and tell you how a live wire serial gets across in a live wire house. We advertised Pearl of the Army strong, featuring Pearl White in the cuts because we knew that the serial was good if Pathe released it.

Even at that we underestimated Pearl White's drawing power, for on the first night the crowd was packed to the middle of the street trying to get in to see Pearl. It is an actual fact that almost everyone in the house stood up and cheered for about half a minute when Pearl was introduced on the screen.

On the second night there was a big crowd, too; and now that we have shown the second episode we know that we have booked the biggest magnet of a serial that was ever released.

We are writing you this because we know that you have always booked us good film, and we want to tell you that we appreciate it.

Yours truly,
John F Greulich

JG/W

Exhibitors tell us Pearl White is the biggest drawing card in pictures. You're losing business if you don't show her.

TRADE MARK

Produced by Astra
Directed by
Edward José

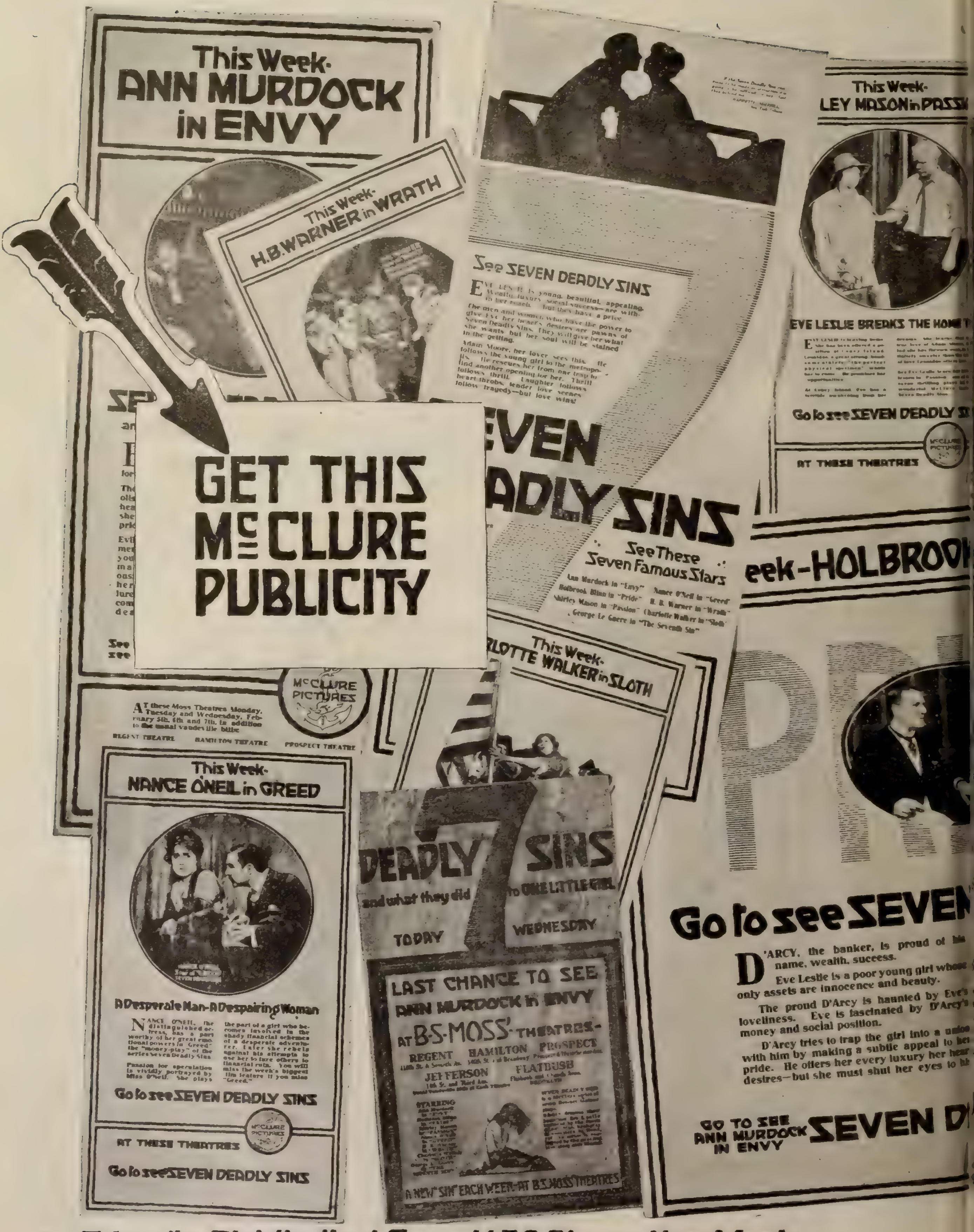
These newspapers —
carry the advertising
of **SEVEN DEADLY SINS**

Other papers are being added daily to the list 7 7 7 7 7 7 7

Don't miss this great big chance to get McClure Publicity — for *your* theatre

Book **SEVEN DEADLY SINS**

BOOK THROUGH
TRIANGLE EXCHANGES



GET THIS McCLURE PUBLICITY

This Week-
ANN MURDOCK in ENVY

This Week-
H.B. WARNER in WRATH

See SEVEN DEADLY SINS

EVE LESLIE is young, beautiful, appealing. Wealth, luxury, social success—are within her reach. But they have a price. The men and women who have the power to give Eve her heart's desires are pawns of Seven Deadly Sins. They will give her what she wants but her soul will be stained in the getting.

Adam Moore, her lover, sees this. He follows the young girl to the metropolis. He rescues her from one trap to find another opening for her. Thrill follows thrill. Laughter follows heart throbs, tender love scenes follow tragedy—but love wins!

SEVEN DEADLY SINS

See These Seven Famous Stars

Ann Murdock in "Envy" Nance O'Neil in "Greed"
Holbrook Blinn in "Pride" H. B. Warner in "Wrath"
Shirley Mason in "Passion" Charlotte Walker in "Sloth"
George Le Guere in "The Seventh Sin"

This Week-
LEY MASON in PASS

EVE LESLIE BREAKS THE HOME

Go to see SEVEN DEADLY S

McCLURE PICTURES

AT THESE THEATRES

McCLURE PICTURES

AT these Moss Theatres Monday, Tuesday and Wednesday, February 5th, 6th and 7th, in addition to the usual vaudeville bills:

REGENT THEATRE HAMILTON THEATRE PROSPECT THEATRE

This Week-
RLOTTE WALKER in SLOTH

eek-HOLBROO

This Week-
NANCE O'NEIL in GREED

A Desperate Man-A Despairing Woman

NANCE O'NEIL, the distinguished actress, has a part worthy of her great emotional powers in "Greed" the "money-play" of the series Seven Deadly Sins.

Passion for speculation is vividly portrayed by Miss O'Neil. She plays the part of a girl who becomes involved in the shady financial schemes of a desperate adventurer. Later she rebels against his attempts to use her to lure others to financial ruin. You will miss the week's biggest film feature if you miss "Greed."

Go to see SEVEN DEADLY SINS

McCLURE PICTURES

AT THESE THEATRES

Go to see SEVEN DEADLY SINS

DEADLY 7 SINS
and what they did to ONE LITTLE GIRL

TODAY WEDNESDAY

LAST CHANCE TO SEE
ANN MURDOCK in ENVY
AT B.S. MOSS' THEATRES-
REGENT HAMILTON PROSPECT
JEFFERSON FLATBUSH

A NEW "SIN" EACH WEEK-AT B.S. MOSS' THEATRES

Go to see SEVEN

D'ARCY, the banker, is proud of his
name, wealth, success.
Eve Leslie is a poor young girl whose
only assets are innocence and beauty.
The proud D'Arcy is haunted by Eve's
loveliness. Eve is fascinated by D'Arcy's
money and social position.
D'Arcy tries to trap the girl into a union
with him by making a subtle appeal to her
pride. He offers her every luxury her hear
desires—but she must shut her eyes to hi

GO TO SEE ANN MURDOCK IN ENVY SEVEN D

Triangle Distributing Corp. 1459 B'way New York

See These Seven Famous Stars of
SEVEN DEADLY SINS
This Week-
HOLBROOK BLINN in PRIDE
This Week-
CHARLOTTE WALKER in SLOTH
See ANN MURDOCK IN ENVY
SEVEN DEADLY SINS
and what they did to ONE LITTLE GIRL
This Week
GEORGE LEGUERE in TH
the Seventh Sin—
to see SEVEN DEADLY SI
THESE THEATRES
DEADLY SINS
and what they did to ONE LITTLE GIRL
LAST CHANCE TO SEE ANN MURDOCK
McCLURE
Presents a series of seven five-reel feature-plays, each play exemplifying one of the SEVEN DEADLY SINS. See the entire series—a new film each week.
AT THESE THEATRES
REGENT THEATRE
HAMILTON THEATRE
PROSPECT THEATRE
JEFFERSON THEATRE
FLATBUSH THEATRE
EXHIBITORS—Book Seven Deadly Sins at the nearest Triangle Exchange—write, 'phone, wire!
for Help?"
SINS

Newspaper Advertisements—

SEVEN DEADLY SINS

In leading newspapers in every important city and town

Link your theatre with the biggest advertising campaign — in motion-picture history

BOOK

SEVEN DEADLY SINS

McCLURE PICTURES

BOOK THROUGH
TRIANGLE EXCHANGES

Address McClure Series Dept.,

TRIANGLE

Fine Arts

SUNDAY FEB., 25TH

Dorothy Gish

in

"Stage Struck"

is intense in her human appeal, and true in the portrayal of a country girl drawn into the maelstrom of the Big City by alluring promises of a "fake" theatrical agency.

Then there is a man—and the swirling life of the stage, the struggle of these two children against fate, the sheer humanness of the whole release, make a story absorbing and unforgettable.

Also
A Triangle Komedy
"A Bachelor's Finish"

Mack Sennett-Keystone

SUNDAY FEB., 25TH

One Hundred Laughs!
One Hundred Thrills!
in
"Maggie's First False Step"

It's one continued gasp of excitement and merriment from start to finish.

Charles Murray and Louise Fazenda

are the principal laugh and thrill producers.

Watch For The Next One!

Ince-Kay Bee

THURSDAY MARCH 1st

William Desmond

as

"The Last of the Ingrams"

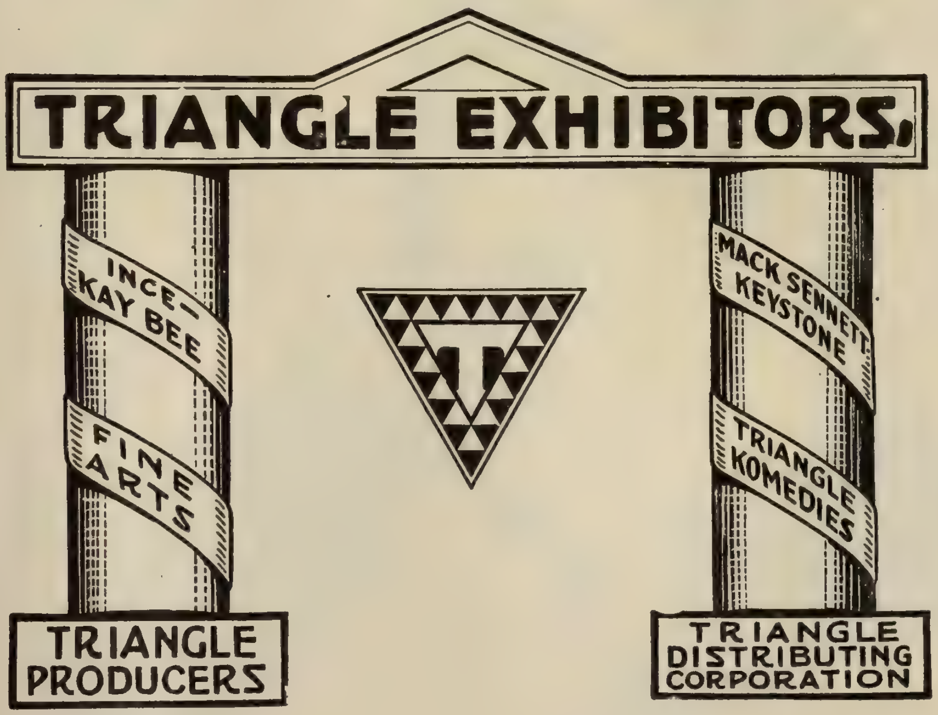
a race of hardy New England fishermen stern and granite-hearted. But—Jules Ingram, is a dreamer, and into the melting pot of the town Shylock goes, bit by bit, his inheritance, and tighter and tighter draws the noose of poverty. And then—a girl who, in innocence has erred—the bond of sympathy and the combating of evil with a strength born of love and righteousness and regeneration. The play teems with action and thrills; laughs and sobs.

Also
A Triangle Komedy
"Done In Oil"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE TRIANGLE IDEA



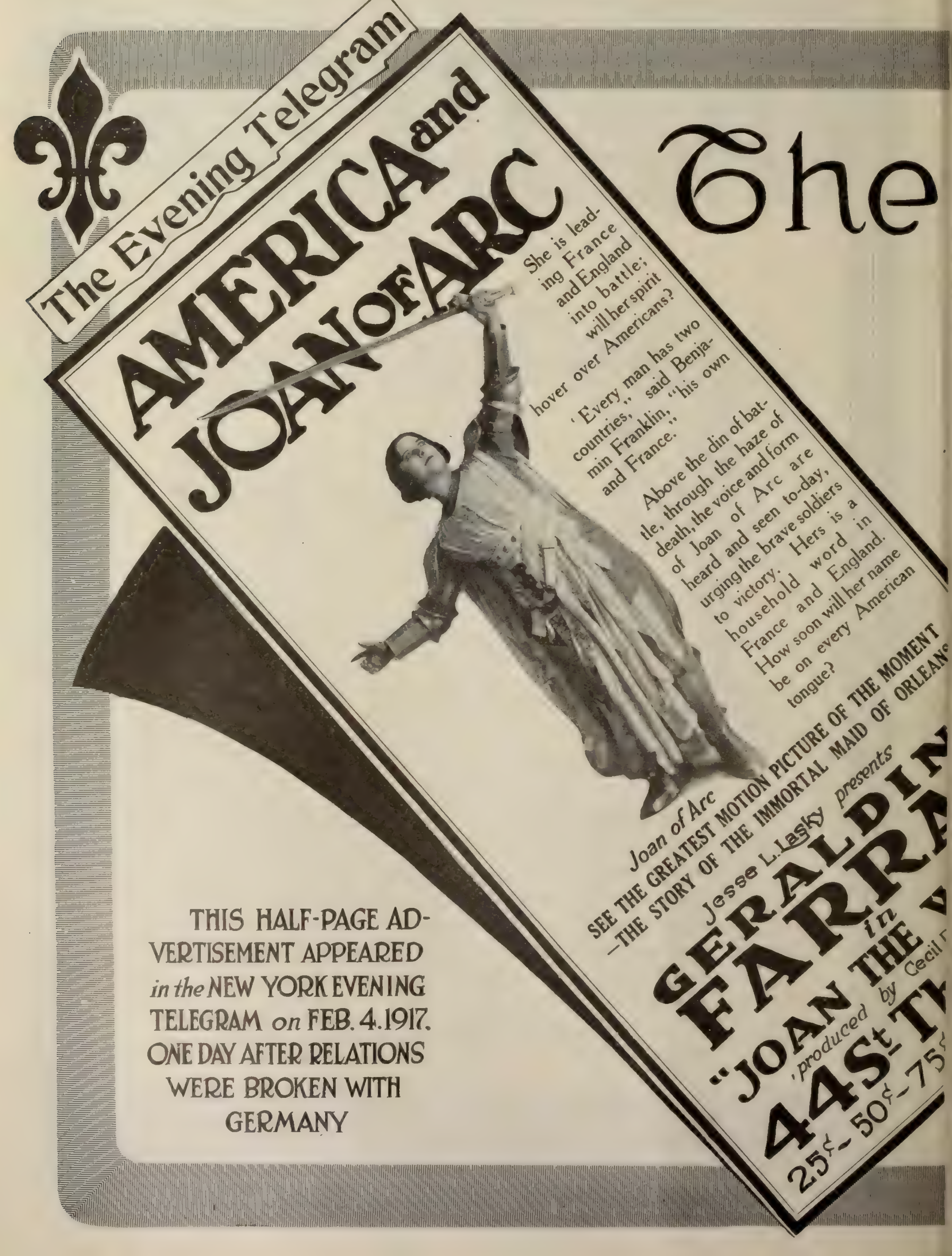
New Triangle policies and plans assure firm foundation, an enduring structure, absolute stability and permanence.

Triangle Producers are now concerned solely with production. This means continually better pictures; always the best.

The Triangle Distributing Corporation, free to devote all its energies to *service*, is enabled to guarantee the exhibitor complete and satisfying co-operation in all problems of distribution.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



The Evening Telegram

AMERICA and JOAN OF ARC

She is leading France and England into battle; will her spirit hover over Americans?

"Every man has two countries," said Benjamin Franklin, "his own and France."

Above the din of battle, through the haze of death, the voice and form of Joan of Arc are heard and seen to-day, urging the brave soldiers to victory. Hers is a household word in France and England. How soon will her name be on every American tongue?

Joan of Arc

SEE THE GREATEST MOTION PICTURE OF THE MOMENT
—THE STORY OF THE IMMORTAL MAID OF ORLEANS

Jesse L. Lasky presents

GERALDIN
FARRA
in
"JOAN THE W
produced by Cecil
44St Th
25¢–50¢–75

The

THIS HALF-PAGE ADVERTISEMENT APPEARED *in the* NEW YORK EVENING TELEGRAM *on* FEB. 4.1917. ONE DAY AFTER RELATIONS WERE BROKEN WITH GERMANY

Momentous Timeliness

of

“JOAN THE WOMAN”

E
AR
OMAN”
OMAN
.De Mille
eatre
TWICE DAILY
2:10 @ 8:10
–$1.00 – $1.50 – $2.00

ART DRAMAS

QUALITY—ART DRAMAS—*CONSISTENCY*
EVERY WEEK

HERBERT BLACHÉ

presents

MARIAN SWAYNE

in

"THE ADVENTURER"

By UPTON SINCLAIR

A strong picturization of a successful play, written by a nationally known author. Romance, drama, and heart-interest, from leader to trailer

Produced by U. S. Amusement Corporation

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Building.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investment Building.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

116 WEST 39TH STREET NEW YORK CITY

NOW!!

While the entire country from end to end is aflame with patriotism comes this mighty production.

DEFENSE OR TRIBUTE

"The Spectacle of the Hour"

"DEFENSE or TRIBUTE" is a massive 5-part sermon on Preparedness that drives home a never-to-be-forgotten message. It presents spectacles of earliest periods in the world's history right down to the present day, including all late huge war scenes—Naval scenes – Submarines—European Battlefields, etc. It is the timeliest production of the hour; and NOW while the country is talking, thinking, dreaming preparedness, is the time to get the big money with this big spectacle.

Tremendously Valuable

STATE RIGHTS

TERRITORY NOW SELLING

Even before we had formed our intention to advertise STATE RIGHTS for sale on this production, the news of this preparedness spectacle being on the market leaked out in the Trade with the result that a large part of the territory has already been snapped up. Yet we have some wonderfully profitable territory on sale for immediate closing. Complete line of wonderful posters, advertising props for Exhibitors. "STRIKE" while the iron is hot. Write or wire for terms, territory, etc., immediately on "DEFENSE or TRIBUTE" to—

Defense or Tribute
FILM COMPANY
923 Longacre Building
New York City

A Stupendous, Thrilling Expose *of*

"A MOR

Presenting **MAE**

State
Rights
Now
Selling

Is
Mormonism
Right?

Controlled *by* **Friedman Enterprises. Inc.**

Benjamin Friedman, Pres.

a Hidden Chapter of American Life.

MON MAID"

MURRAY, Supported by **HOBART BOSWORTH.**

A Powerful Photo-Drama Of Early Mormon Days.

Hiller & Wilk, Selling Agents,
924 Longacre Bldg, New York City.

MR. BENJAMIN FRIEDMAN

WILL BE HONORED BY YOUR PRESENCE
AT A SPECIAL PERFORMANCE OF

"A MORMON MAID"

BY PAUL WEST

A POWERFUL PHOTODRAMA OF EARLY MORMON DAYS

PRESENTING

MAE MURRAY

SUPPORTED BY HOBART BOSWORTH

AT THE

STRAND THEATRE

WEDNESDAY, FEBRUARY FOURTEENTH
AT TEN A. M.

CONTROLLED BY

FRIEDMAN ENTERPRISES, INCORPORATED
HILLER & WILK, SELLING AGENTS
SUITE 924, LONGACRE BUILDING
FORTY-SECOND STREET AND BROADWAY, NEW YORK

MEMBERS OF THE PROFESSION CORDIALLY INVITED

A $MASHING BIG HIT

DRAMATIC SENSATION **PHOTOGRAPHIC TRIUMPH**

Derwent Hall Caine

As Dan Mylrea in

THE DEEMSTER

By HALL CAINE

Read What the Critics Say

TERRITORIAL RIGHTS NOW SELLING

ARROW FILM CORPORATION
No. 1475 Broadway NEW YORK CITY

Goldwyn Pictures

Lend Us Your Brains—
And *Two Cents*

GOLDWYN is ready to begin organizing its distribution—the point of daily contact with thousands of exhibitors.

No company should attempt this without the full co-operation and support of the exhibitors who are to present a producer's pictures.

How would YOU organize the Goldwyn distribution and conduct it ***if you owned this company?***

Write us your ideas and opinions on this most important detail of our and ***your*** business.

Instead of running the risk of building an organization that might not conform to your own valuable ideas, how much better it will be if ***you*** assist us to build and organize correctly from the start.

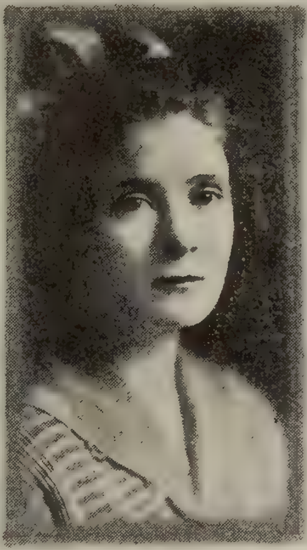
Goldwyn Pictures
Corporation

16 E. 42nd St., New York City
Telephone: Vanderbilt 11

ADVISORY BOARD:
SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

Goldwyn Stars

MARY GARDEN


MAE MARSH

MAXINE ELLIOTT

MADGE KENNEDY

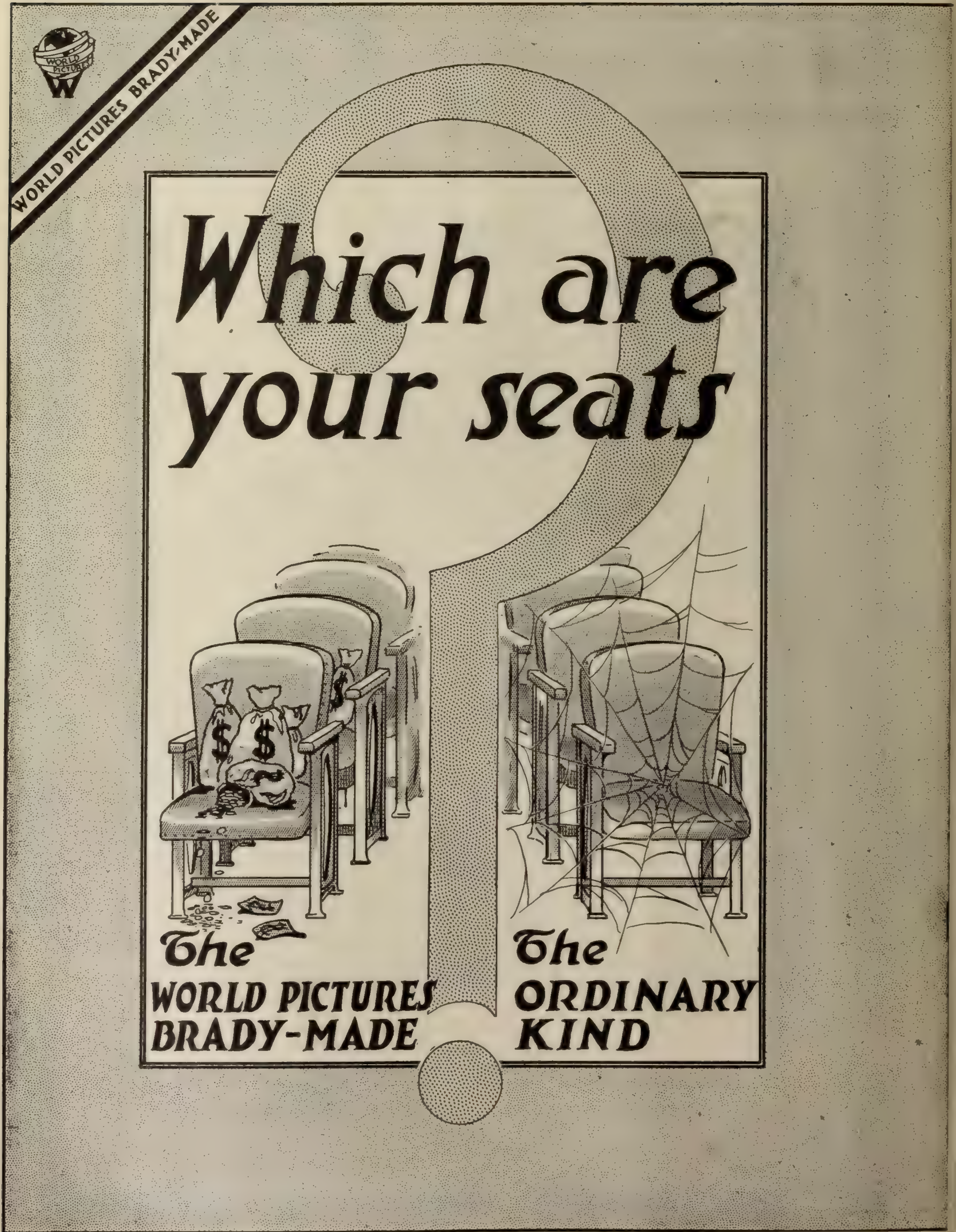
JANE COWL

?

TO BE ANNOUNCED

Goldwyn Pictures Corporation

16 E. 42nd St., New York City
Telephone: Vanderbilt 11


WORLD PICTURES BRADY-MADE
WORLD PICTURES
W
Which are your seats
The WORLD PICTURES BRADY-MADE
The ORDINARY KIND

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

CARLYLE BLACKWELL

JUNE ELVIDGE & MURIEL OSTRICHE

in "A Square Deal"

Cast including **HENRY HULL** Directed by **HARLEY KNOLES**

The fundamental fault with pictures is the DAILY CHANGE.

It is a double-barreled disturber.

Not only does it militate against the making of good pictures, but it also prevents the advertising of them.

The critics who assail the quality of our weekly releases, on one hand; and on the other, those who criticize the advertising of pictures will have to go deeper than the surface.

They will have to go down to the ruinous daily change policy.

This whole problem, like every big economic problem, runs in the inevitable circle.

LONGER RUNS bring more money back to the producer, enabling him to make better pictures, which pictures make possible longer runs.

And into LONGER RUNS—and only through longer runs—enters advertising, the one great and necessary factor to stop a shrinking public and bring it up to maximum strength.

Editorial MOTION PICTURE NEWS
Written by William A. Johnston

LONGER RUNS—NO MORE DAILY CHANGE

ENLIGHTEN THY DAUGHTER

WILL OPEN AT ANY THEATRE IN THE LAND, UNANNOUNCED—AND WILL BE PACKING YOUR HOUSE AFTER THE FIRST NIGHT

Enlighten Thy Daughter at the Park Theatre, N. Y. C., enjoyed a 200 per cent. increase in business before the 5th day of the engagement.

At 7 o'clock, Sunday, Feb. 4, at the Park Theatre, N. Y. C., the Fire Department closed the doors and refused to admit any more people. This occurred again at 8.45 the same night.

Enlighten Thy Daughter will pack to capacity any theatre in America every day until every one in your town has seen it.

AND THIS AT PRICES UP TO $1.00

ENDORSED BY

300 MINISTERS
NATIONAL BOARD OF REVIEW
COMMISSIONER OF LICENSES BELL
18 DAILY PAPER CRITICS
9 TRADE PAPER CRITICS AND
51,000 PAID SPECTATORS IN NINE DAYS

TERRITORY NOW BEING
STATE
BASIS

ENLIGHTMENT PHOTO

220 WEST 42d STREET. N. Y. C.

HENRY J.

A REMARKABLE STORY
A SERIES OF HEART THROBBING CLIMAXES
THE MOST GRIPPING SITUATIONS EVER SCREENED
THE FINEST CAST IN FILM HISTORY

SO POWERFUL—SO ABSORBING SO GRIPPING THAT DURING THE ENTIRE SEVEN REELS—GREAT AUDIENCES AT THE PARK THEATRE HAVE SAT SPELLBOUND

The N. Y. American said:

"'Enlighten Thy Daughter' is the most amazing of screen plays."

Victor Watson

William R. Hearst's leading dramatic critic, said:
"Everybody in the world will see this picture. It can be classed among the greatest."

The N. Y. World said:

"'Enlighten Thy Daughter,' at the Park is attracting so much patronage the management has decided to run continuous performances."

The N. Y. Star said:

"'Enlighten Thy Daughter' will get the big money everywhere."

DISPOSED OF ON
RIGHTS

ADDRESS

PLAYS CORPORATION

SUITE 1005, 'PHONE, BRYANT 7812

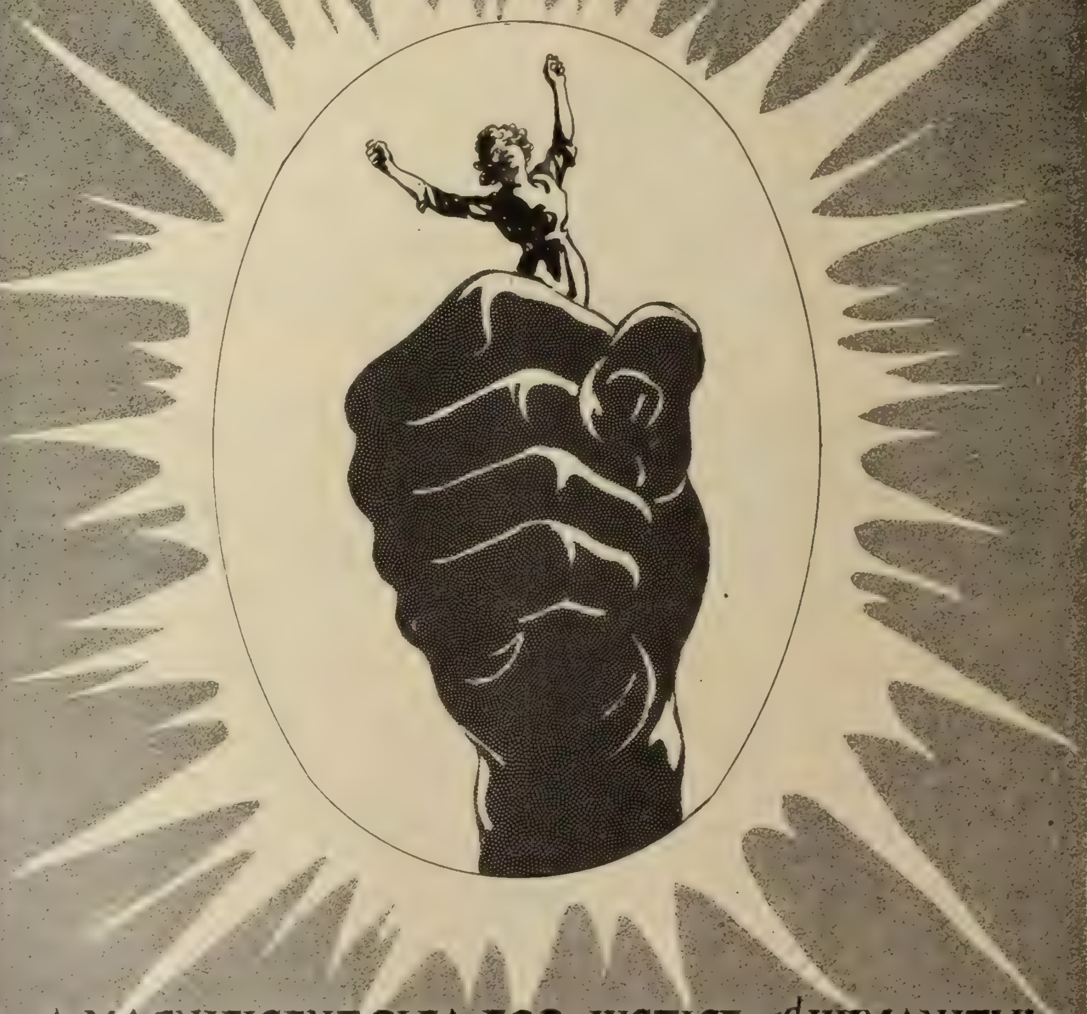
BROCK, President

B. S. MOSS presents

"IN THE HANDS of the LAW"

featuring—

LOIS MEREDITH



A MAGNIFICENT PLEA FOR JUSTICE and HUMANITY!

An intensely vivid, startling photoplay bulging with sweeping Dramatic Situations, artistically interpreted, splendidly enacted.

THE LATEST
SURE FIRE
BOX OFFICE MAGNET

A soul stirring screen drama of a man's life wrecked by Circumstantial Evidence.

STATE RIGHTS NOW SELLING

B. S. MOSS MOTION PICTURE CORP. 729 SEVENTH AVENUE
NEW YORK CITY

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 24, 1917

"GENTLE INTRUDER" NEW MINTER-MUTUAL ISSUED THIS WEEK

"THE Gentle Intruder," sixth of the Mary Miles Minter-Mutual Photoplays, is released the week of February 19. It is in five acts. It was directed by James Kirkwood at the Santa Barbara studios of the American Film Company, Inc. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Is Willed a Fortune.

Dainty Mary Miles Minter is cast in the role of Sylvia Merton, who is willed a fortune. Sylvia, a sweet faced little girl, goes to live in the home of the man who robs her of her inheritance. She isn't aware that she has been wronged. The man carefully conceals from his family the fact that his fortune is in reality Sylvia's. For a time pretty Sylvia is looked upon as an intruder in her new home. Eventually, however, she comes into her own. The unfolding of the story is most capably managed. It will hold audiences spellbound. A splendid cast assists Miss Minter throughout the production. "The Gentle Intruder" is the sixth of the Minter-Mutual Photoplays. The others, now playing, are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," and "The Innocence of Lizette." All are available at all Mutual Exchanges.

"Easy Street" Sets New Chaplin Record

"Easy Street," the newest of the Chaplin-Mutual Specials, is setting new records for even such popular releases as Chaplin subjects have proven. Every theatre running "Easy Street" has reported satisfactory business. "The best Chaplin yet," writes one exhibitor; "my audiences roared with laughter when they weren't pop-eyed in amazement at the remarkable 'stunts' performed. Just how it is possible to get hit on the head with a red-hot stove tossed from a third story window and survive is a problem that simply staggered them." "Easy street" is already more famous than Fifth Avenue, Wall Street, Riverside Drive, State Street, Pall Mall, Unter Den Linden and the Champs de Elysee put together.

"Turn away" business is being done at practically every theatre running the sequel to "The Diamond From the Sky." To date the bookings on this subject have been phenomenal and they are still pouring into Mutual Exchanges.

Mutual Star Productions For February

Week Beginning February 5th.

Title.	Lead.
Where Love Is	Ann Murdock

Week Beginning February 19th.

The Gentle Intruder.........................Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.........................Marjorie Rambeau

MANY GREAT AUTHORS

Gertrude Atherton, Algernon Boyesen, Ibsen, Dickens and Frederick Arnold Kummer

FOR MUTUAL PLAYS

The foremost writers of the land, it was announced, were to furnish the material for Mutual Photoplays. That announcement was made weeks ago. It was based on arrangements which had been effected with novelists of national reputation. Now Mutual is able to announce specific works of certain writers which are already completed in photoplay form, or now in course of production.

"Mrs. Balfame," an adaptation of Gertrude Atherton's novel of the same title, has been completed at the studios of the Frank Powell Producing Corporation. Nance O'Neil is the star of this O'Neil-Mutual Photoplay. It is the first Gertrude Atherton story ever filmed. Miss O'Neil is now working in "Hedda Gabler." This is a picturization of the Ibsen play of that name in which Miss O'Neil starred for years on the speaking stage. "Bleak House," the third of Miss O'Neil's productions, was penned by Charles Dickens. It is one of his most famous stories.

Algernon Boyesen's famous play, "The Greater Woman," is the first Marjorie Rambeau-Mutual Photoplay. It is a story of big climaxes—tense moments—powerful emotional scenes. "Motherhood," the second Rambeau-Mutual Photoplay, is from the pen of Frederick Arnold Kummer, famous American novelist. "The Second Wife," another Rambeau production, was specially written for Miss Rambeau by Caroline I. Hibbard. Another Ibsen play—"The Doll's House"—is known the world over. It will be a forthcoming Rambeau-Mutual Photoplay. Reservations on these Photoplays can be made now at Mutual Exchanges.

WILLIAM RUSSELL TO BE PRESENTED IN NEW MUTUAL SERIES

WILLIAM RUSSELL has signed a new contract with the American Film Company, Inc. He is already at work on a new series of William Russell-Mutual Photoplays. The new series, the first two productions of which are already completed and scheduled for release in the near future, will set new records for elaborateness and attention to detail. William Russell is sure to add to the laurels he has already won.

Elaborate Productions.

Unusual pains are being taken with the productions in the new William Russell series of Mutual Photoplays. Nell Shipman, scenario writer of note, novelist and short story writer, has written the manuscript for the first of the new Russell productions. It's title is "My Fighting Gentleman." It is a story of the South and Mr. Russell is provided with some decidedly unusual opportunities for the display of his ability. It is a picture that theatre audiences will talk about for months and months. It is a production that will enhance the reputation of any theatre showing it. "High Play," the second of the William Russell Mutual Photoplays, is also from the pen of a noted writer. It is totally different from "My Fighting Gentleman." An entirely different type of story. But in that, too, Russell rises to tremendous heights.

Box-Office Value.

Exhibitors who have played previous releases starring William Russell know he is a real drawing card. His portrayal of red-blooded roles—his splendid physique—his undoubted good looks—his versatility and unquestioned dramatic skill have made him a popular favorite. The new series will double his popularity. Bookings on the William Russell-Mutual Photoplays can be made at Mutual Film Exchanges now.

Beauty of Ziegfeld "Frolic" In Gaumont Fashion Poses

Sybil Carmen, the fascinating dancer in Florenz Ziegfeld's "Midnight Frolic," is appearing in fashion poses at the Gaumont studios for the Mutual Weekly. This famous beauty weekly displays the latest frocks, coats, bathing suits, lingerie and other items of feminine wear. Exhibitors can make a special appeal to their women patrons by arranging to show the Mutual Weekly on a certain night each week, and advertising this fashion feature

MUTUAL

MUTUAL

AMERICAN FILM COMPANY, INC.

Announces

WILLIAM RUSSELL

In A New Series of

RUSSELL-MUTUAL PHOTOPLAYS

THIS announcement heralds the coming of a new series of feature photodramas starring the popular favorite, William Russell. It is the intent of the American Film Company, Inc., to present to Exhibitors, in these new productions, a series of plays that should create new standards in the art of cinematography.

These productions will be presented to Exhibitors as Russell-Mutual Photoplays and will be released at stated intervals through all the Exchanges of the Mutual Film Corporation in America. The first two plays in this new series are entitled "My Fighting Gentleman" and "High Play" and are already completed. Release dates will be announced soon. Titles and dates of release for other productions in the series will be announced shortly.

The exceptional versatality and dramatic skill of William Russell are well known to Exhibitors everywhere. Combined with these, in this new series, are plays written by competent authors and produced by leading directors. Nothing is being left undone to make these productions deserving of the adjective, "best." Exhibitors are thus assured an extraordinary group of productions in the new Russell-Mutual Photoplays. Reservations for this series are now being made at all Mutual Exchanges.

Produced by

American Film Company, Inc.

Samuel S. Hutchinson, President

Russell-Mutual Photoplays distributed
throughout America exclusively by
the Mutual Film Corporation.

MUTUAL

American Film Company, Inc.,
Presents

MARY MILES MINTER

in

"*The* GENTLE INTRUDER"

A fascinating story of a sweet-faced little girl who inherited a vast fortune unknowingly, and lived for years in the home of the man who robbed her of it. How she eventually comes into her legacy is told in a most unusual fashion in "The GENTLE INTRUDER"

Sixth of the Mary Miles Minter-Mutual Photoplays. In five acts. Directed by James Kirkwood.— Released the week of February 19th through Mutual Exchanges.—

Now Playing:

"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"—"FAITH"
"A DREAM OR TWO AGO"
"THE INNOCENCE OF LIZETTE"

These Minter-Mutual Photoplays can be obtained at any Mutual Exchange.

MUTUAL

Record Crowds For Fifteen Weeks!-Book

The "Perils of Our Girl Reporters" is registering a tremendous success everywhere. Big box office receipts follow every booking. This series of sensational motion picture stories portrays the thrilling experiences of our girl reporters in securing "front page news." Exhibitors everywhere are reporting big profits with the "Perils of Our Girl Reporters." 15 startling stories, each complete — a new story released each week. You can enjoy record receipts for 15 weeks if you book the "Perils of Our Girl Reporters" NOW thru any Mutual exchange.

Featuring

HELEN GREENE
EARL METCALFE
ZENA KEEFE

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Booking NOW At All Mutual Exchanges

MUTUAL VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"LURED AND CURED"

TWO REELS **RELEASED FEBRUARY 18th.**

FEATURING PADDY McQUIRE

LILLIAN was a country belle. Paddy was her rural sweetheart. One day the city man arrived. He smiled upon Lillian. He pictured in vivid colors the home she would occupy in the city. That night they eloped. Paddy, like Don Quixote of old, set forth to rescue his "ladye faire." But—alas—Paddy and his $2,000 were spurned by Lillian until—well you'll have to see this uproarious Vogue Comedy yourself in order to appreciate what happened next. It is simply indescribable. Directed by James D. Davis. Released through Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway Chicago, Illinois

MUTUAL FILM CORPORATION
Announces
As The Fifth of the
"Shorty Hamilton"
Featurettes

"Shorty Turns Wildman"

Disguised as a wildman, "Shorty" is captured by a circus. Imprisoned in a cage he sees Anita Keller in company with the villain. ~ But eventually "Shorty" escapes - and triumphs.

RELEASED FEBRUARY 12th

Produced by MONOGRAM FILMS
Released Thru
MUTUAL EXCHANGES

ARE YOUR BOOKINGS PROFITABLE?

Many times we have heard an exhibitor say: " 'So and So' was a good picture but it did not draw at the box-office for me!"

Perhaps you, too, have frequently made the same statement about pictures you played. There was no doubt about the merit of your bookings; yet people did not turn out to see them.

Cub Comedies assure you of pictures which are successful not only from the screen standpoint but from the box-office angle as well. They have merit plus drawing power. This is because the producer studies prevailing likes and dislikes and makes his pictures accordingly—the kind of pictures theatre-goers like.

Choose Cub Comedies—the brand of comedies made for **your** patrons.

Bookings available at any exchange
of the Mutual Film Corporation

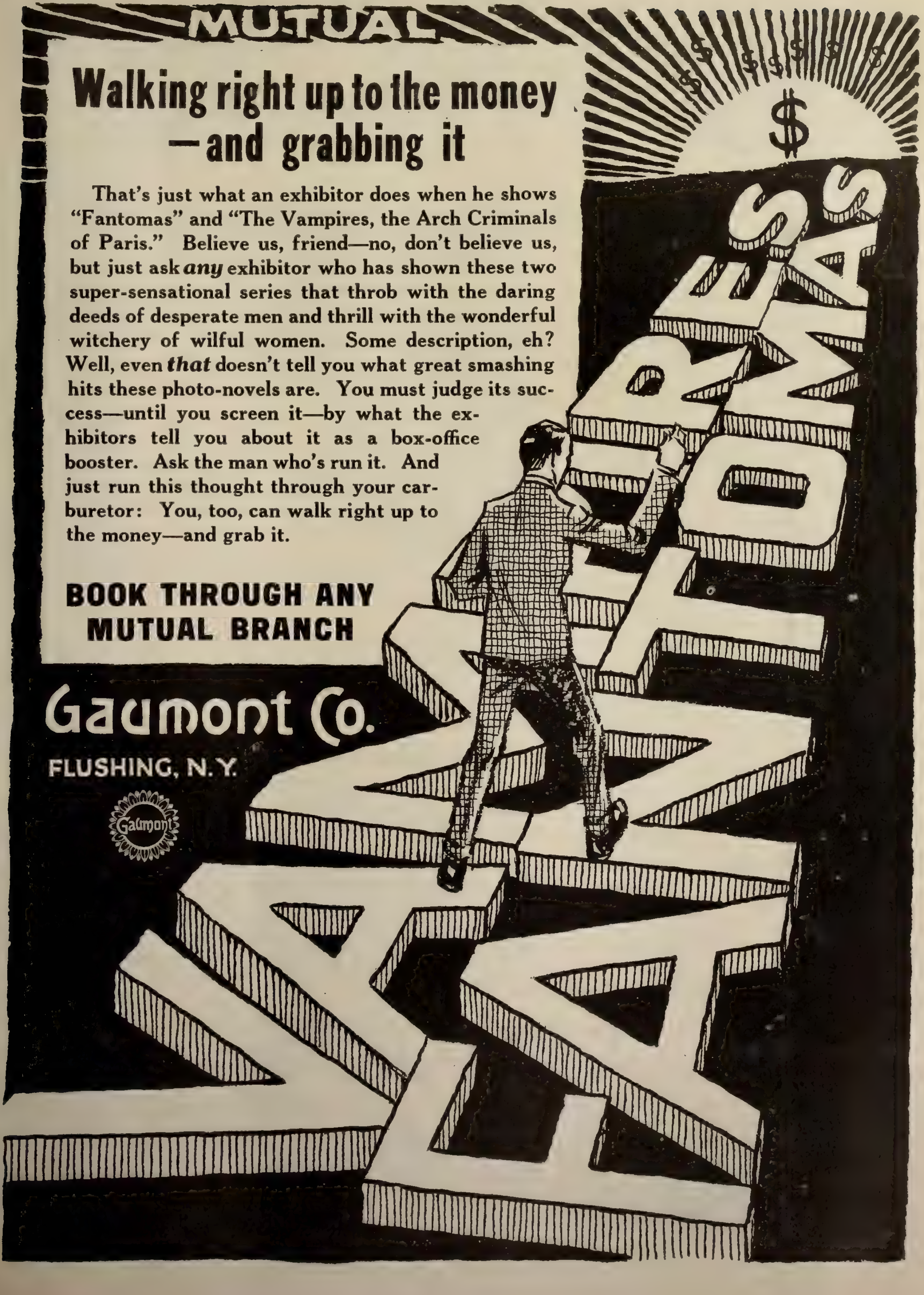
DAVID HORSLEY PRODUCTIONS

Released February 22

"Jerry's Brilliant Scheme"
featuring
George Ovey

Released March 1

"Jerry's Romance"
featuring
George Ovey



MUTUAL

Walking right up to the money —and grabbing it

That's just what an exhibitor does when he shows "Fantomas" and "The Vampires, the Arch Criminals of Paris." Believe us, friend—no, don't believe us, but just ask *any* exhibitor who has shown these two super-sensational series that throb with the daring deeds of desperate men and thrill with the wonderful witchery of wilful women. Some description, eh? Well, even *that* doesn't tell you what great smashing hits these photo-novels are. You must judge its success—until you screen it—by what the exhibitors tell you about it as a box-office booster. Ask the man who's run it. And just run this thought through your carburetor: You, too, can walk right up to the money—and grab it.

BOOK THROUGH ANY MUTUAL BRANCH

Gaumont Co.

FLUSHING, N. Y.

Gaumont

To Foreign Buyers

If you are seeking super-productions or high average program pictures for the foreign market, I can spare you the needless hustling and consequent price boosting which keen competition with one another is certain to create.

My selections are based upon a knowledge of the actual quality of each production and its special fitness for your market. Consequently I have acquired the very cream of American features and the program material best adapted to foreign conditions and in greatest demand abroad.

The subjects and brands set forth in this advertisement are merely samples to show the quality of my stock:

PARDNERS by REX BEACH, the leading American fiction writer. The gentle and beautiful personality of Charlotte Walker, one of the most popular legitimate stage stars, pervades and ennobles this virile five reel drama. This production was made by the Edison Co., with many of the well known Edison stars in the supporting cast, and cost upward of $30,000 to produce. One of the finest examples of modern photoplay.

WHERE LOVE IS, by WM. J. LOCKE, foremost English author. This pre-eminent six reel society drama features the vivacious, charming and beautiful Ann Murdock, who is regarded as the greatest motion picture actress developed in the last year. The production cost $33,000, was made by the Edison Co., and a view of it will convince you that, in point of elaborate settings, spirited excellent acting, fine technique and gripping interest of story, this picture has never been surpassed.

Both PARDNERS and WHERE LOVE IS were purchased from me and have already been scheduled for release in this country by one of our biggest distributing concerns, and the fact that they have more than doubled their advertising on these subjects is an ample testimonial of merit.

DAVID HORSLEY'S five reel productions featuring CRANE WILBUR—one of the most popular stars the world over. These productions have long been the leading sellers on the Mutual Program. Twelve now ready, with one each month to follow.

CUB COMEDIES, featuring the inimitable GEORGE OVEY, universally recognized as the best comedies on the market today, next to Charlie Chaplin. These one reel fun makers have long been in the front rank of best sellers and are in great demand abroad. One each week.

I have the exclusive foreign rights to all of these subjects and brands and many more of similar quality. The CHAPLIN-MUTUAL series is still open for a few foreign territories—quick action necessary.

I do not deal in second hand film or cheap trash, and can give you prompt service, thorough satisfaction and references which run back to the early days of motion pictures, in association with the greatest companies and biggest men the industry has ever known.

Chester Beecroft

71 West 23rd Street
New York

The La Salle Film Co.

"Laugh—and keep healthy"

ALL THE WORLD'S AT WAR

In these days when the passions of all nations are inflamed everyone should make an honest effort to "calm the troubled waters."

and

We offer to the world delightful comedies replete with mirth that will chase dull care away, that will bring smiles to troubled minds and smooth the wrinkled brow of all mankind

THE LAFCO COMEDIES

are

COMEDIES DE LUXE

HUMOR ABOUNDS

VULGARITY IS NOTICEABLY ABSENT

A Single Reel Feature Comedy Service—Released Weekly Thro' The Independent Exchange

Ten Now Completed and Others On Their Way

Territorial Rights Now Selling

Studios {SUNSET and GOWER ST. LOS ANGELES - CALIF.

Executive Offices {HARRIS TRUST BLDG. CHICAGO - ILLINOIS

·LAFCO COMEDIES·

SELZNICK LJS PICTURES

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN

WILL ESABLISH A NEW
STANDARD OF MOTION
PICTURE PRODUCTION

READY FOR RELEASE

ALBERT CAPELLANI
Director General.

SOLE
DISTRIBUTORS

**LEWIS J
SELZNICK
EXCHANGES**

BRANCHES
EVERYWHERE

SELZNICK LJS PICTURES

EVERY FILM REVIEWER
IN NEW YORK SAW

ROBERT WARWICK

In

"THE ARGYLE CASE"

THIS WEEK AND THEIR
UNITED OPINION IS BEST
SUMMED UP IN ONE WORD-

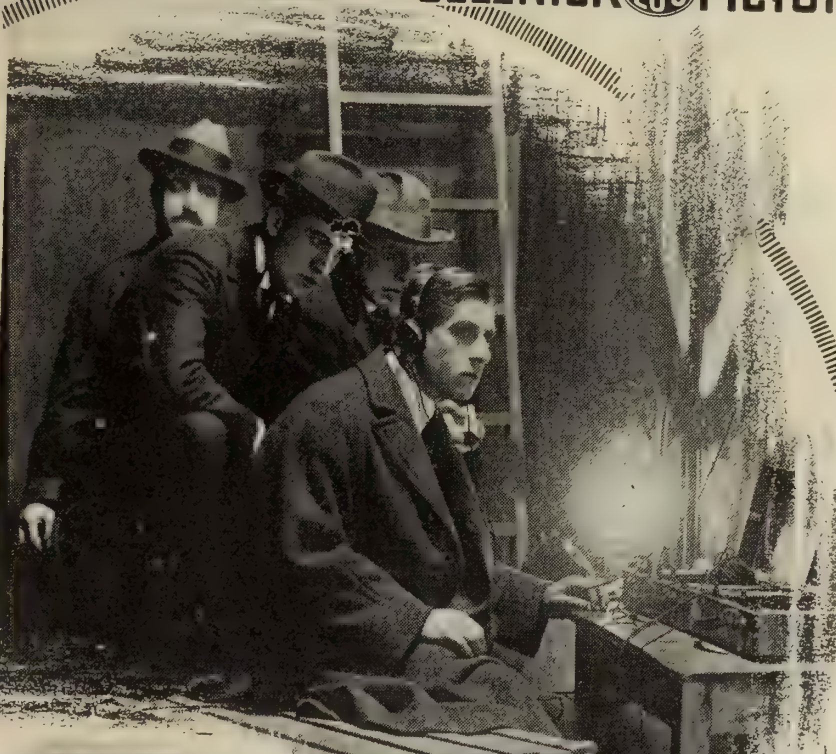
IMMENSE!

Presented By Harry Rapf
(Through Arrangement With
Klaw & Erlanger)

Adapted from the famous detective drama by Harvey J. O'Higgins, Harriet Ford and Wm. J. Burns.

Directed By

RALPH W. INCE



SOLE DISTRIBUTORS
**LEWIS
J.
SELZNICK**
EXCHANGES
BRANCHES
EVERYWHERE

NORMA TALMADGE

Presented By
Joseph M. Schenck
In

"PANTHEA"

The Celebrated Drama
By Monckton Hoffe
Directed By ALLAN DWAN

IS PACKING EVERY MARCUS
LOEW THEATRE TO THE DOORS
THIS WEEK.

THIS PICTURE ....
WILL DO
AS MUCH
.... FOR YOU

"It Plays on the Heart Strings"

The Girl Who Didn't Think

6 Massive Parts

Mr. States Rights Buyer!

IN your experience in promoting photoplays have you not often observed that the pictures that get the big money are the ones that have that same wide human appeal that goes to popularize the occasional novel from the pen of some gifted writer?

When it's all said and done, the "story's the thing"—and the story of the really successful photoplay must have that same interest which makes the reader of the popular novel finish it before he lays it down.

"THE GIRL WHO DIDN'T THINK" was made with this thought in mind. The story, by Violet Stuart, was selected because it is the kind of story which will interest people in every walk of life—the rich and the poor, the proud and the humble. It is a story of real life as it is being lived from day to day in every city, town and hamlet in the world.

JANE GAIL, STANLEY WALPOLE, MAY SIMON, and their supporting players were chosen as the best possible exponents of this fine type of story.

The production, under the direction of William Haddock, is all that could possibly be desired.

You'd Better Apply Now for Your Territory!

This is Your Golden Opportunity!

The picture is complete with every aid for exhibitors to "get the money"—heralds, slides, newspaper cuts, and pictorial posters in one, three, six, and twenty-four-sheet sizes.

Creative Film Corporation
1585 Broadway New York City

TO THE EXHIBITOR

The Whartons

HAVE ENTERED

THE OPEN MARKET

Watch These Pages for the List of

Independent Exchanges

Handling Our Product

Important Announcements Later

Address
Wharton, Incorporated
Ithaca, N. Y.

**State
Rights
Buyers!**

***Do you know** where your next release is coming from?*

***If so,** have you any idea where you will get the succeeding one?*

Furthermore,** what will be your subsequent releases and **when?

The Whartons

**Will Solve These
Perplexing Problems
for
Responsible Buyers**

Address
Wharton, Incorporated
Ithaca, New York

A motion picture serial such as can be produced only by

The Whartons

Producers of

PATRIA *with*
Mrs. Vernon Castle

The Exploits of Elaine

Adventures of
J. Rufus Wallingford

Beatrice Fairfax

The Mysteries of Myra

State Rights

For Our
1917 Releases

Features Now In Course of Preparation

ALADDIN *and* THE WONDERFUL LAMP
ALI BABA *and* THE FORTY THIEVES
THE FISHERMAN *and* THE GENII

Also One, Two and Three Reel Fillers

TO BE ANNOUNCED LATER Five to Ten Reel Productions from well known books and plays interpreted by prominent screen and stage stars.

Not merely supervised but personally directed by

LEOPOLD and THEODORE WHARTON

Address

Wharton, Incorporated
Ithaca, New York

Do you realize-Mr.Exhibitor-
ARE INQUIRING for

RE

What Mr.Friedberg of the Alhambra East Liberty, Pa. Wrote BLUEBIRD(inc) A Year Ago

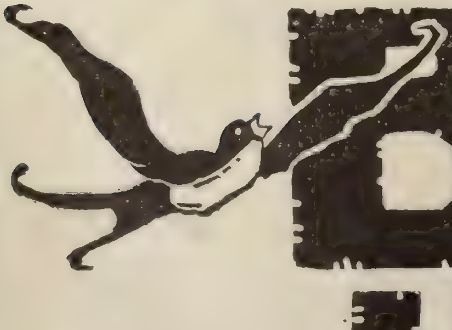
Mr. Friedberg wrote under date of September 23rd, 1916:

"Get good titles. Our patrons are getting next to BLUEBIRDS. "THE GIRL OF LOST LAKE" is a splendid production. Allow me to congratulate you on your good, consistent brand."

Still unconvinced that the excellence of BLUEBIRDS and that the good business they drew was due to the BLUEBIRD policy, Mr. F. wrote, under date of October 4:

"BLUEBIRDS will go to 100% if they get stars of national reputation. All BLUEBIRD needs is stars. The production end is there. 'SAVING THE FAMILY NAME' is splendid. Production by Smalleys brought good business."

The biggest news for feature Exhibitors in the world today is the slogan at the bottom of this page—"BLUEBIRDS HAVE ARRIVED." The people are demanding BLUEBIRDS. The Exhibitor who books and shows BLUEBIRDS will travel to success and profit on a wave of



BLUE
HAVE AR

how many countless thousands of people BLUEBIRD Photoplays?

AD

What Mr. Friedberg Wrote BLUEBIRD (inc) Last Week

Finally, convinced that BLUEBIRDS drew the crowds, because they were the finest pictures made, Mr. Friedberg wrote under date of January 27, 1917:

"Do you realize that people are inquiring now for BLUEBIRDS? I played "THE PIPER'S PRICE." It is an excellently acted drama with new twists. Whole cast in this is splendid. Direction was perfect. Paper on this was fine. Please continue to tint your pictures. It enhances a picture very much." (Signed) N. Friedberg, Alhambra Theatre, East Liberty, Pa.

In other words, BLUEBIRDS have arrived on their sheer merit, with no dependence on stars—but on consistently good pictures.

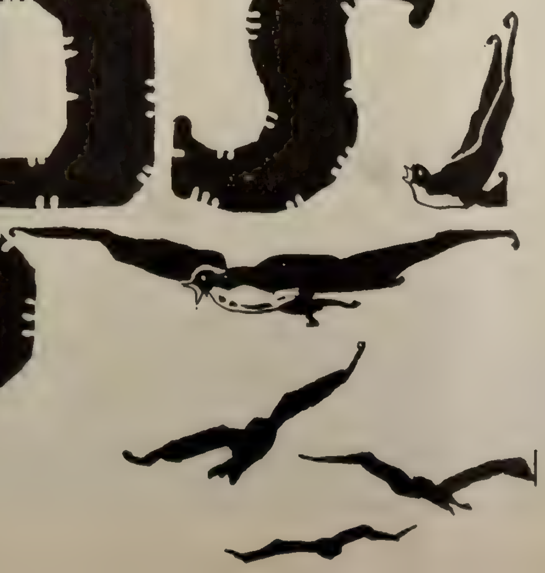
Popularity. BLUEBIRD Photoplays have convinced Exhibitors and patrons alike through sheer merit.

If you want to get on to the success bandwagon get full particulars today from your local BLUEBIRD Exchange, or

BLUEBIRD Photo Plays (Inc.) 1600 Broadway
NEW YORK

BIRDS

RIVED



Extracts From A Few Letters

Motoys are booking so rapidly I would like earlier releases if it is possible for you to furnish same.

—R. O. Proctor.

Motoys, one of the biggest successes in Comedies I have had in my houses for some time. All my theatres will use them.

—A. Hamberger.

Evanston children and grown-ups delighted with new addition of Motoys to my program. Book me regularly.

—Bodkin & Keane.

Our patrons as well as ourselves concede the Motoy Comedies are a distinct novelty.

—Hoyburn Corporation.

A Common Cry For SOMETHING NEW in Pictures

IS REALIZED IN

MOTOY COMEDIES

MOTOY COMEDIES ARE NOT A PASSING NOVELTY.

MOTOY COMEDIES ARE ACTUALLY MYSTERIOUS, AWE INSPIRING—YET LAUGH PROVOKING.

MOTOY IS THE NEWEST IDEA IN COMEDY

STATE RIGHTS FOR SALE

SOME GOOD TERRITORY STILL OPEN. ADDRESS

Toyland Films, Inc.
6242 Broadway
Chicago, Ill.

BLUEBIRD PHOTOPLAYS INC.
PRESENT
"THE SAINTLY SINNER"
THE STORY OF AN INNOCENT
GIRLS PERSECUTION—WITH
RUTH STONEHOUSE
AND A DISTINQUISHED CAST
OF BLUEBIRD PLAYERS
DIRECTED BY RAYMOND WELLS

BLUEBIRD PHOTOPLAYS

MR. S. L. ROTHAPFEL

Director-General of the world famous

RIALTO THEATRE

New York's Finest Moving Picture House Chooses

BLUEBIRD PHOTOPLAYS

and scores tremendous success.

NO greater compliment could be paid to ANY Feature Photoplays than that paid to BLUEBIRDS by S. L. Rothapfel, the greatest showman since the days of Barnum, who chose "The Mysterious Mrs. M" and "Polly Redhead" for the Rialto Theatre right in the face of the fact that more than a dozen competitive features containing stars of supposed drawing power were all offered in the *same week*.

It proves that Mr. Rothapfel believes with us that after all "The Play's the Thing" and that the Star in a poor play is cheating the public and cannot endure. He endorses our policy of "The Perfect Play plus the Perfect Cast" plus perfect direction and perfection of details.

THAT'S THE TRUE MEANING OF "BLUEBIRD." Mr. Rothapfel's selection of BLUEBIRDS for the RIALTO, New York's finest Picture theatre, should carry tremendous weight with every Exhibitor in this country. Mr. Rothapfel's favorite pastime is "SUCCESS." He has achieved success solely thru his knowledge of *what the people want*.

YOU can follow the ideals of Mr. Rothapfel and succeed in your territory as does Mr. Rothapfel in his territory. BLUEBIRDS HAVE ARRIVED. BLUEBIRDS ARE HERE TO STAY AND TO SUPPLANT THE MEDIOCRE IN FEATURE PHOTOPLAYS. BLUEBIRDS ARE THE ANSWER TO THE COUNTRY-WIDE DEMAND FOR PLAYS THAT ENTERTAIN AND MAKE PEOPLE WANT TO GO TO MOVING PICTURE THEATRES.

Read the handwriting on the wall. Join the daily growing crowd of successful BLUEBIRD Exhibitors everywhere. You'll finally come to BLUEBIRDS sooner or later, if you want to keep your public coming. BEGIN NOW. Late releases—"GOD'S CRUCIBLE"—"THE PIPER'S PRICE"—"HER SOUL'S INSPIRATION"—THE DEVIL'S PAY DAY"—"THE MYSTERIOUS MRS. M."—"THE REWARD OF THE FAITHLESS"—Book thru your local Bluebird Excha

Bluebird Photoplays (Inc.)
1600 Broadway, New York

KLEINE EDISON SELIG ESSANAY

The Heart of Texas Ryan

A Selig Red Seal Play Carrying a Strong Story of Love and Hate and Featuring an Exceptional Cast of Stars, Including GEORGE FAWCETT, BESSIE EYTON and FRANK CAMPEAU.

An All-Star Cast
A Big Story
Beautiful Effects
Gripping Action

A Box-office Attraction Exploiting Three Stars Instead of One! Book It Now!

The Heart of Texas Ryan

See Bessie Eyton's Ride for Life—See the Rustlers' Camp in the Rainswept Night—See the Realistic Warfare with Mexican Bandits—See Wonderful Scenery of Texas Borderland.

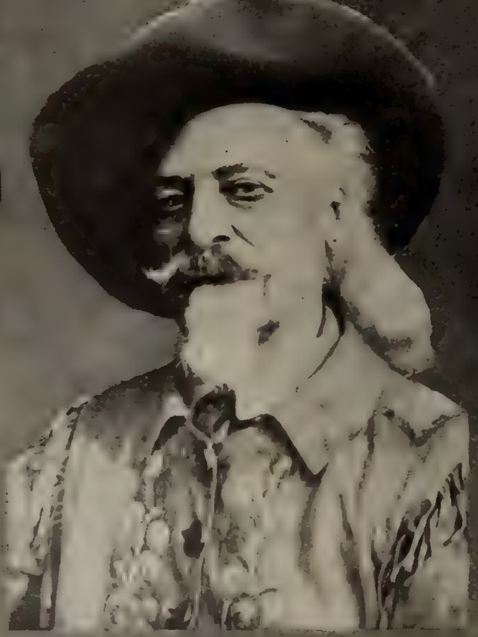
Selig Polyscope Co.

CHICAGO, ILL.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE **E**DISON **S**ELIG **E**SSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

"SKINNER'S DRESS SUIT"

Presenting

Bryant Washburn

Booked at the best and biggest theatres. To see it screened is to accept it.

Every theatre patron viewing

"SKINNER'S DRESS SUIT"

will be a walking, talking advertisement.

Some of the bookings follow:

Rialto, New York City
Piccadilly, Rochester, N. Y.
Strand, Hartford, Conn.
Strand, Syracuse, N. Y.
Mojeska, Atlanta, Ga.
Strand, Birmingham, Ala.
Imperial, Jacksonville, Fla.
Poli's Elm, Worcester, Mass.
Emery, Providence, R. I.
Kenwood, Chicago, Ill.
Pastime, Chicago, Ill.
Logan Square, Chicago, Ill.
Merrill, Milwaukee, Wis.
Colonial, South Bend, Ind.
Heucks, Cincinnati, Ohio
Olympic, Washington, D. C.
Lyric, Washington, D. C.
Picture Garden, Baltimore, Md.
Garden, Baltimore, Md.

By Arrangement with
Houghton Mifflin Co.

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

General Film Service

BLACK CAT

Features

FILL ALL THEATRES

Book them every Tuesday—
They are sure drawing cards

Here are the latest:

"THE LIGHTED LAMP"
presenting
Edward Arnold
and
Anna Mae Walthall

Screen time 27 minutes *Released Feb. 13*

"A FOUR CENT COURTSHIP"
presenting
Bryant Washburn

Screen time 28 minutes *Released Feb. 20*

Other Essanays:

TINY, SLIM and FAT

With Alaskan Scenic

Screen time 15 minutes *Released Feb. 28*

IS MARRIAGE SACRED

?

ESSANAY STOCK COMPANY

Five screen stars of international reputation.

Marguerite Clayton
Edward Arnold
Lillian Drew
Sydney Ainsworth
Thomas Commerford

appear every Saturday in a series of 12 thrilling dramas on

MARRIAGE and DIVORCE

Each play has a separate and distinct plot. Here they are:

"The Burning Band"—Dec. 16th
"Dancing With Folly"—Dec. 23rd
"Wife in Sunshine"—Dec. 30th
"When the Man Speaks"—Jan. 6th
"The Wide Wrong Way"—Jan. 13th
"The Sinful Marriage"—Jan 20th
"The Magic Mirror"—Jan. 27th
"Shifting Shadows"—Feb. 3rd
"Desertion and Nonsupport"—Feb. 10th
"Ashes on the Hearthstone"—Feb. 17th
"The Extravagant Bride"—Feb. 24th
"The Vanishing Woman"—March 3rd

Solves all seat selling problems

BOOKING NOW

By Charles Mortimer Peck
Directed by E. H. Calvert

Essanay

GEORGE K. SPOOR, PRESIDENT

Trademark
Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

America and the War

Today "War" means more to Americans than it ever did before. Patriotism and preparedness are our country's watchwords. Show your public real war—the

Official Government-Made Pictures of

"THE WAR"

Brought to this country by Official Government Pictures, Inc., (W. K. Vanderbilt, President) to be shown for the benefit of war relief funds.

A two-reel release each week, including, "How Britain Prepared," the "Battle of the Somme," and every phase of the great conflict.

DISTRIBUTED BY GENERAL FILM CO., INC.

WHAT would YOU do if a Masked Man suddenly confronted you? Madge King, a typical American Girl, fearless, yet sensible, ran away to return another day. But when she did return—she was ready to unmask

"The Black Rider of Tasajara"

THIS is the mysterious, curiosity-arousing title Frederick R. Bechdolt has selected for the initial episode of the two-part Series of Western Dramas he is writing for the Kalem Company.

"THE AMERICAN GIRL"

A SERIES—Not a Serial

Featuring *MARIN SAIS*

is going to appeal to thinking Exhibitors because it contains all the elements of a successful SERIES and none of the drawbacks of a Serial. Have your nearest General Film Exchange fix up your dates at once. The best business move you ever made.

KALEM COMPANY

235 West 23rd Street, New York City

OURS is a small voice in the wilderness of feature film and serial advertising. But it is backed by something more substantial than sensational promises that usually do not pan out when the pictures are submitted to the Acid Test of Public Approval.

"A DAUGHTER *of* DARING"

Featuring *HELEN GIBSON*

is not the first SERIES production that this organization has marketed. We finished our experimenting a long, long time ago.

THEREFORE—when you see screened the initial complete-story episode of this, our new Railroad Series, you will see a one-part production that has a definite Box Office Value

"In the Path of Peril"

the first one of the new Series, will be in the hands of your nearest General Film Exchange very soon. We urge you to complete your booking arrangements—NOW.

KALEM COMPANY

235 West 23rd Street, New York City

General Film Service

Just What **WE** Have Always Contended—

"We believe the HAM Comedies have more real comedy that is clean and worth any one's time to watch, than can be found in looking over a long list of so-called comedies."

Messrs. Bowen & Jones,
Colony, Kansas.

"My program would not be complete without HAM and BUD."

Theo. Beirsdoefer, Mgr.,
Idle Hour Theatre,
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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, February 24, 1917

Facts and Comments

AT THIS writing indications point to the entrance of the United States onto that stage where is being enacted the greatest drama-tragedy in the history of the world—into what may be in fact as it has been in name the world war. The exhibitors of the United States from now on will assume among their clientele and in their communities a greater responsibility than any they have been called upon heretofore to shoulder. Upon each now devolves the duty of seeing that on his screen nothing is thrown that will tend to a breach of the peace.

* * *

FEELING is running high. In many localities there are large numbers of persons of German or Austrian sympathies. Many of these are good American citizens and others are trying to be, to hold fast to their oaths of allegiance. Give them a chance. Bear in mind that if nothing is shown that will afford opportunity for natives of these countries to applaud there will be no equal opportunity afforded to those who will most certainly hiss.

* * *

THE responsibility of the exhibitor is greater than is that of the producer. A subject may be put on the screen in one neighborhood without creating antagonism. In another the same subject may precipitate a situation that will require the services of the police—and possibly of the undertaker.

* * *

THIS is the time for the display of one flag. It is the time for the display of good judgment as to what goes on the screen. It is the time for an exhibitor to be an American in the best sense—and surely he can find no better example of what constitutes just that than in Woodrow Wilson the man no less than in Woodrow Wilson the President of the United States.

* * *

EXHIBITORS throughout the country are not likely to take much stock in endorsements of a privately owned publication with a malodor from its very beginning. Why should they subscribe to any paper started under false colors, attempting to bribe advertising patronage and sailing under the pretense of being the organ of an association when it is really the individually controlled property of less than a half dozen, whose object in starting it was not the benefit of exhibitors, but the "clean up" in the exaggerated profits they anticipated. It is not representative of the industry, but, more than any other publication that we know of, it represents only the ideas and methods of the few who control it.

* * *

THE more we come to understand the deal that was put over in Chicago last summer in the election of the National League officers, the more despicable it appears. That the name of a film manufacturing concern was dragged into it by one or more of their employes does not make it any better, but rather considerably worse. It is, therefore, not to be wondered at that an endorsement of the paper "of, for and by the exhibitors" (God save the mark), was played up and passed with a whoop the other day in Chicago. It was to start this same publication that the stage was set and Mr. Ochs placed in the saddle in Chicago last year. Some of those who helped to put through the endorsement of his paper the other day were also helping him last summer.

* * *

GROWING dissatisfaction on the part of exhibitors throughout the country with the present exhibitors' National Association is only what might be looked for. When the officers of any organization use their office solely for the advancement of their own personal ends the per capita tax of State branches becomes not only a useless expense, but is actually handing over good money for others to use for their individual benefit. What a contrast to the work that might be done for the cause of the exhibitor. Get the right men next time.

* * *

"NO BRAINS are required in the picture business," is said to have been a remark made by a motion picture promoter in his testimony before the New York State Legislative Commission which is investigating the industry with a view to ascertaining its taxabilities. Judging from the exploits of some of the men in the business of making pictures, brains have been conspicuous for their absence in numerous instances. The wild extravagances in almost every department of production and sale can be accounted for in no other way; surely men who have brains and use them could scarcely be guilty of the great waste of energy and money that can be seen on every hand. However we may esteem the author of the remark, he cannot be harshly censured for his conclusion.

A Golden Age

By Louis Reeves Harrison

TO AN extent probably never known before this whole country has been prospering. The inpouring wealth has gone to a fortunate few thus far, but its wider distribution is bound to come. It is already finding its way to those who provide entertainment, and this outpouring is bound to gradually increase. It cannot be without significance to producers and exhibitors of moving pictures that an opportunity has arrived which must be taken by the forelock. The occasion lost cannot be redeemed. The opportunity neglected may not return. Why not divert some of the attention now given exclusively to political matters to brightening the feature releases—some of them are worse than nothing.

As cheerless as the arctic circle are many of the crime stories playwrights are called upon to arrange in scenario form, simply because distributers insist on that kind. I have no objection to a thrilling story of crime—our weaknesses form a very essential part of strong drama—particularly if there is some meaning to it all. It is the significance, the effect, that is of chief importance, the part usually forgotten. We are in a very muddy rut, however, when crime is depicted for the sake of a lurid poster. The red poster has stuck us where we cannot move forward.

Largely due to the fact that certain producers continued to reach out for the patronage of Willie in Short Pants and some of his grown-up friends whose minds were only eight or ten years old is the failure of those old producers, once well established, now only a memory, or on their way to the down-and-outs. Willie grew faster than those unprogressive producers. Their stagnant conservatism cost them millions in profits and did an injury to the whole business that is beyond reasonable estimate.

There are pretty certain indications on the screen that the producer with the red eye is with us yet. Passion as red as the protuberance of a gobbling turkey, rage as red as the naked hand of bloody doom, billboards red with flaming houses and burning ships—one would think that public taste had reverted to Beadle's dime novels and Bowery melodrama. Far from making an impression, a great deal of this stuff is raw. It is usually as raw as a blister and about as entertaining. Flame and red fire may have a great depth of meaning—out of the crucible of human experience often comes wondrous development of human character.

Is it not about time to tincture our presentations with a little common sense? What is the use of portraying the crucible and not what it brings forth? There is a golden shower awaiting exhibitors who can present a program of such power that people will go away with lasting impressions and come again to get more. The excuse is that producers will not furnish plays that make a profound impression on a mixed audience. Producers say that the exchange men will not handle that kind. The exchange men say they are catering to the taste of the exhibitor, and so on.

All have rightly judged public taste for intensity of character in the visualization of stories, but it is lacking in the stories themselves. It has to be put there, usually by one or another gifted star performer. The star simply infuses a role with interesting personality, a role otherwise colorless, hence the demand for actors of striking personality. They are called upon to replace with personal effort the shortweight of characterization. It seems to be a matter of no importance that Nature rarely repeats her composite human effects. There are millions of different kinds of characters, as there are of faces.

Now pops up old man Statistics with his alleged Thirty-six Dramatic Situations, the gentleman who still imagines that he is riding in a surface car whose battery is charged with oats and hay. Take the simple situation of a man in love with a woman—it may have aspects beyond counting. It has been so for thousands of years—it will be so for thousands to come. The question is, What bearing has this or that situation or incident upon the characters developed in a story, with the field spreading out into the infinity of the star-sown skies at night.

In countless number and variety are the stories of love and adventure yet to be written. There is no other than self-limitation imposed on creative genius. As old as the Man in the Moon, who has looked down all these centuries with smile mysterious on romantic young people, is the love of man for woman and of the diviner love of woman for man. A Mighty Spirit, Soul of the Universe, swinging planets and suns in their orbits, signaling a greater intelligence than our own, is the source of human love.

Huge joke is it that there can be any limitation placed upon what is daily presented to our eyes with endless and infinite variety. Obvious limitation is that of the man who can see nothing in the art of producing moving pictures except what he happens to get in the way of financial returns. What matters it if there are fascinating fields for difference of opinion in production—so much the better—the main idea is to push the product up to the constantly advancing perceptions, views, opinions and tastes of our times, even in advance of them when keeping step with great leaders of thought. Old nags are disappearing from our roads and streets these days. Men of imagination and skill come along and lead the way to something better.

No very great diversity of sentiment exists among exhibitors. They are in business to give the public all that they can of immediate interest, all that is vital to the hour and to our happiness. They cannot choose until the product is complete. They can select neither subject nor method of presentation. They are not in the business of supplying what will not bear world scrutiny.. Their condition of dissatisfaction, whenever manifested, is not a morbid one, nor are they fussy. Their main idea is to place the business of exhibition on an excellent footing, attract public interest and hold it by fine presentation of good product.

It is not the exhibitor's fault that there are still old nags in production. I do not dislike those old nags. I go to their studios and find a whole company of actors sitting around in make-up and costume, waiting with professional patience for a scene to be arranged, waiting while salaries and rents are mounting up and up, all of which has to be charged to the cost of production and eventually to the exhibitor. Some of those old nags think I am too critical, but my visits to studios are not at all unpleasant—they are only dull. The same old things are being done in the same old way—all is monotony.

All is monotony, even to the lack of system. A man with a new idea is an intruder—he is in the way. One turns from this manufacture of the commonplace to contemplation of motion picture possibilities and wonders how long we must remain in our mewling and bawling infancy. When shall we grow up to the notable ideals and far-reaching activities of American people? When will we respond to the brimming energies of our times? When will we achieve a proud place in the arts of expression through strength of intelligent effort and tap the Golden Age?

Bull, Bunk and Bluster

By Sam Spedon

"THEM'S harsh words." We might, in different words, say, "In promulgating our esoteric cogitations and articulating our superficial sentimentalities, etc.," but that wouldn't be to the point; that's bunk. We all know what "bull," "bunk" and "bluster" mean. These words are familiar to all who have been associated with motion pictures longer than yesterday.

A man of intelligence who until recently had been occupied with motion pictures for nineteen years and never got further than a shipping clerk and assistant office manager said: "If a correspondence school gave a course in bull I think I would take it; it is the one thing I have lacked to make me a Napoleon of films."

A modest, conservative, self-respecting business man, who considers before he concludes is sorely handicapped in the film business. A good line of bull has been considered more to the point in getting away with it and putting things over. Too many of us have been doing things on the bull, bunk and bluster basis. It is what has helped put us all in wrong.

We know of a man who eight years ago wanted to learn the business, made application for a position with a producing company, and when he was asked how much he wanted he replied: "Nothing! If at the end of the week I am not worth anything it's good-day." He was willing to make good, and stayed with that concern seven years. That man was too honest; he wasn't "smart." He didn't understand the value of bull, bunk and bluster. That man didn't have time to look into these counterfeits, he was too busy doing real honest-to-God work for money received. He understood his business, but he didn't make enough bluster about it. He was too old fashioned; he wore suspenders and didn't do a whole lot of things that entitled him to travel with the "regular guys."

We have been placing a premium on bull, bunk and bluster, until now it is hard to find executive help who are willing to get down to brass tacks and work for a living and a future.

A modest, contented and well-balanced business man doesn't spend his spare time telling how much he gets, or has, to arouse the envy of his less fortunate fellows; generally it isn't worth mentioning. He knows clothes fool a whole lot of people, but he also knows clothes don't make the man. If he owns an automobile he doesn't talk about it or toot his horn to attract attention, because he has nothing on Jack Johnson and a whole lot of others of equal importance.

If we expect to get down to real business we have got to deliver the goods. There is a good living in it for all of us and some profit for real genuine investment, but we have got to deliver the goods.

The bull, bunk and bluster of moving pictures in the embryo has brought within our midst many "B. B. B." artists, who have cast a blight upon the business and attracted a lot of undesirables to it, whom we have got to rout horse and foot before we can command the respect to which the industry is entitled.

Naturally we might come to the conclusion that these plain, unvarnished words of bull, bunk and bluster apply only to the vulgar, who do not know any better. No, they are farther reaching, they apply to the suave, high-sounding phraseologists, who by their oratory and persuasive manners can convince you that the moon is made of green cheese and that they are the alpha and omega of the whole business; they are the bunk artists. Bull and bluster may apply to the vulgar and mentally deficient, but bunk never.

The "Patsy Bollivers" of the High Cost of Pictures

By Sam Spedon.

WE are getting a whole lot of real information through the New York legislature investigating committee, now in session in New York city. We have learned from W. L. Sherrill of the Frohman Amusement Company, P. A. Powers, treasurer of the Universal Company; W. A. Brady, of the World Corporation, and all the other witnesses, that the primary cause of existing conditions is the industry is high salaried stars and the increased cost of production.

If we watch the reports of the New York daily papers and the Moving Picture World we will find the answer to the question, "What's the matter with the moving picture business?"

Mr. Powers also stated that "easy money of 'War Brides' and other profits" are sapping the life of the industry, and while they are losing their millions the producers cannot make any money because the manufacturers who are using these millions are selling their products for less than cost. In other words, they are "cutting the throats" of their competitors.

We must conclude from these statements that while we have high salaried stars we will have high priced features. Why then do we have these stars?

What are we going to do about it? There is but one answer to this question, nothing. If the public want them the exhibitor wants them. But he certainly can't afford them at ten cents admission. The result will be, the exhibitor will have to increase his admission price or go out of business. We wish to contradict ourselves. There is an alternative, he can reduce his admission price to five cents or hold to ten cents and use ordinary pictures. We say this advisedly, because we have heard there is a movement on foot by certain producing companies to make such pictures with well known and popular stars in the casts.

In regard to Mr. Brady's statement that "easy money" has broken into the game and is being used by producers to undersell their competitors, we can see but one result, and that is, they will drive their competitors out of business, or compel them to stick to ordinary pictures.

What then? Up goes the cost of feature pictures, which none but the larger and chain houses can use, and—"good night" to the little ones. It also means week runs, possibly two week runs, or even longer, on percentage or cash basis and increased prices of admission. This would not affect the small houses in suburban or town communities, as it would affect the larger cities.

The statement by Mr. Powers as to the cost of publicity convinces us of the value of advertising. It is also an acknowledgment that producers of motion pictures have at last woke up to the value of advertising. It is no longer a necessary evil in the industry, it is an essential. He didn't say so, but he intimated it is to be counted on for the increased cost of features. Large productions have made advertising not only a local matter, it is now national and international. This is an item to be considered, also the high cost of paper, labor and printers' ink. The "fourth estate" can now sympathize with the "fifth estate," and vice versa.

Looking the whole matter squarely and fairly in the face, we are up against it. "The survival of the fittest" are no idle words.

Legislators Divided on Tax Question

Joint Committee Said Not to Favor Plan Unanimously—Sentiment Against Sunday Shows—New York Hearings Continue

AT THE present time, the Joint Legislative Committee, busy in an investigation as to the practicability of taxing the motion picture industry, is divided in its opinion, reports the Albany correspondent of the Moving Picture World. Whatever may be the ultimate report to the Legislature, it is certain that today at least fifty per cent of the members do not approve adding additional burdens to the industry. While this statement is not made openly by the committee as a whole several of the members, on their return from New York City, said that they believed that in many respects the motion picture industry today was similar to that of the automobile a few years ago and that before long a more or less complete reorganization must be effected in order to get not only the highest grade picture, but also to place the industry in a position where it could not be jeopardized by minor measures.

Members of the committee are loud in their praise of the open manner in which the motion picture men of New York City appeared at the hearings and furnished valuable testimony appeared the necessity of securing same by subpoena. One Senator said this week that from the testimony which he had gathered he was of the firm opinion that nothing had been withheld, particularly by the big ones in the business. The Senator in question asserted that he believed that while many of the larger concerns were making money at the present time, the majority of the smaller ones were not, and for that reason he was of the opinion that the industry should not be hampered and harassed by legislation that would compel the payment of a tax that would add immeasurably to the burdens now being borne.

The committee is keeping away from the question of censorship and Sunday shows as far as possible, although both questions will undoubtedly be submitted to the Legislature before final adjournment. There is not a Senator or Assemblyman today whose mail does not include petitions from this or that place against the legalizing of Sunday motion picture shows.

Senator Charles W. Wicks, one of the leading factors in the upper house this year, made the statement Monday night that there was no question as to the attitude which the Senate would take on Sunday shows when the matter was put to vote. There is strenuous opposition in the Senate toward legalizing Sunday shows and it is said that Senator Elon R. Brown is open in his opposition. Petitions with from ten to a hundred names have swamped the Senate during the last few days, the majority coming from the smaller places, although some cities are represented through church organizations.

The expression among the Senators is that Sunday shows, if permitted, would be merely an opening wedge to a Continental Sabbath. Few, if any Senators, will dare to come out openly for such shows.

The present week is witnessing a careful canvass of Albany's business section in obtaining signatures to a petition against the opening of motion picture houses on Sunday. The canvass was preceded by meetngs of workers in various wards where careful instructions were given out. Petitions were circulated in all of Albany's churches last Sunday. At the services in nearly all Catholic and Protestant churches the pastors spoke of the petitions and on Monday a house-to-house canvass was started in each ward of the Capital City. Each church had previously been assigned certain wards and districts. No child under sixteen years is permitted to sign the petition. For the present the committee in opposition to Sunday shows will confine its work to Albany. The committee is the first in the state of its kind, but it is said that a similar movement will now be carried on throughout the State through churches and women's clubs. Each church in Albany pledged itself to contribute its share of the expense of circulating the petitions and of speakers at the various meetings.

Little is being heard at the present time in either the Senate or Assembly in regard to censorship of films. While the matter is apparently temporarily dormant, it is known that Speaker Sweet of the Assembly has taken a keen interest in the matter and will undoubtedly request some action in his body at least before the close of the present session.

The joint committee now holding its hearings in New York had an initial appropriation of $5,000, practically all of which has now been expended in counsel, stenographic and incidental fees. An extra appropriation will probably be called for in the near future as it is the committee's intention to continue its hearings until the subject has been completely covered.

New York Hearing Continues

Legislative Investigators Question More Picture Men—All Declare Tax Impossible.

THE committee continued its hearings in the Murray Hill Hotel, New York, on Wednesday, February 7. Albert E. Smith, president of the Vitagraph Company, told the legislators of the twelve-year growth of the organization of which he is the head. Testimony was adduced to the effect that the Vitagraph Company had been incorporated in 1904, with a capital of $6,000. Last year, according to Mr. Smith's testimony, the company was reorganized with an authorized capital of $25,000,000. Of this amount, $7,000,000 in common and preferred stock has been issued.

The witness stated that he had been engaged in the film business for the past twenty-one years, and that during that time he had watched its developments closely. Through Walter W. Irwin, general manager of V-L-S-E and counsel to the witness, Mr. Smith declined to answer questions concerning the finances of the General Film Company, of which company Mr. Smith was treasurer in two recent years. Mr. Irwin objected to the questions on the ground that, inasmuch as the General Film Company was at present involved in two suits under the Sherman Anti-Trust Law, it would be manifestly unfair for the witness to answer questions in that connection.

Questioned as to his belief of the ability of the motion picture industry to shoulder a tax at the present time, Mr. Smith said:

"The producers are not able to pay a tax at the present time. If you should place a levy on raw stock, the burden would eventually back up on the producer. To a great extent the distributor is merely an agent of the producer, and I do not think that he would be able to get it back from the public. I can think of no branch of the trade that can bear taxing under present conditions."

During the session the names of Eastman and other manufacturers of raw stock were brought into the discussion on several occasions.

Smith Says Stars Will Put Producers Out of Business.

As to the salaries of stars, the witness declared that he knew of a few who were being paid almost a million dollars a year each.

"In real money, with eagles stamped on it?" incredulously asked Senator Hinman.

"In cold, hard cash," replied Mr. Smith. "And unless some kind Providence reduces the salaries of some of the stars the producers will have to go out of business. Only a few of the stars are worth what they are getting. Recently I bid for the services of a certain star and she demanded a cool million, but she did not get it from me."

The name of the high-priced player was not disclosed by the witness.

Thanhouser Pays no Dividends.

Edwin Thanhouser, head of the Thanhouser Film Corporation, was a witness on Wednesday morning. He verified the financial report of his concern, which had previously been filed with the committee. Mr. Thanhouser, with some little satisfaction, declared that he was going to retire from the film business in about a year.

Mr. Thanhouser was asked if, in his opinion, the film industry should be taxed, and if so, through what source or sources. He said:

"I don't know that any of our competitors are paying dividends. Certainly we have ceased to. The business is so rapidly changing that, to my mind, it would be unfair to tax any one in it. I frankly believe the majority of manufacturers are losing money, and many large distributors are sailing on thin ice. My own contract expires in a year, and then I am going back to my little farm on Long Island. I have had enough of the business."

Business Speculative Says Goldfish.

The most important witness on Thursday was Samuel Goldfish, president of the Goldwyn Pictures Corporation, and former vice-president of the Jesse L. Lasky Feature Play Company. Mr. Goldfish was questioned at length regarding the financial affairs of the Lasky concern during his connection with it. During the course of his testimony the question as to whether or not big features of the past and present could be profitably revived in years to come was brought up. The witness gave it as his opinion that pictures could not be revived with success.

"A picture that was considered great two years ago is not considered much today," he said. "The advance in the art of picture making has advanced so rapidly that pictures are far more artistic and better all around today than ever before. I think motion pictures will advance a great deal further artistically and every other way. But, personally, I feel that the business will have to change a great deal from what it is at present. It must clear itself quite a little before any appreciable amount of money can be made out of it. There is a great deal of room for improvement."

Further questions along this line were overshadowed when, in answer to a question of one of the committeemen, Mr. Goldfish took occasion to say:

"I think that this is a good time to investigate the motion picture business—not to tax, but to investigate and put out of the business some of the people in it——"

"What do you mean by that?" interrupted Senator Hinman.

"I mean," answered the witness, "that any man who is selling worthless motion picture stock to the public, to the poor —widows, and such—should be put out of the business. There are several men like that in the business."

After this outburst, Mr. Goldfish continued in a more calm manner. He said that he believed the industry was, in general, a more or less speculative one, depending for its success to a great extent on the ability of the persons in control. He said that unless a business was carried on under the proper management it would surely fail, this holding good with all lines of endeavor, but especially so with motion pictures.

"The Lasky Company and the Famous Players Company succeeded because it was their own money that was invested," the witness declared. "When your own money is invested, you naturally work harder than you would if the business was being conducted on outside capital. The men connected with the two companies worked eighteen hours a day for a long time. When there is outside money heavily invested, there is not much work done."

Senator Hinman then questioned Mr. Goldfish regarding the affairs of the Goldwyn Corporation. He said that his corporation had already engaged several stars, and that production was in progress. He stated that the method of distribution of Goldwyn Pictures had not as yet been decided.

"I am frank to say," said Mr. Goldfish, "that if it wasn't for the fact that we are a new organization we wouldn't be paying the salaries we are paying our stars. But we had to get them in a competitive market. Even if we don't make money for a few years we are satisfied. We are building up an organization, and when the business is thoroughly sound, that organization is going to give us a return on our investment.

"The story, and not the star, is the most important thing. Exhibitors at present don't play a picture long enough to let the public know that a story is good. Chief interest centers in the story always, but today the exhibitor books a picture for only one day. Consequently, he must have a big star to attract the people every night. When they come to a realization that 'the play's the thing' we will make money. Just now we are looking toward building up an organization that will mean something when that realization comes, as it is sure to do."

Questions regarding outside capital financing moving picture ventures brought from Mr. Goldfish the following:

"Every man from 'downtown' who has financed a moving picture company has lost money—at least none of them have made any money on their investment. Some moving picture concerns, you will find, have been entirely financed by 'downtown.'"

Mr. Goldfish qualified his testimoney with the assertion that "downtown" had invested in motion picture concerns as individuals, but scarcely ever had a banking institution, as such, invested any money in motion picture schemes.

Other witnesses who testified Thursday were Emanuel Heidenheim, treasurer of Klever Pictures, Inc.; Allen Kander, president of Ultra Films, Inc.; Mrs. Margaret Bray, secretary and treasurer of Bray Studios, Inc.; F. G. Bradford, general manager of Gaumont; Isaac E. Chadwick, vice-president of the Ivan Film Corporation, and Elizabeth Huber, secretary and treasurer of Modern Feature Photoplays, Inc.

Selznick Says "No Brains Needed."

Lewis J. Selznick, head of the Lewis J. Selznick Enterprises, Inc., was the most interesting witness heard on Friday. Joseph W. Engel, treasurer of the Metro Pictures Corporation, had been subpoenaed to appear on Friday, but up until the time of adjournment he had not appeared, nor had he, according to Senator Hinman, communicated with the committee in any manner. This led to a declaration that the matter would be brought to the attention of the State Assembly.

Several high lights were struck by Mr. Selznick after he had told the committee of the financial affairs of the companies in which he was interested. During the course of Mr. Selznick's examination along general lines he said:

"First of all I want to state that when I was with the World Film Corporation I had several million dollars to burn up, and naturally I learned something. I learned enough to make me see where things were wrong."

Mr. Selznick then told of the distributing system he had devised, explaining that in that maner he had righted many of the wrongs.

"When I entered the field there was a secret agreement among every organization releasing a program to the effect that if an exhibitor ran my pictures his program contract would be canceled. But the exhibitors paid for my pictures and made money with them just the same, and they kept their program contracts too."

The witness took issue with Samuel Goldfish's testimony of the day before to the effect that the story, and not the star, was the big factor making for the success of a picture.

"It is a combination that makes for success," Mr. Selznick declared. "The combination of star, story, direction and publicity is the winning combination.

"There are too many pictures being produced at present. My own system is to make as few pictures as possible and have them as good as it is possible to make them."

As to the competition, the witness said:

"I have no competition."

"I take it, then, that the Selznick Enterprises are making some money," remarked Senator Hinman.

"Yeah," drawled Mr. Selznick, "I'm making some money every day in spite of the reports of my competitors that I'm going broke."

Later on the witness declared that there was $25,000,000 a year being wasted in the distribution of motion pictures. "There is more attention now being paid to destroying your competitor," he said, "than there is to building up an efficient organization.

Mr. Selznick testified that almost all of the raw stock used in the industry was bought of the Eastman company. "It is a 100 per cent. monopoly," he said.

He told the committee that his experience had been from "peanuts to banker," and had covered almost every line of endeavor. He added that he was experienced in all lines of business.

Another assertion of Mr. Selznick's was:

"It takes less brains to operate a moving picture business than it does to operate any other business in the world. Why, in this business they cut prices and try to kill each other. Only a short time ago Clara Kimball Young was offered $15,000 a week if she would break her contract with me."

Then Mr. Selznick told the committee how good a picture "War Brides" was, stating that the gross rentals in New York City alone had been upward of $40,000. In this connection he again drew attention to Samuel Goldfish's testimony. He drew a comparison between "War Brides" and Geraldine Farrar's "Carmen," which, Mr. Goldfish had testified, had brought in only $45,000.

"Why," said Mr. Selznick without a show of modesty, "with Geraldine Farrar's 'Carmen' I could have brought in $300,000."

With equal frankness the witness told the committeemen that all of his books were open to them "and," he added, "you can publish the figures and everything. I am not ashamed of them."

Mr. Selznick stated that the Selznick Enterprises had started with $1,000 cash and had made $105,000 in ten weeks. "Every company I've got is making money," he said.

Preceding Mr. Selznick's general examination he was asked questions pertaining to the concerns allied with the Enterprises. He told the committee that the Clara Kimball Young Film Corporation had been incorporated for $1,000,000. He stated that $499,000 in common stock had been issued to the actress, but that since then he had acquired much of the stock. He said that he had put $1,000 cash into the Young corporation. He told the investigators that he had a five-year contract with Miss Young for her services, and that she was receiving $1,000 a week in adition to her stock interest. Since the incorporation, the witness said, $100,000 worth of Class B stock had been issued.

"Are there any other stockholders in the Young corporation besides Miss Young, yourself and the Enterprises?" asked Senator Hinman.

"Yes," replied Mr. Selznick, "my wife. She owns half. I always go fifty-fifty with her."

"That's a good idea," remarked Senator Hinman. "You probably live more happily with your wife that way than if you didn't go fifty-fifty with her."

"Who are the officers of the Young corporation—who is the secretary and who is the treasurer?" Senator Hinman queried.

"I am president, secretary and treasurer," answered Mr. Selznick. "I'm practically in charge—I'm the whole show."

"What salaries are being paid the officers?"

"I get $1,000 a week as president of the Clara Kimball Young Film Corporation," Mr. Selznick replied. "I'm in full control of every branch of manufacturing and distributing. The two directors—the directors who produce the pictures—are now getting $500 a week each. They have contracts whereby their salaries increase according to the length of time."

Mr. Selznick admitted that the Young corporation had not yet declared a dividend, but that the corporation was contemplating paying a dividend.

The Herbert Brenon Film Corporation was next under discussion.

"I'm in control of that corporation, too," said Mr. Selznick. "It is incorporated for $1,000,000—$250,000 in preferred stock and $750,000 in common. There is $514,000 of the common and $14,000 of the preferred stock issued."

The witness explained that the common stock had been issued on a contract he had with Mr. Brenon. Mr. Brenon was receiving a salary of $750 a week, and $250 a week advance on the profits. Mr. Selznick said that Mr. Brenon was president of the corporation and that he (Selznick) was treasurer. He added that the officers drew no salaries as such.

Mr. Selznick testified that the Robert Warwick Film Corporation was also allied with the Enterprises. He said that he had no stock interest in that corporation, but that he had a profit interest in it.

"I get ten per cent. of the first ten thousand dollars profit," he said, "and twenty-five per cent. of the profits after that as compensation for my supervision."

"Have you a contract to that effect—is that in writing?"

"Yes. Everything is in writing."

Mr. Selznick said that he believed Mr. Warwick's salary was $1,250 a week for the first year, and that the actor had a five-year contract under the terms of which his salary was to increase to $2,000 per week.

Other witnesses who testified on Friday were Benjamin Goetz, secretary and treasurer of the Erbograph Company, and Britton Busch, secretary and treasurer of the World Film Corporation.

During a short session on Saturday, William Fox and Louis B. Jennings, the latter president of the Standard Films Industries, Inc., and the American Film Laboratories, Inc., were heard. Mr. Fox's examination was very short, Senator Hinman informing Mr. Fox that the committee would probably call him again.

Mr. Fox objected to furnishing the committe with financial data relating to the Fox corporation. One of the "quiz sheets" with the forty-six questions had been sent Mr. Fox. Several questions were unanswered on the list sent the committee. Among the unanswered questions was question number 33, which asks: "What is the average cost per foot of the negative of each picture produced by your company up to and including the making of the negative, and not including special feature pictures nor cost of advertising?"

The witness, when asked by Senator Hinman why he had not answered that question, replied that he did not think it was of interest to the committee. Mr. Fox also admitted that he had not replied with the request of the committee that he furnish them with balance sheets—inventories, trial balances, etc.

Mr. Jennings told in great detail of the endeavors of the Standard Film Industries, and explained that the company was in condition to undertake any branch of the industry on a businesslike basis. He told of the corporate affairs of the organization, and of stock issues, etc. After Mr. Jennings had testified the hearings were adjourned until Wednesday, February 14.

Didn't Vote on Sunday Shows

Press Agent Misinterprets Action of Audience Which Saw "Joan the Woman" at Albany.

AT THE instance of the Better Movies Committee of the Albany Drama Society a special exhibition of "Joan the Woman" was given in the auditorium of the Educational Building in Albany, N. Y., recently. This exhibition was attended by many of the leading citizens of Albany, including a number of state senators and representatives, who had been invited to witness the showing of a really good picture.

Also at the instance of the Better Movies Committee each person present was handed two questions to be answered which read as follows:

> Question No. 1. Would you do us the courtesy of saying whether you like this film or not? Through frankness of expression from this audience we may be able—by memorializing the manufacturers—to present to our local public better films. We ask your aid in this end.
>
> Question No. 2. If pictures were shown on Sunday would such a film, in your judgment, be suitable to show?

The story of this event published in the Moving Picture World on February 10 on page 859, interpreted the vote on Question 2 as meaning that those who voted in the affirmative were in favor of Sunday shows. This erroneous view of the question has caused considerable commotion in Albany and especially among the members of the Drama Society, who say that questions show plainly that it was the picture which was commended and not Sunday shows endorsed.

This report was also erroneous in the statement that Governor Whitman and his staff were given the courtesy exhibition. The Governor was not present, nor was any of his staff in their official capacity. The exhibition was at the request of the Albany Drama Society, and the attempt to make it appear that the Governor and many of the members of the state legislature favored Sunday shows was clumsy press work at this time.

ACTORS' FUND FAIR COMING.

Actor folk, who are always helping others, this year will ask New York to help them. For the first time in seven years the Actors' Fund, through which needy members of the theatrical profession all over the country are cared for, will hold a fair. It had been planned to hold one two years ago but the outbreak of the war caused Daniel Frohman, president of the Actors' Fund, and other officials to decide upon a postponement.

While it had been hoped to withhold making a public appeal until after the war, so that all of America's charity could go to war relief, the Fund is so imperatively in need of replenishment that it became necessary to raise money by outside appeal. This led to the decision to revive the bazaar. Those at the head of the fund feel that the country will not hesitate to share its prosperity with those on whom it depends for entertainment.

The fair will be held at the Grand Central Palace from May 12 to 21 and it is predicted will exceed in attractiveness all those of the past.

Theatrical and allied interests already are actively at work preparing for the fair. Every prominent producer, manager, playwright and actor has pledged support and co-operation. From among a group of volunteers Mr. Frohman will shortly appoint a plan and scope committe to work out the detailed program for the bazar.

ROLAND E. BLAISDELL AT LIBERTY.

Through the taking over of the releases of the International by Pathe, Roland E. Blaisdell, for the past year purchasing agent and office manager of the former organization, is at liberty. Mr. Blaisdell has had an unusually comprehensive experience in the film industry. Always connected with the business end, he has been an executive in studio, laboratory, distributing office and exchange. With his training and native executive capacity he should prove an asset in the personnel of any film organization. Mr. Blaisdell is one of the early members of the Screen Club and has a large acquaintance in the industry.

Rocky Mountain Screen Club Ball

Saturday Night, February 3, City Auditorium Scene of Brilliant Film Dance—No Screen Stars Present.

THE Rocky Mountain Screen Club ball is now a matter of history. It was held on Saturday night, February 3, and was an unqualified success. The crowd exceeded the fondest expectations of the club's officers. The spacious dance floor of the City Auditorium was crowded from early evening until the wee' hours Sunday morning, while hundreds of spectators watched the merry-makers from the boxes and galleries.

The Auditorium was a maze of light and color. Flowers and toy balloons of varied colors added to the beauty of the decorations. Each of the fifteen or more Denver film exchanges and many of the theaters had decorated boxes and booths, with pictures of leading screen stars displayed in conspicuous places.

The ball was a costume affair and Charlie Chaplins, Mary Pickfords and Theda Baras were the more numerous, although scores of other screen celebrities had their imitators.

One disappointing feature of the ball was the failure of Sussue Hayakawa, the Japanese star of Paramount, to arrive in time to lead the grand march. He left Los Angeles January 31 for the express purpose of attending the ball, but was caught in the snow blockade in Wyoming. He was marooned for three days and did not get into Denver until the Monday after the ball.

This left the Screen Club without a single moving picture star to help entertain the guests, whereas it had been expected, when the event was originally planned, to have at least three of the leading screen performers as guests of honor at the ball. Performers from several of the legitimate theaters appeared in special acts. The Empress theater contributed two baby elephants to the galaxy of performers.

One of the most interesting features of the program was the actual staging of several scenes from "The Truant Soul," a photoplay in which Henry B. Walthall is to appear on the screen. Many of those present had never before seen a moving picture made. Vernon Walker, Denver correspondent for the Selig-Tribune Weekly News, directed the taking of the film. Don Bigelow officiated at the camera. In the absence of Sessue Hayakawa, Cecil Secrest of the Denham stock company took the leading male part.

The dancing program was staged in two parts. The grand march was held during the intermission. It was led by state and city officials and army officers from Fort Logan. Prizes for the best costumes were awarded the dancers, the judging being done as the marchers passed before the reviewing stand.

Marion Sobaske won the grand prize. She appeared in a daring costume representing Annette Kellermann in the "Daughter of the Gods." Cleora Hobson, representing Mary Pickford, won first prize for ladies. James Glendye, as Charlie Chaplin, was awarded first prize for men. Bessie Lee of the Universal Film Company, costumed as Grace Cunard, was declared the winner of the second prize for women.

Following were the committees in charge of the ball:

Arrangements—Harry E. Hoffman, chairman; Harry T. Nolan, Frank Harris, A. E. Fair, W. B. Glasser, Ward E. Scott and James A. Curran.

Reception—Milton H. Cohn, chairman; Dan Lehrburger, George Killam, Harry Lustig, E. M. Erwin, A. G. Talbott, W. S. Rand, H. Bradley Fish, James Curran, William E. Foley, John Thompson, W. G. Barker and H. I. Rosefield.

Floor—George W. Wells, chairman; George Greaves, John R. Crabb, H. T. Nolan, H. H. Buckwalter, F. Y. Langtree, John P. Brooks, H. H. Quine, Chas. R Gilmore, J. W. Scott, L. Goldstein, T. Y. Henry, W. H. Swanson, Edward Anderson, J. W. Wrightsman, Jay Cooper, Fred Lee, Louis Marcus, A. B. Hirschfeld, Harold Shellhorn, C. S. Jacobs, John Domann and Edward Armstrong.

Occupants of Boxes.

Among the occupants of the boxes were the following—Artcraft: Mr. and Mrs. T. Y. Henry, Miss Mary Glover and Miss Cleora Hobson; Fox: Miss C. H. Stick, Miss R. H. Stick, A. F. Bergan, George Shea, Miss Amy Krause, A. B. Smith and Miss Mary Bottone; World Film: Mr. and Mrs. H. I. Rosefield, Miss Helen Regan, Miss Emma Schattinger, Miss Mercedes Austgen and Miss M. Fishman; Kleine-Edison-Selig-Essanay: Mr. and Mrs. H. H. Buckwalter, Miss Margaret Buckwalter, Miss Maud Leavy, Miss Virginia Crossway, Miss Romona X. Summerville and Mr. and Mrs. Roland K. Goddard; Princess theater: George H. Greaves, Mr. and Mrs. H. Bradley Fish, J. E. Bona and Miss Edith Gilligan; McClure: W. B. Glasser, Mr. and Mrs. Arthur Hewitt, Miss Hazel McGilvary, Dr. Joseph Savage and Miss Ann McGilvary; Metro: Mr. and Mrs. Harry Lustig, Miss Dora Kaplan, Miss Lillian Lustig, H. Minneovitz, R. Berkowitz and Miss Mae Quigley; Paramount: Mr. and Mrs. M. H. Cohn, Dr. and Mrs. Wm. Drexler, Mrs. A. B. Merritt, Miss Emma Merritt, Martin Cohn, Mr. and Mrs. John Hayden and Miss M. White.

Pathe: Charles R. Gilmour and party; General: Mrs. A. E. Fair and mother and party; Mutual: Mr. and Mrs. W. E. Scott, Mr. and Mrs. E. J. Haslam, Miss Ruth McCabe, Mrs. Harriet Brown, Miss Helen Brown, C. H. Small, W. E. Liggett and Guy Hart; Triangle: W. S. Rand and party; Universal and Bluebird: Mr. and Mrs. M. E. Hoffman of New York, Mr. and Mrs. F. Y. Longtree, Edward Amstrong, C. M. Christensen, Eddie Haley and George Burke.

H. S. Northrup in Metro Pictures

H. S. NORTHRUP has been engaged to play Glendon, the arch-conspirator, in Lionel Barrymore's forthcoming Metro-Columbia production, as yet unnamed, which was written by June Mathis and directed by Harry Davenport.

For a number of years Mr Northrup has been one of the most celebrated leading men on the American stage. His first experience in motion pictures was with the Vitagraph company Among his most important screen plays with that company have been "The Test," "The Secret Seven," "The Battle Cry of Peace," "Fathers of Men," "The Christian" and "Vanity Fair." For Triangle he has appeared in "Fifty-Fifty," with Madge Talmadge; for the McClure company in "Greed," and for Famous Players in "The Traveling Salesman."

H. S. Northrup.

Harry Stoboe Northrup was born in Paris, France, of old colonial stock. He attended the public schools of San Francisco, finishing his education at the University of California. He went on the stage immediately after his graduation, his first position being with the stock company of T. Daniel Frawley. Attracting the attention of Eastern managers, it was not long until he was playing in important Broadway productions.

During Mr. Northrup's eighteen years as a Broadway favorite he became known to theatergoers all over the country. He was starred in Clyde Fitch's last comedy, "Girls," previously playing important parts in "The Round Up" and in "The Heir to the Hoorah," and acting as principal support to such well-known stars as E. H. Sothern, Henry Miller, Mary Mannering, William Faversham and Wilton Lackaye.

ADOLPH ZUKOR GOES WEST.

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York on Saturday, February 3, for an extended tour of the country, during which he will make his first visit to the Lasky studio in Hollywood since the merger of the Famous Players and Lasky concerns. On his way west, Mr. Zukor will stop off at Chicago, Kansas City and several other of the principal cities, where he will confer with exchange men and exhibitors on important questions incident to production and distribution.

Mr. Zukor will also complete the detailed arrangements for the marketing of Famous Players-Lasky productions in Japan, negotiations for which were closed some time ago, prior to the entry of the company into Argentine, Uruguay and Paraguay.

FREULER AND CHAPLIN CONFER.

President John R. Freuler of the Mutual Corporation is in California visiting the Mutual's west coast studios—and incidentally calling on Charles Chaplin at the Lone Star-Mutual studios in Los Angeles. Mr. Freuler is taking up with Mr. Chaplin the completion of arrangements for the new series of Chaplin comedies to follow the series of twelve now being released by the Mutual.

Douglas Fairbanks Signs with Artcraft

Popular Screen Star Forms His Own Producing Company to Release Through the Artcraft Pictures Corporation.

DOUGLAS FAIRBANKS on Tuesday, February 6, announced his film plans for the future which embrace the formation of his own producing company and the release of his photoplays through the Artcraft Pictures Corporation. This sets at rest the many conflicting rumors which have been current for the past few weeks concerning the future activities of the popular screen star. The arrangements for the distribution of the new Fairbanks subjects include the entire world by the Artcraft Pictures Corp., which also handles the Mary Pickford and George M. Cohan pictures.

Mr. Fairbanks is to form immediately his own producing company and will produce himself all the photoplays in which he will appear. Work on the initial production under the new association will be commenced immediately in the East, other subjects being staged in whatever locale best suits the story.

"I have been investigating the motion picture business with the serious intention of making my own productions for some time past," said Mr. Fairbanks shortly after the agreements were signed. "It is as a result of these inquiries that I have determined to operate under my own name so far as the production of the plays is concerned.

"My decision to make my own pictures gives me the chance to build my own producing organization. John Emerson, who has directed several of my most successful pictures will have entire charge of production and scenarios will be written by Miss Anita Loos, who is responsible for most of the best stories I have had in the past. Although our first pictures will be made in and near New York, it is our intention to make our productions in whatever locale best suits the story."

J. C. Graham Completes First Tour

Newly Engaged General Foreign Representative Finds Business Flourishing in Canada.

J. C. GRAHAM, well-known motion picture executive, who was recently engaged by the Famous Players-Lasky Corporation as general foreign representative, returned from Canada, Monday, February 5, after completing his first official tour on behalf of that company. During the course of the trip, which consumed four weeks, Mr. Graham visited the Famous Players-Lasky exchanges in Canada and made an exhaustive tour of all the principal Canadian cities. Mr. Graham reports that to his surprise he found the Canadian motion picture theaters to be doing a tremendous business, apparently unaffected to any great extent by the war. Although the tension throughout Canada is very great, and popular attention is centered upon the war, the motion picture seems to be filling the demand for cheap but universal entertainment.

Though the motion picture business in Canada was set back to a certain degree by the war in 1914, it has completely recovered and is flourishing as it was at any time previous to the outbreak of hostilities.

In Winnipeg, Mr. Graham encountered a temperature of 30 degrees below zero. Not being used to the dry cold which prevails in that part of the country, he had no conception of the actual temperature until he met a motion picture acquaintance on the street who told him that his nose and ears were frozen. Upon the advice of his friend, Mr. Graham went immediately to the Winnipeg hospital where he was held for forty-eight hours pending the thawing out of the frozen members. Mr. Graham says that this is the only incident in his journey which might be referred to as a cold reception.

NEWCOMER IN HORSLEY FAMILY.

David Horsley is being congratulated for two reasons these days. Having just returned to Los Angeles from the East where he closed a number of big and important deals over which he was receiving the congratulations of his friends, there came another occasion for expressions of pleasure in the form of a new arrival at his home, 987 Gramercy Place, Los Angeles. The newcomer is a girl, weighing eight pounds. Mr. Horsley's two other children are boys, Stanley and John.

VOSBURGH TO SUPPORT MARY MILES MINTER.

Jack Vosburgh has completed his first engagement at the American studio as the juvenile heavy lead in William Russell's company making "My Fighting Gentleman," and has been cast in support of Mary Miles Minter in her next production under the direction of James Kirkwood.

Picture Men Try Baseball

Portland, Me., Baseball Team Purchased by Hiram Abrams, President of the Paramount Pictures Corporation. Arch Selwyn and Stanley Mastbaum Also Interested.

HAVING gobbled up most of the stage stars, the motion picture producers are now invading the baseball field and stealing stars by the team-full. The breach in the first line trenches was made when the Portland (Eastern League) baseball team was purchased last week, by Hiram Abrams, president of the Paramount Pictures Corporation, Arch Selwyn, the well known theatrical producer, and Stanley Mastbaum, of Philadelphia, whose motion picture holdings in the Quaker City and New York are legion.

Mr. Abrams, who is president of the newly formed club, declares that he is going to tour with his new club in the summer and the chances are that he will be flanked by movie cameras. At any rate, he states, that before he gets through with it, the Portland team will be the paramount team of New England.

The new baseball magnate is probably doomed to some serious complications on the matter of "releases," as the word has vastly different meanings in the two fields of endeavor. It can be predicted without fear of contradiction, however, that Mr. Abrams will be classing motion picture censors and baseball umpires in the same category before the season is half over.

Zena Keefe in Moss Picture

LENA VIRGINA KEEFE, co-star with Alan Hale in the forthcoming Moss production of "One Hour," sequel to Eleanor Glyn's "Three Weeks" and "One Day," is a product of the Golden West, and one of the youngest and most promising stars on the motion picture horizon. Miss Keefe was born in San Francisco, Cal., on June 26, 1896, and her meteoric career in films makes interesting history. She is an American girl to the core, her father, James P. Keefe, having been a native of Mobile, Ala., and her mother whose maiden name was Allie Turbiville, hailing from Yazoo, Miss. While born in California, Miss Keefe is of Southern type, possessing all the characteristics of the land of cotton and sweet scented magnolias, particularly the soft voice and hospitable manner that is a birthright of every person of Southern heritage.

Zena Keefe.

When but three years old Miss Keefe made her first professional appearance in Palmer Cox's "Brownies in Fairyland." After this engagement she begain her education in a convent in San Francisco, where she stayed until her parents moved to New York.

The latter part of 1914, Miss Keefe returned again to the movies, which forever beckoned to her, and this time she is quoted as saying: "I hope my engagement in moving pictures is for life." The most important pictures in which Miss Keefe has appeared lately include "The Scarlet Runner," "Perils of Our Girl Reporters," "The Island of Surprise," "The Tigress," "Life's Yesterday," "The Esterbrooke Case," "Three Hours of a Woman's Life," etc.

"BATTLE CRY" REPEATING IN BOSTON.

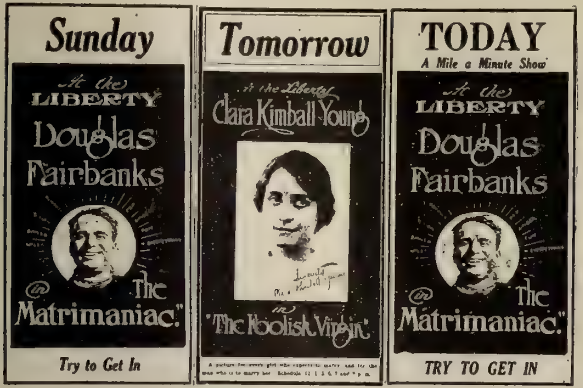
"The Battle Cry of Peace" plays its third engagement and twelfth week in Boston at the Scollay Square Olympia, starting Monday, February 12. This is the largest theater on the Gordon Circuit of houses, seating 2,800. It is probably the first picture ever repeated in the Scollay Square Olympia after having played so long in other houses. The reason for playing this at the present time is the peculiar position the country is in and the possibility of war with central powers.

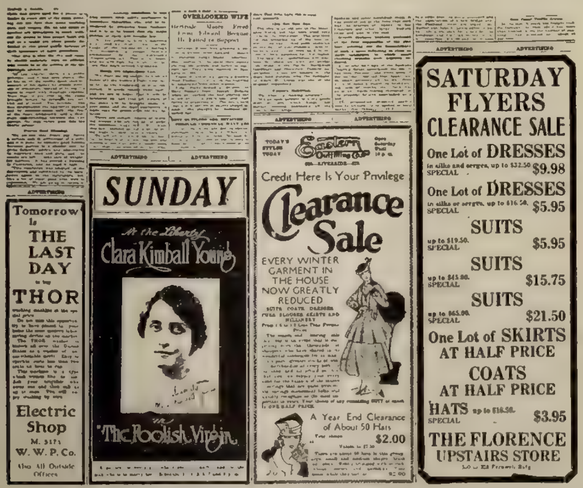
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

More Ruff Stuff.

RECENTLY we gave considerable space to Ralph Ruffner's newspaper work for his Liberty Theater, Spokane, Wash. Now "Ruff" comes along with more of the same that is perhaps more interesting because it is more within the price limit of the average theater. Not every house can take full pages each week, but here are three "two nines" or eighteen inches of space. Two are for Fairbanks and one for Clara Kimball Young, but these three are worked as a series for each picture. How they run are shown in the second cut, which gives the effect on the page. That black border will fight anything that gets on the same page with it. Heavy black border is no new thing. It has been used time out of mind, but the trouble has been that a black border sometimes suggests a death notice. Mr. Ruffner lifts the curse by making it so black and deep that it serves as a frame and not a border. Mr. Ruffner writes:




OVERLOOKED WIFE
ADVERTISING
Tomorrow is THE LAST DAY to buy THOR
Electric Shop
W. W. P. Co.
Also All Outside Offices
SUNDAY
At the Liberty
Clara Kimball Young
in "The Foolish Virgin."
Eastern Outfitting Co.
Credit Here Is Your Privilege
Clearance Sale
EVERY WINTER GARMENT IN THE HOUSE NOW GREATLY REDUCED
A Year End Clearance of About 50 Hats
$2.00
SATURDAY FLYERS
CLEARANCE SALE
One Lot of DRESSES
in silks and serges, up to $32.50 SPECIAL $9.98
One Lot of DRESSES
in silks or serges, up to $16.50 SPECIAL $5.95
SUITS
up to $19.50 SPECIAL $5.95
SUITS
up to $45.00 SPECIAL $15.75
SUITS
up to $65.00 SPECIAL $21.50
One Lot of SKIRTS AT HALF PRICE
COATS AT HALF PRICE
HATS up to $16.50 SPECIAL $3.95
THE FLORENCE
UPSTAIRS STORE

> After a long, long period of effort to find a right sized ad that would "bang 'em in the eye," think I've at last hit upon the shape and make-up of a "dinger."
>
> Two days ahead of the show we start with these two nines, changing head the next day and then rapping it home with a good strong ad Sunday (as it was in this case). I am sending you the whole page so you can see how well it stands out over everything. It is one style of an ad that *can't* be buried. The makeup man could put it in his pocket and it'd still show.
>
> With the Clara Kimball Young stuff I am sending a similar line of effort on Fairbanks in "The Matrimaniac." Talk about crowds! Goodness! Note the little "Iggleteemiggletees" playing around on the letters. There's a couple of folks will see 'em and they'll tell others. It takes the curse off a dignified announcement of a star's name and the title of picture (of course one wouldn't hardly do that on E. H. Sothern) and makes talk.

As the "iggleteewiggletees" do not show up strongly on the cut, it may be well to explain that in the rays emanating from the Fairbanks smile are the words "Romance. Action. Smiles. Speed. Pep. Ginger. Fun in everything." They do not show up strongly, but they are there and will be caught by most readers. For Miss Young he uses the phrase "For the girl who expects to marry and for the man who is to marry her." The hours of performance follow. Whole pages were used for the Young picture and four-fifteens were used for Fairbanks. It is worth noting that the advertising is not on the theatrical page, but is run as general advertising, probably at a much smaller rate. We think that Frank Montgomery was the first to use general space instead of the theater page. Generally you can get twice as much for the same money and you do not have to be on the theater page save in the really large cities, and there it is a simple matter to take an inch to refer the reader to some other page. On the general pages you can take enough space to get a showing no matter where you are placed. This scheme was more recently used by the Stillman, Cleveland, and it worked well there. If you deal with papers having a sliding scale for various classifications, ask for general space and insist upon having it. Then get some scheme that will make your stuff stand out, and you cannot be buried. The Ruffner stuff is specially drawn and then made up with type top and bottom to suit, but if you cannot afford the service of an artist, get a general frame or device and mortise it for cut and type.

Something New.

The Cumberland theater, Brooklyn, offers something new in its program in the shape of a for sale and exchange column. This is a good idea for other locality houses to take up. Christmas week it added special reels for the children at all matinees.

Novelties.

L. H. Rossiter, of the Orange, West Haven, Conn., a suburb of New Haven, sends in quite a batch of novelties. One is a three by six inch card program, brown on white overprinted with four diagonal bands of another color. The effect is striking, but rather detracts from the ease with which the program may be read. For a job of this sort it would be better to use a good black ink instead of brown, as the latter is a little too weak to fight up through the overprinted red or green. The idea is good because it is novel and striking. A cut-out is the familiar derby with merely the house name, location and date and "Charlie Chaplin." Imagination will supply the rest. Cut-outs are expensive unless the dies are found ready made, but printers should have small difficulty in locating a hat cut-out that will serve. A small pay envelope carries two cuttings from a film "just to give you an idea what moving pictures look like" and the advice that to see them properly presented one should go to the Orange. There were special cards for Christmas and New Years in red and green, a Santa for the former and a bell for the latter. The latter also uses Mr. Blanchard's Orpheum bill verse but without the pictures, which give them added point. The verse is useful to any house with a two or three syllable name. The batch is better than anything Mr. Rossiter has sent before.

Just a Laugh.

This is too good to be kept, even though it may not belong to this department in a strict sense. A New Year's Greeting card carries this paragraph.

> May the year of Nineteen hundred seventeen be unusually prosperous to you, and may you feel free to call on me for any service I may be able to offer. Let us cooperate in strengthening both our friendship and our business.

This would be all right for some lines, but this card is put out by an undertaker and the only way the recipient can strengthen his business is to be obliging and die.

Fait in Line.

William Fait, of the Avon, Utica, N. Y., is the latest to announce kid matinees. A local society will cooperate with him in the choice of programs and give tone to the venture. From Mr. Fait's general plan of management we imagine he should be unusually successful with the special matinees. Another departure is the announcement that instead of having regular plays for program changes a picture will run from one to four days, as seems most practicable. This is better than running a light draught picture three days just because a big production will last that long.

A Suggestion.

The last program of the Lehigh Orpheum, South Bethlehem, Pa., is not quite up to their usual standard. It is a small card folder, blue on white and one page is so crowded that there is not sufficient emphasis on the days. A bit of two point rule out to the exact length of the date line will help a lot and is worth trying.

Stillman Stuff.

C. L. Madden is less active in the Stillman press work than he was, but he writes that he will remain in an advisory capacity while giving more of his time to commercial accounts. From a late program we lift this nicely phrased appeal for personal touch. We have used other forms of the same idea, but we like this one better:

> When you especially like—or dislike—something that you see here, won't you take the trouble—please—to tell us? You'll be doing that much to help us please you better the next time you come—for the expressed preferences of our patrons are never carelessly dismissed. We can guess at what the bulk of the audience like, of course; but we could guess better if we had more positive statements from patrons about what each, individually, likes.

You will note in all the Stillman copy—up to now—a certain intimate touch that is worth copying. It is not grandiloquent announcement or braggart self-praise, but just a talk from the house to the individual patron, and this is the proper keynote.

Booming the Crisis.

Captain Stanley H. Lewis, who is booming The Crisis in the Missouri territory, sends in an account of his work that will interest others:

> The Crisis opened at the beautiful new Grand Central Theater in St. Louis December 24, to an audience that overflowed the theater at both matinee and night—the turn-away business prevailing continuously since the opening. An elaborate stage setting was provided by Manager Sievers, including several patriotic drops which ascended one by one following the overture and concluding with a tableau in which two men dressed as Confederate and Union soldiers advanced to the center of the stage, clasped hands and marched off arm in arm, while "The Dove of Peace" flew overhead. The ushers were garbed as soldiers of the opposing sides and the lady attaches of the house attired in costumes of the "sixties." Captain Stanley Huntley Lewis (who has charge of the publicity for The Crisis for the State of Missouri under Mr. Sievers) addressed during the past three weeks the students of the various High and Graded schools of St. Louis, his subjects being "Abraham Lincoln" and the "Crisis," his lectures being illustrated by rapid blackboard sketches. Captain Lewis is the originator of this style of work, having used it successfully with "The Battle Cry of Peace," in Michigan last winter and with the "Fall of a Nation" throughout Ohio. He has also been engaged to address a Federation of Women's Clubs of St. Louis, and various branches of the Y. M. C. A. on "Lincoln," and has also decorated the plate glass mirrors in the lobbies of the Planters, American Laclede and other leading hotels, and the windows of various local business houses with large water color pictures of Lincoln, accompanied by appropriate lettering. His automobile equipped with a rapid fire machine gun, a military bugle blown by the exhaust of the engine and bearing the portrait of Lincoln and the advertisement of the Crisis, is also the center of attention on the streets.
>
> Captain Lewis obtained lots of publicity in the St. Louis papers last week, by offering the machine gun equipped racer to the Police Department for the purpose of running down the gangs of auto bandits who are infesting the city.

Captain Lewis seems to be an advertising staff all to himself, but the stunts are all good. A great deal more could be done in the matter of window work on glass and on mirrors than is being done. It is flashy and yet not so crude as banner work and it is easy to anyone who can do lettering.

A Rarebit Dream.

B. Day, of the Ideal, Toronto, sends in what he thinks he might get if he telephoned his copy to the printers and did not see proof. He gets it

> Stranded Theater
> Presents
> Theda Bare
> in
> Under Two Rags
>
> In which the famous Empire Woman rolls a Cigarette

It's funny, but we know some printers who can do almost as bad with written copy.

Secretive.

Someone sends in a program of the Salem theater and asks if we do not like it. We do, but it might tell where it comes from. If we were given three guesses we would suggest Salem, Mass., for the program is printed in Lynn, and Salem, Oregon, has no Lynn near it. Having Sherlocked out the address we would suggest that they put it on the running head. It makes it look more like a magazine. It is intended purely for local distribution, but even at that it is always a good plan to have city and state on your programs, just to make them look "regular." The program is called The Cinema Magazine, and looks like a magazine. It is printed on cream laid paper, in brown, with good cut work. There is plenty of well written house stuff and there are several pages given to a running advertisement of coming attractions, covering the month. Now and then the editorial pen slips as when Mme. Nazimova is announced as the "last" of great stage players to reach the screen. George M. Cohan is even laster and there will be some laster still. Another slip is on a page headed with the announcement that these are "selected Sunday features" and the first is said to contain "no end of laughs." There is no reason why the comedy should not be run on Sunday, but the suggestion of laughs defeats the end in view. We like better this line from the house talk:

> Mr. Vincent, our ticket seller, is informed at all times as to coming attractions and will be only too glad to render any information concerning our future plays, and is willing to give any messages to your friends whom you are expecting to meet at the theater.

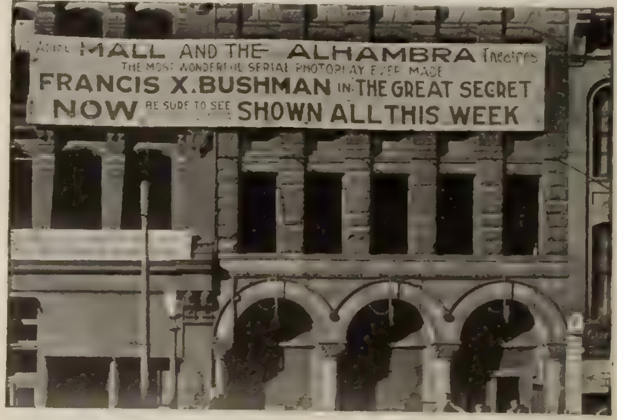
That fully carries the idea of service to the patron. It is little things like that that make friends for the house, a willingness to be of help.

Revived.

Louis B. Mayer, of Boston, has taken over Bluebirds for the New England territory, and will work them with the Metro releases. The change revives the house organ edited by W. E. Furber, that was dropped some time ago. We missed the sheet and are glad to see it going again, and we think that New England exhibitors will feel the same way about it. Anyhow, here's a welcome back to Mr. Furber, who has been quiet a long time and therefore should have a lot saved up to say.

On the City Hall.

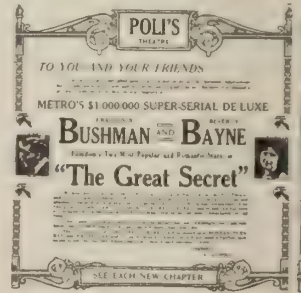
"Out in Cleveland they are advertising "The Great Secret" with large banners. Five were used in the downtown section. This cut shows one stretched across the old City Hall, which is in process of demolition.


MALL AND THE ALHAMBRA Theatres
THE MOST WONDERFUL SERIAL PHOTOPLAY EVER MADE
FRANCIS X. BUSHMAN IN THE GREAT SECRET
NOW BE SURE TO SEE SHOWN ALL THIS WEEK

A light streak cut off the boarding in front of the building, so we followed suit. The location of the sign will give some idea of its width, which must be close to fifty feet. The work is done neatly.

Two Ads.

The Mayer exchange, Boston, sends in three advertisements. Two of them are practically the same copy. One is from the Springfield Republican, and was inserted by George A. Whitney, for the Bijou. The other is for the Poli theater in Hartford. Both use practically the same copy, and both use the same stock top and bottom pieces, yet the advertisements are different. In the Bijou advertisement we think the cuts are overplayed. A better display is gained in the Poli advertisement, and in the same way, in the top of the frame the use of a smaller "theater" gives greater prominence to the house name. "To you and your friends" has a broader appeal than that "to the patrons of the Bijou." Even the side rule is more in keeping with the stock pieces. It makes an interesting study in display and one that is worth spending a little time over. Take this over and show your printer and let him study them too. We are always glad to get advertising studies along these lines. In passing, note how these Metro top and bottom pieces work up with stock rule and ornament. This is a matter we took up some months ago in this department. With a set of these for two, three and four columns you can make frames of any size by filling in the sides with rule or ornament as needed. This is much better than a fixed measure frame.


POLI'S
THEATRE

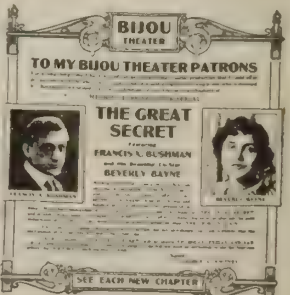
TO YOU AND YOUR FRIENDS

METRO'S $1 000 000 SUPER-SERIAL DE LUXE

BUSHMAN AND BAYNE

"The Great Secret"

SEE EACH NEW CHAPTER


BIJOU
THEATER

TO MY BIJOU THEATER PATRONS

THE GREAT SECRET

FRANCIS X. BUSHMAN

BEVERLY BAYNE

SEE EACH NEW CHAPTER

Must Know It's Good.

F. S. Workman, manager of the Best, Brainerd, Minn., writes that he has been on the point of sending in one of his programs several times but something always came up. Now he gets it off at last and wants some criticism, but we think he must know it is good himself. It is an eight-page folder, pages 2¾ by 4, brown stock and deep blue ink. He says this V. P. size seems to work as well as a larger eight, and there is no reason why it should not. It is sightly and well planned. The cover carries a cut and there is one page for each day. At the top is the date in full, then the star and title, a brief description of the story, a cutoff rule and the underline for that day of the following week. This is orderly, informative and complete and the printer has done his share of the work well. The only lapse is the setting of the releasing company. This looks rather makeshift. A ten-point italic should work well here. Better still would be a change in the layout that would let the title and star rise to the top and place the releasing company below as:

Emily Stevens
in
The Wheel of the Law
(Metro)

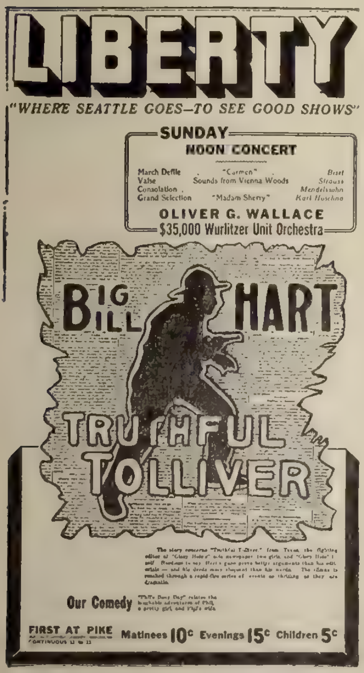
If this is not liked, another good scheme, and one that will let the name rise to the top, is to run it:

Metro Presents—
Emily Stevens
in
The Wheel of the Law

Here the name of the firm should come out to the left hand margin with the rest centered. In either case it should be set as one bank and not with a rule between Metro and the title.

Unless you can get out an exceptionally good eight pager or unless you need the space for foreign advertising, you'll find that a neat V. P. will work as well as a 5 by 8 page loosely set and heavily leaded to save composition costs. It's not the size, but what you say, that counts, and nothing looks worse than a large page too white.

Hart in Silhouette.


LIBERTY
"WHERE SEATTLE GOES—TO SEE GOOD SHOWS"
SUNDAY
NOON CONCERT
March Defile "Carmen" Bizet
Valse Sounds from Vienna Woods Strauss
Consolation Mendelssohn
Grand Selection "Madam Sherry" Karl Hoschna
OLIVER G. WALLACE
$35,000 Wurlitzer Unit Orchestra
BIG BILL HART
TRUTHFUL TOLLIVER
Our Comedy
FIRST AT PIKE Matinees 10c Evenings 15c Children 5c

Gordon M. (100%) Fullerton, publicity manager for the Liberty, Seattle, sends in a set of advertisements for "Truthful Tolliver" that are out of the ordinary. In explanation he writes:

William Hart in "Truthful Tolliver" played at the Liberty Theater, Seattle (capacity 2,200), four days, starting Sunday, January 7. Sunday's business broke all of our past Hart records and all our other Sunday's records. Monday, Tuesday and Wednesday, although not record breakers, were classed as highly satisfactory from the box office standpoint.

The silhouette used in the advertising is from the scene where Hart breaks in upon Deacon Doyle and York Cantrell, just before their thrilling fight in the dark. The silhouette was used to lend variety. Heretofore in advertising Hart, we have used his picture in all moods except smiling and all positions except upside-down. Therefore a silhouette that was typical of Hart in action and recognizable as Hart, was decided upon. The torn newspaper background used in our newspaper advertising was used to suggest Hart's role—that of a newspaper editor—his pose denoted the "fighter."

The cut shows an advertisement four columns wide, but the same thing is also shown in three columns and in one and still stands out well with this test. *Characteristic* silhouettes can often be used to give a touch of black where black is needed, and if you have a photograph or newspaper cut it is a simple matter to cut out what you want, paste it up, ink in with drawing ink and have a reduction or enlargement made in line cut to the proper size. If the title is not lettered in and you get hold of an exceptionally good pose, you can use it regularly as a trademark for the star whenever you run him in a picture. The idea is capable of extension.

More Change.

The Third Street theater, Easton, Pa., has been out of the department for several weeks, but it swings in line once more with a new program, grey paper with a drawn design in black. It is classy, though probably a bit expensive on the stock used.

Started Well.

The Colonial Theatre Co., operating the Colonial, Opera House and Princess at Winona, Minn., has brought out an eight-page house organ for the three theaters. The first issue starts off well. There are two pages of foreign advertising, segregated on special pages, and the rest is given the program, comment and news. The general program runs on page three. This should be extended somewhat and given dated days. It runs only about two-fifths of a column. It would be better to give it the entire column, employ a larger type face and date all days. As it stands you must take the date from the front page or guess at it from an advertisement appearing just below. The chief value of a program is that it makes it easy to convince a person they need to go and see a show, and dated days will help a lot. It might be well to run more house stuff. That is what pays best in a program. Your house is more important than the stars—to you, at least—and it will pay better to boom that than the productions. With eight pages there is room for both, but the program makes a capital start, and looks like a veteran.

Get a Receipt.

George Editor Carpenter, of Real Reels and the Notable Feature Film Co., Salt Lake City, urges the patrons of that exchange to get express receipts bearing not only the date, but the hour and minute of shipment, that any claims for delay may be made on a sound basis. Any expressman will write in the time if you insist and you have a complete record. The idea is so good that it is passed along. In the same issue George Editor makes joyous mention of a belated box of Christmas cigars, but he does not mention that he got a rhyming dictionary and metrical tape measure in his stocking, and certain it is the paper does not show it. George Editor seems to be a "natural" and not a "book taught" poet. You cannot, for instance, tell whether this is a poem or vers libre:

How doth our busy little Steno
Delight to pound and smite
Her typewriter keys throughout the day
Then view Paramount Pictures at nite?

Fame.

The Paramount Pointers, Philadelphia, has copied one of George Editor Carpenter's "poems."

For Stars.

Here is a little scheme from the Elmwood theater, Buffalo. It can be worked in a variety of ways, and one variant could be the five stars with the numerals from one to five, one under each star, the word "star" being omitted. Most printing offices have these stars in stock and anyone can order them if they have not. The idea works on the same lines as the popular graphs. You can print the fact that you have five stars in one picture, and it may impress, but not so strongly nor so instantaneously as the five stars themselves. And the larger the stars the better. The card reproduced here is 2½ by 4 inches.

★
★ ★ **5 STARS** ★ ★

PEGGY HYLAND
JULIA SWAYNE GORDON
EVART OVERTON
CHARLES KENT and
JAMES MORRISON
in **"THE ENEMY"**

George Randolph Chester's Story on the Screen
Wednesday and Thursday

Those Kraus Frames.

Did you notice that insert of the Kraus Manufacturing Co. lately? For lobby pictures they are about the best that can be had. When the company was first putting these out, a couple of years ago, we had one made of our kiddie. It is just as fresh and bright today as it was two years ago. They stand up under poor weather conditions and with a minimum amount of care they last long and keep looking attractive. They are worth looking into.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Don't Forget the Museum.

LATELY Emmett Campbell Hall enlarged his original contribution to the Museum of Photoplay at Columbia University by adding to the script originally promised other material. There are one-reel stories from 1910 to 1913, a fifteen-instalment story in episodes and another in unbroken continuity, as well as some examples of his more recent work. The dated material is of unusual interest as showing the progress made in picture writing from year to year, and there are comparatively few of the scripts of 1910 extant now. What have *you* got to send in for preservation? Material may be sent direct to Dr. Victor O. Freeburg, Columbia University.

Hope From Hampton.

The president of the General Film announces that that releasing body will pay for film on a basis of its earnings. At first glance that seems to be a mere detail of exchange routine, of interest only to exchange men, exhibitors and producers, but as a matter of fact, it is the best news that has come to the author for many a long day. If the film subject sells well and rents well, the producer will be paid a better rate than if the film hangs fire. This means that producers in that affiliation will necessarily offer better stories for their subjects. They will have to hold the interest to get the money. At first they will turn to the big names, but they'll soon find that this does not work out as they thought it should. Later they will buy wherever they can find good material. And when they find that this not only makes money but friends, the other producers who are not in the General Film affiliation will have to follow suit or lose out, and presently there will be a demand for honest-to-goodness stories the like of which has not been known for the past four years. Mr. Hampton is an old magazine man and possibly he knows that only through this plan can better stories be brought out. More power to him.

In Between.

You have been told that comedies sell better than dramas because the public likes to be amused. If you need confirmation, note that the Paramount is running a weekly comedy in addition to its big reel stuff because other comedies were being used on their programs. Any free lance will tell you that a good one-reel comedy will sell more quickly than the best five-reeler, and there will be a demand for more.

But did you ever stop to apply that fact to drama? By this is not meant comedy dramas, but dramas of any sort. The public likes to be amused. A little sob stuff goes a long ways. Why not write clever and bright dramas? It can be done. There is much that is dramatic and yet away from the sordid and unclean. Some few companies use sex and underworld stuff from choice, but many use this material simply because it is so difficult to get anything else. There are plenty of heart-interest themes that are dramatic and pleasing; there are romances that please and grip. Don't write of the soiled ladies and crooks. Be different and you'll stand a better chance.

Proportions.

When you go to the picture theaters, study the audience. And to get full value, do not always go to the better class of houses. Go now and then to the five and ten-cent shows and study the people there. You can learn much from a study of face; more than can be learned from the screen. If you study intelligently you will get a sense of proportion. You will come instinctively to know what you can and should not do. You can, for example, study cutting back. You can see when too extended a series tires an audience and kills the effect aimed at. On the other hand you can see how really good cutting back can heighten the effect. You can sit with your back to the screen and tell from the expression on the faces of the spectators how the suggestion of rescue tempers their despair over the fate of the hero. You must know how such things affect audiences if you would use these devices intelligently. Sometimes a fourth cut back will kill the effect of the previous three. Sometimes five will be better than three. Learn why and you can sidestep your own errors. Of course at this moment you need not know much about cutting back because you will not be permitted to write the continuity of action; but the day is coming again when the full script will be in demand again, and right now is the time to study technique against the time you will need it. Now it does not matter if your technique of action is a bit faulty, for you can sell on synopsis, and by the time the full action is asked for you will be in a position to write it.

Holding to the Theme.

In his address before the Cinema composers of Columbia University lately Sidney Drew laid particular emphasis upon the need for holding to the story, and declared that no matter how interesting other incidents might be, unless it had a direct and essential bearing upon the story being told, it was valueless. This is one of the secrets of the numerous Drew successes, and it is also a factor in the success of any story. Look at any of the Drew comedies. You will find no padding. There are lots of things which Mr. Drew might do that would be as funny as the things he does do, but they would not be as interesting if they did not hold a direct application to the story, and one reason you like Drew comedies is because the stories are direct and without padding. Padding both distracts and confuses. It interrupts the thread of the story at the moment, and it persists in this interruption after the scenes pass because you are sub-consciously, at least, trying to find its application to the story being told. To drag in a lot of irrelevant incident is not only to spoil what story you have but to confess yourself lacking in authorship since your plot must be bolstered up by interpolated incident to give it even the semblance of humor. To pad is to confess yourself wanting in imagination.

Game Laws.

This is the closed season for comedy custard pies. See if you cannot find something a trifle newer.

High Cost of Leather.

The kicker only wears out shoe leather and the editor's patience. He never gets anywhere in particular except on his uppers.

Advertising Stories.

It might pay to give some thought to advertising stories. Ernest Dench has written a book on screen advertising, and gives some hints, but not many, and it will be better to work out the idea for yourself. It is not going to be easy, for you'll have to fight with the advertiser to get in enough story to carry the argument, but it will pay some few writers to become identified with this work. Write the companies making this sort of thing and ask for a trial. At the start it will probably be necessary to work on speculation, being paid only if your story is found acceptable, so deal only with the established concerns or you'll be badly stung.

How It Goes.

Speaking of a certain make of comedy, one of the men on the inside threw a lot of light on how things go. "We got letters in bunches from the exchanges," he said. "Mostly they were letters from the exhibitors kicking at the vulgar business. We talked and talked to the boys about it, but they would persist in doing the stuff that Keystone dropped a couple of years ago. Finally the big boss gave orders that absolutely nothing of this sort was to be done—and still the film came into the cutting room with the same old stuff in it." In other words, the employee is more important than the boss and though the boss and the exchange and the exhibitor and the patrons all kick, the comedians persist in doing as they darned well please—and some commentators say that there are no clean comedies. It's a shame.

Team Work.

The play's the thing, but the play needs playing and that means good direction, good actors and intelligent cutting. It is seldom that all four go together.

Persevere.

Anyone can slide down hill. It's the climbing up that counts.

To Suceed.

Have faith in yourself if you would win, but don't be too confident.

Sage Advice.

Don't roast editors. They'll get their roastings later. Tear up that kick letter you've written and try and smile.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill.

Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 175.

Can you make a mechanically-correct adjustment of the ordinary star and cam type of intermittent movement? Explain your answer in detail.

Roll of Honor on Question No. 167.

The Roll of Honor on question 167 consists of W. P. Horn, Pocatello, Idaho; C. E. Linstruth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; John W. Creamer, Chillicothe, Mo.; Edward Marshall, Vancouver, B. C.; S. C. Flood, Chicago, Ill.; William Meany, Syracuse, N. Y.; Gomer Nichols, Muncie, Ind.

I have selected the reply of W. P. Horne, Pocatello, Idaho, as best suited for publication.

Reply to Question No. 167.

By W. P. Horne, Pocatello, Idaho.

The Question:

If you were drawing 15 amperes with two rheostats in series, how many amperes would they deliver if wired in multiple?

The Answer:

It would be difficult to answer the question precisely, because in practice there is a considerable difference between the voltage drop in a 15-ampere arc and the voltage drop in an arc carrying larger amperage. However, neglecting that particular thing, we would have the following: Assuming that we are using 110-volt current, applying Ohms law (voltage divided by amperage gives ohms) we have $110 \div 15 = 7.33$ ohms as the total resistance of the two rheostats and the arc in series. Assuming an arc voltage of 35 (the amperage alternating current projection arc voltage drop) we have $110 - 35 = 75$, which, divided by 15, equals 5 ohms. This is the resistance offered by the two rheostats themselves when connected in series with each other. Now, cutting out one rheostat would halve the resistance, and connecting them in multiple would, to all intents and purposes, again halve the resistance, so that we would now have a rheostatic resistance equal to $5 \div 2 = 2.5 \div 2 = 1.25$. And now comes the stumbling block in this question. In order to know the exact resistance of the arc we would have to know its amperage. A 25-ampere, 35-volt alternating current arc would have 1.4 ohms resistance. Adding this to 1.25, the rheostatic resistance, when the two are in multiple, we have a total of 2.65 ohms resistance for the whole thing, and this divided into 110 gives us a little more than 41 amperes. This is, of course, not exactly what you would get, because, as before said, you could not get the exact result without first knowing the very thing we are trying to find out, since, to get the true arc voltage, we would have to divide volts by amperes.

[I am not quite certain about that proposition myself, Brother Horne, and though, perhaps, you may think I'm side-stepping, I really am not, when I tell you I could hardly figure out the price of sour apples per gallon if I knew they were ten cents a quart this morning. I was up until 5 A. M. at the New York Operators' ball last night. Tomorrow I may have to go to Indianapolis, Ind., and I certainly will have to go to St. Marys, Pa., Wednesday anyhow, and there are five appointments and a lot of mail and other things to be worked in somehow between now and then. My brain is a ball of yarn, so, if there is any error in your reply, I have my alibi all ready.—Ed.]

A New Theater.

Recently with the view to examining into the merits of the "Atmospheric screen," the editor journeyed to 195th street and Webster avenue, the Bronx, and there visited the U. S. theater, a new house owned by the Big Three Amusement Corporation, and managed by Jules Sarzin, who opened the Majestic for the same company at 77th street and the Concourse quite some time ago.

The U. S. theater seats approximately 1,800 on the main floor and 200 in the balcony. The front of the balcony is taken up with loges. The auditorium is 200 feet long by approximately 75 feet wide. It is plainly but tastefully decorated, and with its high ceiling presents an imposing appearance. The ventilation is very thorough indeed. It is accomplished by means of 8-foot typhoon fans. So strong is the air current that, standing in the main entrance door, one almost has to hold his hat to prevent its being blown into the theater. The screen is of the type known as the "Atmospheric screen," concerning the merits of which I will have something to say in another article, either this week or very soon. The screen is 22 x 17 feet. It is in one piece, but lacks a surrounding border of black. Due to necessity for draperies, used in connection with singers, there was no room for a shadow box, and its absence cannot be approved. This is practically, however, the only criticism I have to make with regard to the auditorium.

The operating room is of fair size, and of strictly fireproof construction; also the ports are of ample width, and the front and side walls are painted dead black. The projection equipment consists of two Power's Six B machines supplied current through a transverter using 50 amperes at the arc. Harry C. Kraisman is in charge of projection. There were faults the day I was there, but the theater had only just opened and, as usual, the placing of operating room equipment had been left until the very last thing, with result that while the picture was being projected there were three electricians working at wire connections in the operating and rewinding room, therefore Brother Kraisman was not so much to be blamed for shadows on the screen. Just why the operating room installation is, nine times out of ten, left until the very last minute— ? ? ? ? ?

The 50 amperes give a very briliant picture, which is quite some favorable statement with regard to the Atmospheric screen, the picture being 22 feet wide and the long focal length lens being of very small diameter, thus making for huge light loss.

Oh, yes, and by the way, there is a very pretty ladies' rest room done in old ivory; also a well fitted gents' retiring room. Altogether the U. S. theater and its installation are excellent, though a little more width of operating room would have been acceptable. It is the legal size, but the legal requirement is *only a minimum,* a point many theater owners do not sem to grasp.

He Thanks Us.

G. W. Hathaway, Leavenworth, Wash., orders a Handbook and says:

> Don't think I, myself, waited this long for one of the books, as I purchased one of them as soon as they could be had; also I have one of the second edition, and a copy of Hallberg's "Motion Picture Electricity," proof, I think, that I believe in study. This book I am purchasing for a young man who is starting to learn the work under me, and the first thing I did was to instruct him to get the "bible," and study it. I have been operating for a little more than three years, and have combined my practical work with a study of both books and the World, which latter I absolutely could not do without. My manager has two houses, one equipped with a Power's Six, where we have road shows and special pictures. The other house has a Simplex. And here is some record for you. We have a G. E. rectifier, which was installed four years ago this fall, and until the first of September, 1915, ran five hours a day, since which time it has averaged four hours a day, and *the same tube with which it started is still on the job, never having been changed.* I have had to adjust it a time or two, and once in a while clean up the contact points, but aside from that I let it alone as much as possible, and possibly because I have never bothered it, it has never bothered me.
>
> I wish to thank you for what you have done for me through the World and your invaluable books. Without them I do not see how I could have gotten on as I have. I am proud of the picture I am putting on the screen, for which I give the big end of the credit to our department and to your books, plus study and a little horse sense on my own part. I wish you all kinds of success, and may your shadow never grow less.

Well, Brother Hathaway, it is very pleasant, indeed, to know that our work has benefitted you, and through you has benefitted your manager and every motion picture theater patron in your city. But, nevertheless, all my work would have gone for nothing if you had not yourself had the energy and good sense to apply your mind and study. If you had been one of the self-satisfied, I-know-it-all boobs, you would not have gotten any benefit, nor would any one else. If there is any one thing in this broad, wide world that makes me utterly and completely tired it is Mr. Solid Ivory-Top Boneheado who knows it all. You can't tell him anything. He can't be induced to admit even the possibility of there being anything in any way connected with projection which he could learn with benefit to himself. The only trouble is, however, when you get him cornered and pin him right down, his stock of knowledge fades away like a pound of soap on wash day.

This particular brand of man is a detriment and a draw-back to the profession. He has no real respect for his profession. He has not brains enough to understand that there is anything to operating except getting the greatest possible amount of money for the least possible return. Ask him what bearing the conjugate foci points of the condenser system have on projection, and he would probably remark: "Aw g'wan, y' poor nut, youse are crazy. What th' hell do I want to know about them fool things for?" Or he would stare at you in stupid amazement. There is another brand of this particular "operator," however, who would curl his lip in a sneer, and point to the screen, where you would see a really very good picture. The sneer and the gesture would be his answer. It would be equivalent to saying, "Go chase yourself. Haven't I got a good picture? What more do you want?" And he has got a good picture, too, only he don't know or realize that that picture is *costing his manager probably a half more than it ought to cost him.* In other words, if he had the proper knowledge he could put the same identical result on the screen for one-half less money, and that is quite some considerable item.

The editor of this department has had opportunities for learning which are probably not equalled by those of any other one man, when it comes to projection and things allied thereto. He is in intimate touch with the whole field, and has been for more than seven years, yet he finds that, notwithstanding this fact and the further fact that he has taken every possible advantage of the opportunities thus presented, there is still very much left for him to study and learn concerning the projection of pictures. That being true, how much more is it true that the average operator, who has at least very few special advantages, needs to study?

I shall be glad to hear from you at any time, Friend Hathaway. You may be a small town man, but you are a live wire, and that is the kind that counts.

Changes Too Radical.

Brother Ralph Martin, Los Angeles, Cal., has submitted to this department his idea of an improved projector optical system. I have promised Friend Martin that I would have this matter tested, and I am not sure but that I will yet. But here is the proposition. Martin asks for a minimum distance of 26 inches between the front condenser lens and the aperture, with a distance of a little more than 13 inches between the apex of the rear condenser and the back surface of the front condenser, with 3⅜ inches from the arc to the center of the convex of the rear (meniscus) lens.

Now from the optical point of view if this thing would work, and Brother Martin swears by the Beard of the Prophet it will, it would unquestionably be the thing if looked at purely from the optical point of view. I have, however, talked this matter over with projection machine manufacturers, and while the testing out of this matter would be interesting, still at the same time it presents mechanical difficulties which I am afraid would render its adoption almost, if not quite, out of the question. First there would be a distance of 26 inches plus 13.15 inches, plus 3⅜ inches, equaling about 42½ inches, from the arc to the aperture, added to which would be approximately 18 inches to the lamp controls, so that the total distance from the lamp controls to the machine gate would be pretty well on toward 5 feet, or at least 6½ feet from lamp controls to front wall of operating room, and this would make it very awkward to handle the lamp, particularly when the pitch is a steep one, because when the operator would be within reach of his arc controls he would be entirely out of sight of the screen; also the back end of the machine would be very high. In addition to this there is the difficulty of maintaining the spot central with the aperture under these conditions. With a 26-inch distance the slightest movvement of the arc up, down, or sidewise would alter the position of the spot quite materially. Then, too, such a machine could not be gotten into more than about one operating room in ten. There are also other objections, but it seems to me these are sufficient.

When I told Brother Martin I would have this matter tested out I did not realize the many objections to such a system. It could, of course, be made to work, but its introduction would be very difficult. As the matter lies it seems to me that we would hardly be justified in having special lenses made and special mounts for them in order to test something which could not possibly be put into practical use.

To Obtain Ham and Eggs.

John D. Moore, Jr., Leavenworth, Washington, says:

> Have decided to enter the sweat box and learn to shoot pictures at the screen as a means of obtaining my future ham an' eggs. I like the work fine, and propose to make of myself an A No. 1 operator. Am studying under a good man, and have already had two months' apprenticeship. We use D. C. with a Simplex projector and A. C. with a Power's Five. The law only requires three months' apprenticeship in Washington.

Well, Brother Moore, with all due respect to you, the law which requires a three months' apprenticeship is a joke—though a VERY BAD ONE. *How would you yourself like to ride behind a locomotive engineer who had served a three months' apprenticeship? Or how would you like to have a plumber repair the pipes in your house if you knew he had only served a three months' apprenticeship? Would you hire a brick laying contractor whose men had only served a three months' apprenticeship?* NO, YOU BET YOUR SWEET NECK YOU WOULD *NOT.*

Now, son, you take my advice and don't get excited about becoming an operator too quickly. I suppose that, owing to that fool law, it would be a waste of breath to ask you to serve even as much as a one year apprenticeship, but for heaven sake stick for six months anyway. Don't get the idea that there is nothing more you can learn by remaining in apprenticeship after the three months' period has passed. It may seem to you that you are perfectly competent to take charge of projectors, but remember that *thousands of people will be paying an admission fee to view your work and if you are not competent to place the best possible picture on the screen you are not going to be able to return them full value for their money; also remember that when you pose as an operator after only three months' experience you are really very close to working a flimflam game on the public. At the very least it is false pretenses.*

Now, Friend Moore, don't feel angry at the foregoing. I am not saying all this just simply to you alone. I am merely using your case to point out to other apprentices certain FACTS. You are not the only one who imagines he can learn a trade,, which amounts to a profession, in a space of three months. Brother Moore, IT CAN'T BE DID. There ain't no such animal. One year ought to be the minimum of apprenticeship, and two years would be far better, although I fully appreciate the fact that you probably think it would be a tremendous hardship to be compelled to serve two whole years to learn the profession of operating, though (whisper) you would not think the serving of a two years' apprenticeship as a hardship if you were trying to learn the plumbers' trade.

Duplicate Slide Projection.

George G. Goodman, Tacoma, Washington, says:

> The inquiry of Mr. Corwell as to the effect of projecting duplicate slides simultaneously from two stereopticons set side by side is easily answered as to the possible stereoscopic effect. The stereoscopic effect of objects standing out in relief would be absent, as it is with so called stereoscopic views made with a single lens camera. In order to get this effect it is absolutely essential that two pictures be made at once with a twin lens camera, the lenses of which are set, preferably, a little further apart than the human eyes. The twin lens, like our eyes, can see on both sides of certain objects, such as a thin board viewed edgeways, and certain objects, such as a slender sapling, does not cut off the view of objects beyond. In other words, two eyes or lenses see more than one and can, to a degree, like the Irishman's gun, shoot around a corner. I have a stereoscopic camera and the idea has often occurred to me, as it has to Mr. Corwell, to make a pair of positive slides from a pair of negatives and see what the effect would be when projected from two stereopticons set side by side, thus blending the views. To insure success it would be essential that the lens of both camera and projection machine be exactly matched pairs, as to angle and focal length, and for the purposes of experiment it might be simpler to use the camera lens in the projection machine. If the experiment was a success it would be a simple matter to couple up two moving picture cameras, or construct a double lens machine, and thus have moving pictures in relief.
>
> If anyone should experiment along these lines it would be well to remember that the stereoscopic views are always transposed on the card mount, the right camera view being at the left of the mount, the reason being that the negative is made up side down. The double lens camera gets the same view that one would have standing on his head.

All of which is duly submitted for the consideration of Mr. Corwell and others. Information of this kind is both interesting and valuable. We should be glad to have the results of any experiments which may be made along the lines set forth.

Probably a Radiator.

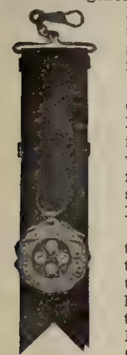
J. W. Latham, Albert Lea, Minn., says:

> This is the first time I have taken direct advantage of your valued department, though I have received many valuable pointers through its columns. The trouble I am experiencing I have never seen treated in the department, and it is also one I have not experienced in ten years of operating. Am using 110 volts D. C., and a late model Motiograph, pulling about 40 amperes with a 98 foot throw. There is a considerable drop in the projection, and I am troubled with what appears to be a heat wave which has much the same effect as water running down a sheet of glass. It appears on one side of the screen only, and varies from the corner down and over to the center of the screen. I may be giving some unnecessary details, but, as I am getting a dandy picture otherwise, I am anxious for a quick solution of the trouble. In closing, I wish you a Merry Christmas and prosperous New Year.

I think, Brother Latham, your trouble is due to a radiator which is shooting hot air up through the light beam. Possibly this comes from a floor radiator, or I might say that probably it does. It is also possible that the heat from a wall radiator shoots out far enough to reach the light ray, provided it be a narrow house. Anyhow I guess there is no question at all but that is the seat of the trouble, and it is up to you to find the offending radiator and squelch it.

Society of Motion Picture Engineers' Watch Fob.

The accompanying cut shows the emblem of the Society of Motion Picture Engineers. The reel is of gun metal. It is mounted upon a handsome gold base, as shown. The fob is of black suede leather, suspended from which is the emblem of gold. This fob is sent, without charge, to all members in good standing.



The transactions of the first meeting of the Society of Motion Picture Engineers, held at the Astor Hotel, New York City, October 2 and 3, 1916, are now published in pamphlet form, and ready for distribution. Copies will be received by every member in good standing, and may also be obtained by non-members by sending the sum of 25 cents to the secretary of the Society of Motion Picture Engineers, 729 Seventh avenue, New York City.

The proceedings contain matters of considerable interest, among which is a paper by W. B. Westcott, Boston, Mass., on "Precision, the Dominant Factor in Motion Pictures"; an article by Don J. Bell, Chicago, well known to the motion picture fraternity, on "Motion Picture Film Perforation." There is also a paper by C. Francis Jenkins, Washington, on 'Condensers, their Contour, Size, Location and Support." These papers constitute the beginning of a series of what it is expected will be valuable technical papers prepared by experts who are members of the Society.

The next meeting of the Society will be held at Atlantic City in the early spring. Just what the organization will be able to accomplish remains yet to be seen, but as I have repeatedly pointed out there is not only room for, but a very distinct need for such an organization, particularly as applied to the standardization of apparatus used in connection with motion pictures, including all branches.

Current to Kill.

A. H. Ruby, general secretary, Australian Theatrical and Amusement Employees' Association. Victoria Branch, Melbourne, Australia, sends in the following:

> I would deem it a favor if you would oblige me with a copy of the letter received from the Governor of Sing Sing prison with relation to the amount of current to kill a person; also any particulars with regard to operators who have become blinded through operating projection machines; also the highest salaries paid operators in the United States. My reasons for asking these questions are that we are having a big fight with the managers with reference to increased wages and better conditions, and are going before the Arbitration Court for an award. Any information you can give with regard to operators and conditions existing in the United States would be very much appreciated, since the more evidence we can get together the stronger we can make our case.

The letter from the warden of Sing Sing prison says that the voltage used in executions is 1,800 or 1,900 volts, with an amperage of 7 — 10. It could hardly be claimed that under ordinary conditions the operator is in danger of death from electric current, except in this way: it is always possible, where current is taken from high voltage lines through transformers, that a defect might develop in the transformer which will charge the secondary line with primary voltage, or that a high tension line might accidentally come in contact with the operating room line, in either of which case a condition of great danger to the operator would obtain, particularly if he be working in a metal lined operating room, the metal of which is grounded. The operator, however, is in very genuine danger from fire, since in case of fire it is often necessary for him to remain in the operating room, and thus literally take his life in his hands. There have been several instances in which the operator has been burned so badly that he died, rather than open the door into the auditorium and make his escape at the risk of creating a panic in the audience.

As to being blinded, while I cannot cite individual instances, still of my own knowledge I can say that it is no very uncommon thing for an operator's eyes to give out under the strain of alternations from the brilliancy of the spot to the comparative darkness of the operating room. Operating is very, very hard on the eyes, and while very few operators are actually made blind, still a large number of them have their eyesight permanently injured.

Here in the United States the highest operator's salary of which I have any knowledge is $50 per week, this being paid in one or two instances in New York City. I believe also that out in San Francisco the maximum of the union scale is $35, though of that I am not sure, and inasmuch as the San Francisco local fails to keep us posted on such matters I cannot give you authentic information. The forty-five dollar jobs are very few, but there are a great many operators in this country receiving thirty and thirty-five dollars per week, though, of course, the great average is very much below that figure, probably being between twenty and twenty-five dollars. There are, of course, a large number of "road jobs" paying $45 per week, but they are with traveling attractions.

As to conditions: in many cities the law requires ample ventilation of the operating room, with fresh air brought in, not from the auditorium, but from the outside air. If you can get hold of the third edition of the Handbook (there have been a large number sold in Australia) you will find the operating room ventilation requirements of Massachusetts set forth on pages 229 and 230. The legal minimum requirement of operating room space in this country is 6 feet wide for one machine, with 3 additional feet for each additional machine. The front and back depth should not, with modern machines, be less than 8 feet, and the ceiling not less than 7 feet from the floor.

It seems to me that your managers ought not to oppose a reasonable demand for increased salaries and better working conditions for Australian operators, remembering that the modern photoplay is a high class proposition, costing in many instances thousands of dollars to produce, and if it is to be placed before the public creditably it is absolutely necessary and essential that there be a competent man in the operating room; also that, within reason, the better the working conditions and the higher the salaries, the higher the grade of ability and intelligence it will secure. I would like to ask the Australian theater managers if it is not a bit out of proportion to place a $25,000 photoplay in the hands of a fifteen or twenty dollar a week man for reproduction before the public, remembering always that it lies in the hands of the operator to present the photoplay in the best possible way, or to present it in a manner which will render null and void all the best efforts of the producer and of the artists.

A New Job.

Ed. L. Walsh, assistant manager, DeGraw theater, Brookfield, Mo., says:

> I have a new job now, as assistant manager of the DeGraw theater. Have two new machines, and can assure you I have had troubles of my own. But I am getting a better picture than the "other fellow" at that, though I am not satisfied and want to get the best that can be gotten out of the equipment. Have a 65 to 75 ampere capacity Wagner White Light Converter and two late models Simplex machines, with a 65 foot throw from the balcony. Have the screen tilted accordingly, but it is only an Indian linen painted. Am using Gundlach lenses, and ¾ inch carbon above and ⅝ inch below—both cored. My objective is working at 4¼ inches back focus. Have a 6½ inch condenser in front and a 7½ inch in the rear, with ¼ inch between the lenses, and 13 inches from the condensers to the film. What combination will beat this? also what do you think is the best screen? How about my carbons, and would you stop down the lens?

Well, Brother Walsh, in the first place I would advise you to use a solid carbon below. It will be considerably harder to handle your light, but you won't have much trouble after you get used to it, and you will get more light per ampere, for reasons which you will find set forth on page 286 of the Handbook, copy of which I would advise you to get at once; price $4 from the Moving Picture World. You will find it worth many times four dollars to you, though possibly you already have it.

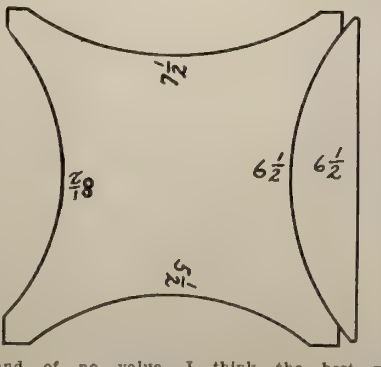
As to stopping down the lens, why you have not told me its diameter, so how can I answer that? Gundlach makes more than one diameter of lens, and the diameter is one of the very important points—very important indeed. Assuming your lens to have a 2 inch diameter, suppose you try the following: Set your condensers as close together as you can get them without actually touching, and move the lamphouse until the front side of the front condensing lens is just a little more than 18 inches from the aperture. If you are using 60 amperes, reverse your lenses; that is to say, put the 7½ in front and the 6½ next the arc. Now, I cannot guarantee just how this will work, but anyhow try it out and report. You see you should have given me your amperage and in addition the exact diameter of your objective lens. If the foregoing don't work, give me those two items, and I will see what I can do for you.

I cannot answer questions as to the relative merits of apparatus in this department. Advice concerning screens will be given on receipt of your check in the sum of $5—see my advertisement as projection engineer in another part of the paper.

Condenser Gauge.

J. R. Kress, New York City, wants to know if there is any accurate method of measuring the focal length of condensers by means of a gauge.

Yes, Brother Kress, there is. A picture of such a gauge was published in March 18, 1916, issue. It is, however, herewith reproduced. The gauge is made as follows: Get a sheet of good, stiff tin, or thin sheet brass, and cut it about five inches square. Fasten it down to a flat board by means of thumb tacks, or wire brads, two at each corner. Now with a pair of compasses set for a 5½-inch circle, scribe the 5½ side. Next with the compass set for a 6½-inch circle, scribe the 6½ side. Then set the compass for a 7½-inch circle and scribe the 7½ side, then for an 8½-inch circle and scribe an 8½ side. The circles then must be cut out, as shown, and this is the really difficult part of the thing since it must be done with accuracy or the gauge will be "off," and of no value. I think the best way would be to rough it out carefully with a sharp pair of tinner's shears, and finish with a fine, half-round file. It would be some trouble to make such a gauge, but once made it is a permanent and valuable adjunct to the operator's tool kit. I think, on the whole, however, I would make it of tolerably heavy metal, so it won't easily get bent.



Wants to Join.

B. Y. Coffman, Providence, Ky., says:

> Here I am breaking into the department again. I want to join the I. A., but up to date have failed to get the address of any local in my neighborhood. I have been operating for three years, only to be discharged that my place could be filled by an incompetent and cheap man. The cities in my vicinity in which there are locals are Owensboro, Paducah, and Evansville. Would you please inform me, through the department, as to the best course to pursue in this matter? If any one belonging to any of the locals above named see this article, I wish they would write me. I wish to express my thanks to yourself and the department for the help it and the Handbook have given me.

The matter of membership is one which is wholly and entirely up to the local union having jurisdiction over your territory, and according to my map, this is Owensboro, Ky. The secretary of the Owensboro Local is A. D. Rodgers, 221 Allen street, the number of the Local being 592.

Now, Friend Coffman, your only course is to write asking for an application blank. The Owensboro local is a Stage Hand Local. Whether it contains operators or not I cannot say, but in any event it does not have to receive you into membership unless it wishes to, nor need it give any reason for rejection.

This is not a policy with which I agree. I have long held, and still do hold, that it is up to the I. A. to receive into membership every operator who can prove his competency, and who is able to supply evidence of his moral fitness to belong to the organization. This is in no way, shape, manner or form designed as a slap at the Owensboro Local, because I don't know but that they will be glad to receive your application and take you into membership if you can prove your competency. The fact remains, however, that in very many instances where small town men have desired to join locals, their application has not only been refused, but entirely ignored, and this is wrong from any and every point of view. If a union does not wish to receive a man into membership the very least it can do is to reply courteously to his application, and refuse it in gentlemanly form. The man who has applied to an organization in good faith, only to have his application ignored, is very apt to become an enemy to organized labor, and there is neither sense, rhyme or reason in making enemies by this sort of procedure.

If a small town man residing within the jurisdiction of a local writes asking to make application for membership, treat him like a gentleman, even if you don't wish to receive him. That is the very least you can do.

Trip Itinerary.

The following is the itinerary of the first part of the trip, as far as Memphis, Tenn.

Arrangements have been made for the lecture in all these cities, with the exception of the following: Columbia, S. C.; Jacksonville, Fla.; Birmingham, Ala.; Louisville, Ky., and Jackson, Miss. I shall, however, stop in each one of these cities. The unions in Columbia, S. C., and Macon, Ga., did not reply to letters, which the secretary unquestionably received, else they would have been returned. Just why this is I do not know, but would respectfully point out to the aforementioned bodies that a union is presumed to be a business organization, and ordinary business courtesy expects a reply to a business communication.

F. H. Richardson.

The itinerary as it here appears may be accepted as official, and organizations can make their arrangements accordingly.

A picture of the editor is printed herewith, to the end that the committees will know what he looks like, and thus be able to pick him out from among the "arriving throng."

Leave New York City 12.30 A. M., Friday, March 2, via Pennsylvania Ry. Arrive Richmond, Va., 12.50 P. M., Friday, March 2, via Pennsylvania Ry. Leave 12.50 P. M., Saturday, March 3, via S. A. L.

Arrive Raleigh, N. C., 5.20 P. M., Saturday, March 3, via S. A. L. Leave 8.52 A. M., Sunday, March 4, via Southern Ry. Arrive Greensboro 12.10, leave 1.40.

Arrive Winston-Salem, N. C., 2.20 P. M., Sunday, March 4, via Southern Ry. Leave 4.00 P. M., Monday, March 5, via Southern Ry.

Arrive Charlotte, N. C., 7.30 P. M., Monday, March 5, via Southern Ry. Leave 5.05 A. M., Tuesday, March 6, via S. A. L.

Arrive Wilmington, N. C., 12.30 P. M., Tuesday, March 6, via S. A. L. Leave 5.30 A. M., Wednesday, March 7, via A. C. L. Ry.

Arrive Charleston, S. C., 12.30 P. M., Wednesday, March 7, via A. C. L. Leave 8.00 A. M., Thursday, March 8, via Southern Ry.

Arrive Columbia, S. C., 12.45 P. M., Thursday, March 8, via Southern Ry. Leave 10.15 A. M., Friday, March 9, via Southern Ry.

Arrive Augusta, Ga., 1.15 P. M., Friday, March 9, via Southern Ry. Leave 7.30 A. M., Saturday, March 10, via Central of Georgia Ry.

Arrive Savannah, Ga., 11.10 A. M., Saturday, March 10, via Central of Georgia Ry. Leave 8.35 A. M., Sunday, March 11, via S. A. L. Ry.

Arrive Jacksonville, Fla., 1.15 P. M., Sunday, March 11, via S. A. L. Ry. Leave 8.00 P. M., Sunday, March 11, via F. E. C. Ry.

Arrive Miami, Fla., 11.00 A. M., Monday, March 12, via F. E. C. Line. Leave 7.30 A. M., Tuesday, March 13, via F. E. C. Line.

Arrive Tampa, Fla., 8.45 P. M., Tuesday, March 13, via A. C. L. Leave 9.00 A. M., Thursday, March 15, via S. A. L.

Arrive Macon, Ga., 4.40 A. M., Friday, March 16, via G. S. & F. Ry. Leave 10.40 A. M., Saturday, March 17, via Southern Ry.

Arrive Atlanta, Ga., 12.55 A. M., Saturday, March 17, via Southern Ry. Leave 6.20 A. M., Sunday, March 18, via Southern Ry.

Arrive Chattanooga, Tenn., 10.55 A. M., Sunday, March 18, via Southern Ry. Leave 10.45 A. M., Monday, March 19, via Southern Ry.

Arrive Knoxville, Tenn., 2.30 P. M., Monday, March 19, via Southern Ry. Leave 7.00 A. M., Tuesday, March 20, via L. & N. Ry.

Arrive Lexington, Ky., 3.55 P. M., Tuesday, March 20, via L. & N. Ry. Leave 9.00 A. M., Wednesday, March 21, via L. & N. Ry.

Arrive Louisville, Ky., 12.40 P. M., Wednesday, March 21, via L. & N. Ry. Leave 8.35 A. M., Friday, March 23, via L. H. & St. L. Ry.

Arrive Evansville, Ind., 12.58 P. M., Friday, March 23, via L. H. & St. L. Ry. Leave 6.45 A. M., Saturday, March 24, via L. & N. Ry.

Arrive Nashville, Tenn., 11.40 A. M., Saturday, March 24, via L. & N. Ry. Leave 8.30 A. M., Sunday, March 25, via L. & N. Ry.

Arrive Birmingham, Ala., 3.40 P. M., Sunday, March 25, via L. & N. Ry. Leave 9.00 A. M., Monday, March 26, via L. & N. Ry.

Arrive Montgomery, Ala., 11.25 A. M., Monday, March 26, via L. & N. Ry. Leave 11.40 A. M., Tuesday, March 27, via L. & N. Ry.

Arrive Mobile, Ala., 4.38 P. M. Tuesday, March 27, via L. & N. Ry. Leave 2.00 P. M., Wednesday, March 28, via L. & N. Ry.

Arrive New Orleans, La., 7.05 P. M., Wednesday, March 28, via L. & N. Ry. Leave 8.30 A. M., Saturday, March 31, via Illinois Central.

Arrive Jackson, Miss., 1.40 P. M. Saturday, March 31, via Illinois Central Ry. Leave 12.20 A. M., Sunday, April 1, via Illinois Central.

Arrive Memphis, Tenn., 6.05 A. M., Sunday, April 1, via Illinois Central Ry. Leave 9.00 A. M., Monday, April 2, via Iron Mountain Ry

Get a Handbook.

Peter H. Smith, Cohoes, N. Y., says:

> I am a moving picture operator, and would be greatly obliged if you would settle the following question, which has vexed both myself and a number of fellow operators. The question is this: Does a small-wire contain more resistance than a large one? If so, why so?

Brother Smith it is very evident that you and the brother operators in question need to study, and I would recommend that you send $4.00 to the Moving Picture World and procure a copy of the third edition of the Handbook, a 720 page work devoted practically in its entirety to projection. On pages 34 to 39 you will find your question answered. Then on page 40 under the heading "Properties of Conductors," and on page 41 under the heading of "Loss Through Resistance," and on page 42 under the heading "Mill-Foot Standard of Resistance," and on page 44 under heading "Figuring Resistance of Circuit," and on page 45 under heading "Figuring Voltage Drop," you will find other data on this particular subject.

And now to answer your question, which you will observe from the foregoing cannot be fully answered in this department, since it would take many pages of space. Increasing the diameter of a wire increases its resistance per unit of length. Increasing the diameter decreases its resistance per unit of length. In other words, a given length of wire made of a given substance, will have its resistance increased as you decrease its diameter, and vice versa. I don't quite know how to explain to you briefly why this is true. However the standard of resistance for wires is based on what is known as the "mill-foot standard of resistance" (see page 42 of the Handbook), which is the resistance of a wire one circular mill in cross-section (one one-thousandth inch in diameter), and one foot in length, *made of the same material as the wire it is proposed to measure the resistance of.* The resistance of such a wire, when made of ordinary copper, is 10.5 ohms. That is to say, a wire one foot in length and one one-thousandth of an inch in diameter (one mill cross-section) made of ordinary commercial copper, will, at a temperature of 75 degrees F., or 24 degrees C., have a resistance of 10.5 ohms. It therefore follows, since resistance decreases with increased diameter, that the resistance of any piece of wire one foot in length will be equal to 10.5 divided by the area of cross-section of the wire expressed in circular mills, and the total resistance of any number of feet of such wire will be the resistance of one foot multiplied by the total length. The rule is as follows: (page 44 of the Handbook) To find the resistance of a copper wire of any size and length multiply its length in feet by 10.5 and divide that product by its area in circular mills, which amounts to the same thing as I have already set forth, since the result would be the same if you divide 10.5 by the cross-section of area in circular mills, and multiply by the length of the wire in feet.

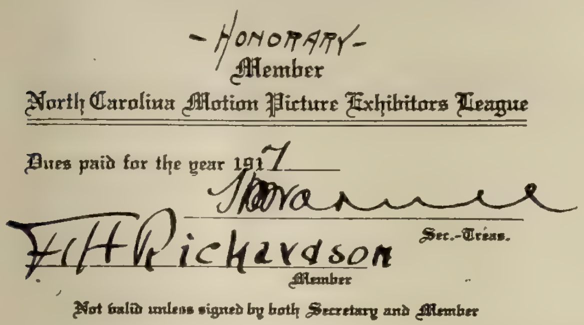
Now, Brother Smith, I am not trying to force you to buy a Handbook, though I would be perfectly willing to do that little thing if I could, *for your own benefit.*. It is essential that operators know these things, because *it is not only up to the operator to put a good picture on the screen, but to* PUT IT ON FOR THE LEAST POSSIBLE COST *and he cannot be sure he is doing that unless he is able to figure the resistance of his circuits, and know they are of ample size to prevent loss through unnecessary voltage drop.*

Editor and Exhibitor.

I present herewith indisputable evidence that I am now a full-fledged exhibitor, and lemme tell you, you darned operators had better step along lively from this time forward. Huh! Gee it's great to be a boss, even if it is only an "honorary" one.

P. S. There needn't any of you spell honorary "onery" either.

However, lest I do violence to the dignity of the body which issued the card, let me say that I very thoroughly appreciate their courtesy. At the time I attended the Convention, Maurice Costello, Rose Tapley and myself were the "exhibits" extraordinary, whereupon the Convention added an "ors" to the name, which made us exhibitors, for which many thanks, gentlemen, I trust "our" league will prosper, and long continue a power of good in the sovereign state of North Carolina.



-Honorary-
Member
North Carolina Motion Picture Exhibitors League

Dues paid for the year 1917

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F H Richardson
Member

Not valid unless signed by both Secretary and Member

Get Hep to Themselves.

Will J. Fallon, Sioux City, Iowa, says:

> Don't know whether you will shoot or merely hang me for bringing up the subject of punch marks in films. However, I am going to take a chance, although I know, Brother Richardson, you must be very, very tired of that particular subject. My solution of the change-over proposition, contained on the separate sheet attached hereto, is not original with me. Credit for the idea belongs to a real operator, viz.: W. B. Larmour, Waterloo, Iowa. I think, however, I have improved on his plan. Have been sending it along with the shows I ship away, and have, up to date, received two letters and one post card complimenting me on the scheme. The letters are from the International Film Service and Blue Bird Photoplays managers in Omaha, and the card from an operator in the Orpheum theater at Menomie, Wis. I would like to see more operators get hep to themselves, and follow out the idea. If they did so I believe it would be only a little while before exchange managers would follow suit.
>
> Local Union No. 355 has started school of instruction meetings for its members. We held our first meeting December 9, with about half the membership in attendance. Brother Charles L. Bateman was elected instructor, and he sure is some teacher. If you could have heard the brothers talk after the meeting it would have done you good. We propose to hold these meetings every week.

All of which is most excellent. The change-over plan referred to is as follows:

> CHANGE OVER CUE SHEET FOR MARY MILES MINTER IN "FAITH."
>
> REEL NO. 1. AFTER NOTE IS SHOWN ON SCREEN. LAST SCENE. CLOSE UP VIEW OF OLD LADY READING NOTE. (FADE AWAY.)
>
> REEL NO. 2. LAST TITLE. GIVE THIS FLOWER TO YOUR MOTHER. LAST SCENE. VIEW OF LONE LADY IN FLOWER GARDEN. (FADE AWAY.)
>
> REEL NO. 3. LAST TITLE. THERE, THERE, YOU'RE A GOOD GIRL. YOU MAY GO OUT AND PLAY AWHILE. LAST SCENE. VIEW OF TWO WOMEN IN KITCHEN.
>
> REEL NO. 4. LAST SCENE. VIEW OF LONE MAN WITH HAT IN HAND GOING TOWARDS DOOR. AFTER HE LEAVES ROOM WITH THREE OTHER MEN IN IT.
>
> REEL NO. 5. LAST TITLE. DILIGENT INVESTIGATION BY STRONG FAILS TO UNCOVER A SCRAP OF EVIDENCE TO ASSIST HIM IN THE DEFENSE OF FAITH. LAST SCENE. CLOSE UP VIEW OF OLD LADY AND MAN SITTING. (FADE AWAY.)
>
> CUE SHEET ARRANGED BY WILL J. FALLON, OPERATOR PLAZA THEATER, SIOUX CITY, IOWA. USED AND FOUND O.K. BY CARL GILBERT, RELIEF MAN.

I am not going to comment on its merits, but merely remark that the plan is ingenious and has genuine merit. Still I believe the change-over sign ought to be incorporated in the negative itself, so that it will be automatically placed in every reel that goes out. This is not a criticism, Brother Fallon. Your idea is all right, as far as it goes, and certainly is a big improvement over what we have now, viz.: nothing. But I believe anything that the operator or exchange man can do will of necessity be in the nature of a make-shift. The thing properly belongs in the hands of the manufacturer, and will never be entirely and completely taken care of until Mr. Manufacturer gets busy.

As to the school idea, why it is good, better, best. Rightly followed out it will put the organization in position to advance a very convincing argument when the next salary advance is requested. You can then say we not only want an advance in salary because we need it in our business, but because we are better operators, and can place you a better picture on the screen, or place the same picture on for less money.

I am anticipating the pleasure of meeting the Sioux City men. I have always regarded the Sioux City Local as composed of live wires. Your action in this matter proves that I am correct. Let the good work go on.

From Mexico.

Ivan Bujan, Jr., Cananea, Sonora, Mexico, says:

> Am having lots of trouble with my condensers. Have one Six A and one Six B Power's, using 40 amperes through mercury arc rectifier. Meniscus-bi-convex condensers, first 6 1-2 inch focus; second 7 1-2 inch focus. On the Six A machine the meniscus condenser never breaks, but on the Six B, I have broken three meniscus in two days. On the Six A the carbons are about 5-8 inch closer to the condenser than those on the Six B. I don't understand this matter. Will you please advise me what to do to stop the breakage? I now have a plano-convex on the Six B, and it has not broken yet. Can I use D. C. motors on A. C. current?—Power motors.

No you cannot use a D. C. motor on A. C., but inasmuch as I believe you refer to the Power's motor drive, the secondary of your rectifier produces direct current, or a very good imitation of it, and the motor is made to operate at arc voltage, therefore you are all right on that proposition. Just cut your motor drive into the lamp circuit at the machine table switch, on the "live" end.

With regard to the condensers, you have sprung a hard one. The presumption is that there is some difference in the ventilation of the two lamphouses, or you have a fan in the operating room which is creating a heavy air current around one lamphouse and not around the other, or that there is some peculiarity in the condenser holder itself which is causing the breakage. It is also possible that, due to the introduction of loose joints, poor copper or something else, there is more resistance in one lamp circuit than in the other. I would suggest that the first thing you do would be to get your light company to test the amperage on both lamps. If it is the same, then you are all right there. However, if you are getting the same size spot, and your condenser lenses are all the same focus, and the lenses of both sets are the same distance apart, then you are not getting the same amperage at both lamps. That is point number one. If you find that the Six B lamp gets more amperage than the other, and the illumination from the other lamp is satisfactory, then cut down the amperage by the introduction of a little extra resistance in the circuit of the Six B. If you find the amperage is the same on both lamps, get a little thin sheet of asbestos and so place it that the lenses of the Six B does not come into contact with the metal of the holder at any point. Another thing: be sure that the vents of both lamphouses are open and free, and that there is no strong air current passing over either lamphouse. It is a cinch, Brother Bujan, there is something wrong somewhere, either with the set of your condensers, their focal length or amperage, when one arc is 5-8 inch further away from the condenser than the one which breaks.

Elects Officers.

The Knoxville, Tennessee, Moving Picture Machine Operators' Union, No. 405, writes as follows:

> We are patiently awaiting your arrival in our city. We are all of us constant readers of the department, and very desirous of meeting its editor in person. Needless to say all our members have a copy of the Handbook, and believe that its ownership by union operators should be compulsory.
>
> Local Union No. 405 has elected the following officers for the ensuing year: President, J. W. Johnson; Vice-President, John McLean; Recording and Corresponding Secretary, Manard K. Baird; Financial Secretary, R. R. Field; Treasurer, L. K. Wayland; Business Agent, O. L. Worsham; Assistant Business Agent, George W. Lane; Sergeant-at-Arms, Frank Ellison; Delegate to I. A. Convention, R. R. Field.
>
> I will be making up the itinerary of the trip, as far as Memphis, Tenn., some time this month, and when it is completed you will be advised. I could go ahead with it now, but don't want to take a chance on changes in railroad schedules; also am holding back because up to date no arrangements have been made either with Macon, Ga., Birmingham, Ala., Cincinnati, Ohio, or Louisville, Ky., all of them important cities, the leaving out of which would be regrettable.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camera Specifications (Continued).

Lens Mount.—In a motion picture camera the lens is seldom fastened directly to the front board as in the ordinary camera, but is fastened in a mount which serves the same purpose as the bellows in the ordinary camera; that is, it permits the lens to be racked in and out, permitting it to be focused upon objects at different distances. As the different focal lengths of different cinematographic lenses vary so much in size each different lens is generally fitted with a focusing mount of its own, each mount carrying a flange which makes it interchangeable with all of the other mounts used on that camera, each mount being provided with its own focusing scale. The Goerz Optical Company, however, provide an interchangeable lens mount with micrometer adjustments and interchangeable lens tubes, the lenses being mounted in tubes to fit the interchangeable mount. Such a mount requires a table giving the reading of the mount at the different distances required in focusing each lens. In the Pathe camera the shaft of the screw which adjusts the focal distances of the lens is continued through to the rear of the camera where it is provided with a dial carrying three pointers, so that the focusing scales for three different focal lengths of lenses may be engraved, permitting the camera to be focused instantly from the rear. This is a very desirable feature, since it is often necessary to change the focus of the lens while the camera is running as the object comes toward or recedes from the camera. In the DeBrie and some other makes of cameras a rod may be screwed into the lens mount so that the camera may be focused from the rear by moving the rod in line with the scale engraved on the flange at the front of the camera. Almost all mounts depend upon some kind of a screw thread for adjusting the lens backward and forward; the so-called micrometer mount being graduated much the same as the familiar tool for making accurate measurements known as the micrometer. Others using a coarser thread of much greater pitch have a scale of distances engraved directly upon the mount, while the micrometer mount depends upon an interpolation from a table for its setting.

Lens Hood.—It is not desirable that any light except that which goes to make up the image within the aperture plate should strike the lens, especially when this extraneous light is stronger than the light from the objects being photographed. For that reason a hood is generally provided in the form of a tube or box of metal surrounding the lens. This hood may be part of the lens mount or entirely separate and supplementary to the mount. When the lens sets far back within the mount a hood is not always necessary. Many lighting effects require that a strong light shine almost directly toward the camera, but such direct light should never be permitted to strike the lens of the camera except in such rare occasions as where the light is included in the picture itself. An adjustable arm carrying a metal leaf which may be extended a foot or two in front of the camera is a very good and handy attachment to have in one's outfit, especially in taking what is known as back-lighting and Rembrandt effects. The farther it is possible to extend the hood in front of the lens without cutting off any of the image the more effective it is. A very useful form of lens hood is a telescoping one of two or more sections which may be shortened or lengthened at will. The lens hood should be strong and rigid and heavy enough to support an iris diaphragm for circling in and out and such other attachments as the cameraman may see fit to use for vignetting, visions, double exposure work, etc.

Attachments and Mattes.—Attachments for the camera to produce various effects, such as round and square dissolves, curtain dissolves, vignettes, etc., are not usually provided by camera manufacturers but are sold independently and may be purchased as the needs of the camera user require. The most complete line of these attachments is made by the Goerz Optical Company. Manufacturers of cameras, however, generally furnish a certain number of aperture mattes for their cameras, although they are charged for extra. Aperture mattes is the term used in contra-distinction to the mattes which are placed in the lens hood for vignette effects; a matte placed in the aperture plate giving a comparatively sharply defined line in comparison to one placed in front of the lens in the lens hood. The most commonly used aperture plate mattes are the circle and double circle used in views supposed to be seen through a telescope and through opera glasses, after which come keyhole shapes and various decorative designs, such as heart shape, maple leaf, oak leaf, diamond, star, etc., ad infinitum. Aperture mattes were formerly used to a large extent for double exposure and vision work, but have been almost entirely supplanted by lens hood mattes, except where a sharply defined image is required, such as a scene of an audience viewing a picture show supposed to be thrown on the sheet, in which the picture on the screen is inserted by double exposure.

Camera Mechanism.—Types of camera mechanism are as various as the names of the makers. It would seem that an integral mechanism would make for simplicity and rigidity in a camera, and yet a number of the highest grade cameras separate by releasing a catch into two or three separate and distinct parts. The Universal camera, however, has an integral mechanism from which the case may be entirely separated without disturbing any portion of the mechanism. In the DeBrie the front of the camera, carrying the lens, mount and the shutter may be turned up on hinges by pressing a catch. In the Lumiere camera the gate, spring runners, take-up, take-up gear chain and footage indicator are included in the retort and must be duplicated in each separate magazine. In the Pathe Portable the camera is separated into three distinct parts, held together only by hinges. Several other makes of cameras separate their mechanism in various places, becoming complete only by the fastening of connections.

Threading.—The ease or difficulty with which the film may be threaded through the camera has an important bearing upon its usefulness. As a rule, a camera of a straight line threading, that is one in which there are no twists in the film in its passage through the camera, is the simplest and most desirable. On the other hand, the more compact models, in which the retorts are placed side by side, cannot be threaded without a twist in the film. The general rule for threading the camera is as follows: Place the feed retort in position, pull out as much film as is needed to thread the camera, pass the film over the feed sprocket and open the gate, place the film smoothly between the side guides with the emulsion toward the lens, close the gate carefully and latch, leaving a loop of film betwen the feed sprocket and the upper portion of the gate large enough so that pulling the film down in the gate for six perforations will not draw the loop taut between the sprocket and the top of the gate, and yet not large enough so that the loop will strike any portion of the camera mechanism; then leave another similar loop at the bottom of the gate, carry the film around the take-up sprocket beneath the rollers, through the light trap in the retort to the spool in the take-up retort, fastening the end of the film to the spool in the take-up retort; making sure that there is no slack between the take-up sprocket and the take-up spool; fasten the cover of the take-up magazine; give the handle a turn to see that the film is feeding through properly and close the camera. The film in the feed retort must be wound so that when the retort is in place the film is threaded properly the emulsion side of the film in the gate will be toward the lens. In straight line threading the loop is not a true loop but only a slackness in the film to provide for a quick downward movement of that portion of the film within the gate when it is dragged down by the claws. In cameras with the magazines side by side a true, or return, loop must be made in the film between the feed sprocket and the gate and between the gate and the take-up sprocket. Types of the double return loop threading are found in the DeBrie, Pathe Portable and Newman & Sinclair cameras. The Prevost, carrying its magazines side by side on top of the camera, is an exception, the feed magazine being directly above the feed sprocket and gate and feeds downward in a straight line and simple loop into the gate. From the bottom of the gate it goes upward and to the right in a long simple loop, without a twist, to the take-up sprocket, where it feeds directly into the take-up retort. The return, or true, loop is the same sort of a loop as would be formed by wrapping a piece of film once in a spiral direction about a round object, while the simple loop of straight threading is merely a slackness in the film without any other twist or turn. In addition to the simple directions given here there are a number of variations in different cameras which provide rollers for guiding the film in various directions, as, for example, in the old style Gillon a roller is provided which brings the film in a straight line from the feed retort, from whence it passes over another roller before passing to the feed sprocket; the object of the second roller being to engage the film around a greater part of the circumference of the feed sprocket, in which only two teeth would engage the film at any one instance if this roller were not provided to stretch the film around a greater arc of the sprocket's circumference.

The foregoing completes roughly most of the vital points in connection with the construction of a camera which a purchaser wishes to know. The interpolated exceptions take up considerable space, but a comprehensive description of a camera and its parts could be printed upon one ordinary catalogue page if the explanations above were already understood.

(*The end.*)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

World's Music Center Is Now New York City.

"AT THE outbreak of the war a few wise persons predicted that it would have the effect, temporarily at least, of making New York the center of culture of the world. This high position has now been realized in the field of music at least," says Herman Sandby, the Danish 'cellist and composer.

Mr. Sandby has been coming to this country annually for the past seven years and is able to compare the present New York with the New York that foreigners saw before the war.

"Never were there so many distinguished foreign or native artists in London, in Paris, in Rome, Berlin, Petrograd, or any of the great European cities as there are now in New York," he declares. "The war has sent practically every important artist in Europe to this country, and that means, of course, to New York.

"The public, as a consequence, is able to hear one night, the greatest artists of Italy, for instance; the next, the greatest of Austria; the next, the greatest of Russia, and so on throughout the season. It is, for music lovers, the most remarkable jubilee that history has ever produced.

"The result? New York—all of America, in fact (for most of the artists go on tour through the land)—will have better taste in music hereafter than would have been possible for a century under normal conditions.

"Americans are lovers of music, but never before have they been able to get enough of the sort that appealed to discerning taste.

"However, it will be difficult for any humble artist who might have got along quite well before, to make a 'hit' in America after the war when many of the foreigners will go home again.

"New York by that time will have become so critical that beginners will have a hard time indeed. This, however, may produce real genius in the end."

New York, moreover, will not lose its recently gained position in the world of music. The world's artists will come back regularly. One doesn't visit New York once only.

Clarence Eddy's Tour.

The tour of Clarence Eddy, the famous organist, beginning at the Pacific Coast, has opened auspiciously, and is proving to be a huge success, as may be expected by those who have heard him play.

Some may ask, "Who is Clarence Eddy?" The name Clarence Eddy is known and honored throughout the entire musical world.

He is recognized, by the best authorities, as one of the world's greatest organists, and his reputation extends to every civilized country. His first lessons on the organ were under J. Gilbert Wilson, and Dudley Buck of Hartford.

Mr. Eddy commenced drawing a salary as organist at the age of fourteen. He was for two years organist of Bethany Church of Montpelier, Vermont, and then went to Berlin, where he studied the organ and composition under August Haupt, the master organist of Germany, and the piano under Albert Loeschorn.

After numerous highly successful concert tours covering Germany, Austria, Switzerland, Holland, England and Italy, Mr. Eddy returned to this country where he located in Chicago.

At the age of twenty-two Mr. Eddy gave a series of one hundred recitals in Chicago, without a single repetition. This made him famous, and his reputation rapidly grew, by reason of his numerous recitals all over the country, and he was called to dedicate new organs in nearly every state in the Union. He has undoubtedly opened more new organs than any other living organist.

Mr. Eddy in Chicago gave upwards of four hundred recitals, including in his repertoire practically everything written for the organ, as well as hundreds of manuscripts which have been dedicated to him. His four organ collections, published by Edward Schuberth & Co., of New York, and one by the Oliver Ditson Company, of Boston, are extensively used throughout the United States.

Mr. Eddy has been identified, officially, with every important exposition since the one in Vienna in 1873, namely: those at Philadelphia in 1876, Paris in 1889, Chicago in 1893 with twenty-one recitals, Buffalo in 1901, St. Louis in 1904, Jamestown in 1907 with six recitals, and more recently at our own Panama Pacific International Exposition in San Francisco with forty recitals, where his concerts were among the best advertised attractions of the great fair.

Following a recital given at the famous Saint Cecilia Academy, Rome, Mr. Eddy was made an honorary member, a distinction considered, in musical circles, one of the greatest honors that can be conferred upon a musician in any country, and among the encomiums he received following the recital was this expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch." Also, this noteworthy expression from E. di San Martino, president of the Royal Academy of St. Cecilia: "Mr. Eddy is the most marvelous and versatile executant of the organ we have ever entertained. We consider ourselves honored in placing his name on our list of distinguished members." August Haupt declared that, "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists."

Clarence Eddy is now organist at the First Presbyterian Church, Oakland, California, where the wonderful organ of this new and costly edifice is being employed, under Mr. Eddy's magic skill, as one of the greatest institutions for the interpretation and inspiration of high class music in the West. His semi-monthly recitals are being enjoyed with increasing attendance and interest.

California should be extremely gratified in acquiring this great master, and may be justly proud in realizing that our matchless climate can overcome the claims that the East and Europe have on this renowned artist, and be able to induce him to bring to us from his many tours of the world, as a great storehouse of accumulated accomplishments and experiences, his great talent, so completely matured and perfected.

Musicians, and especially organists, should not fail to hear this great organist, should the opportunity present itself.

New Rules in Counterpoint.

An English society, known as the Council of the Union of Graduates in Music, has issued an interesting document relative to strict counterpoint.

The musician who has completed his work in harmony and has proceeded to study the text-books of the older contrapunists (Cherubini, Albrechtsberger, etc.), has always wondered at the strict process of counterpoint of their school and probably noticed the inadaptability of these processes in modern writing.

The Council above mentioned had discussed this question. While it disclaims any direct influence on teachers, private or institutional, it expresses its views on counterpoint written against a *Cantus Firmus*, as follows

1. The parts may cross with reason in counterpoint for more than two voices.
2. While it is preferable that the first note of the counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.
3. Modulation to nearly related keys may be sparingly used after the original key has been established.
4. Syncopation, in examples of the fourth species, may be occasionally broken.
5. In combined counterpoint, dotted half notes and dotted quarter notes may be used, the latter sparingly.
6. A quarter note should seldom be tied to a quarter note.
7. Two chords may be used in a bar (measure), although it is recognized that the use of one chord in a bar is often stronger in effect.
8. More than two consecutive eighth notes should not be used; and these groups of two eighth notes should occur on the second and fourth beats of the bar in conjunct motion.
10. Changing notes may be used, but except in the cadence they should be rare.
11. A second inversion should not occur on the first beat of any bar, unless the fourth of the chord having been previously prepared, is resolved in the same bar.
12. The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of fifths themselves; for instance, two perfect fifths are always permissable with one or more notes intervening, provided that at least one of the fifths is unessential.

This document is signed by the Professor of Music in the Universities of Oxford, Dublin, London, Durham and Manchester.

This document also advocates essential principles that bring the order of strict counterpoint within the domain of practical writing. Furthermore, it narrows the hitherto existing chasm between harmony as taught to-day and counterpoint as it was taught by Cherubini.

A Well Arranged Program.

Following is a program adopted in many of the larger moving picture theaters throughout the country. At a glance, one realizes the important part music is playing in the making up of perfect program:

1—Overture; 2—Travelogue; 3—Cartoon; 4—Topical Review or Weekly; 5—Soprano or Contralto Solo; 6—Feature; 7—Vocal or Instrumental Solo (Organ or Violin); 8—Comedy.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

An Ambitious Educational Series

Pathe's First Combitone Travel Pictures of Interesting Scenes in New Mexico and Arizona.

THE first picture of a most comprehensive and pretentious effort to film the most interesting portions of the United States, have been received by Pathe from the Combitone Company. The film received consists of seven thousand feet of scenes taken in New Mexico and Arizona, representing those places in each state most noteworthy from a scenic, historical or archaeological standpoint. The result is an interesting presentation of two states which are little visited by the tourist except in the one instance of the Grand Canyon of Arizona.

In these pictures the human element receives its proper attention. While the popular tendency is to regard the United States as a "new" country, barren from the archaeological standpoint, these pictures show the dwellings of a prehistoric race whose origin is lost in the mists of antiquity—the cliff dwellers. At the bottom of a canyon near Rio de los Frijoles impressive scenes were secured of the Kiva or Estufa as the native Indians call it. This was the sacred ceremonial chamber of the ancient cliff dwellers where, legend relates, once burned the sacred fire which was never permitted to die out. The Kiva is situated half way up a high cliff and can be reached only after a long ladder climb. The cliff dwellers placed this, their holy of holies, midway between earth and sky to guard it as much as possible against attack from either above or below.

In Canyon de Mortenda, A. L. Westgard, who is directing the expedition, secured some pictures of an old trail worn fourteen inches deep in the solid rock by the moccasined feet of men who perhaps lived hundreds of years prior to the Christian era. This trail is even more impressive than those streets of Pompeii rutted by chariot wheels when it is remembered that the Pompeian streets were worn by iron while these solid rocks yielded to the human foot.

Many striking views were obtained of the Pueblo Indians, whose industry, sobriety and orderliness have been remarked by all who have studied them. Some of the best scenes are those of the Pueblo Acoma. This pueblo is situated on the top of a rock 350 feet high with precipitous sides. The only way to reach the village is by a slope of loose sand which the winds of centuries have piled up in one place against the rock. Up this laborious ascent toil the heavily-loaded natives with their burros. The houses are interesting structures of two and three stories, the roof of the first furnishing the front yard to the second, and the roof of the second acting in the same capacity for the third. Many interesting views were obtained of the natives at their daily pursuits and one cannot help but gain a new respect for this small race who have never asked or expected favors from the government, but only want to be permitted to earn their living in the same way their ancestors did.

In devoting much time to the Pueblo Indians Mr. Westgard did not forget the Navajos, another industrious, self-supporting tribe. They are shown making the blankets for which they are famous—carding, spinning and weaving, and herding their great flocks of sheep or goats, or rounding up their horses and cattle.

Many interesting places were visited which are practically unknown. Each State in the Union will be visited in turn. These pictures are made not merely for the present, but the future, and are intended to be a big attraction not only in the theater but in the schools and colleges as well. As years pass industrial progress will undoubtedly mar or spoil many of what are today the nation's beauty spots. We all remember what was happening to the Palisades of the Hudson when public-spirited citizens stepped in and put an end to the quarrying. The same danger of despoliation threatens all scenes not actually within the bounds of state or national reservations. These pictures will show the people who live under the Stars and Stripes, the Indian as well as the white man, and the landmarks of American history. The first of these pictures will probably be released in early spring.

Film Problem in India

Educationists of India Promote Scheme for a Wider Use of the Moving Picture as Aid to Their Work.

A COMMUNICATION dated at Hyderabad Sind, India, on Dec. 8, 1916, tells of a scheme which is being placed before the local governments of that country by means of a little booklet entitled "The Use of the Kinematograph in Education." This booklet of information and discussion has been compiled by Bulchand Karamchand, B.A. (Bombay), Superintendent of the Nava Vidyalaya High School, Hyderabad Sind, and Morley Dainow, B.Sc. (London), an English educator and psychologist. It covers practically the same line of discussion that is being carried on in America at the present time. Impressions regarding the moving picture, its power and influence, differ not at all from the impressions gained in our own America, despite the fact that little of the best in film reaches the moving picture theaters of India.

The scheme which the booklet presents is as follows: "Each Local Government should appoint a Kinematograph Committee. The members of the Committee should consist of distinguished educationists, headmasters, parents, and social workers of the province. The work of the Committee would be twofold, negative and positive. The negative work will consist of (a) examining all kinema films sent to be displayed in the kinema theaters of the Province; (b) choosing from all these films those which if they entertained, would give wholesome entertainment, and if they instructed, would give useful instruction; (c) seek powers to limit the duration of kinema performances for children. The positive work would consist of:—(a) arranging of kinema

On the Edge of the Grand Canyon.

Navajo Basket Maker.
Three Pathe Combitones.

Hopi Indians.

performances suitable for children; (b) keeping a stock of approved films at headquarters so as to be able to use them again and again where required; (c) drawing up a list of suitable films so that the kinematograph trade will know on what lines to proceed with future productions."

It is evident from passages contained in this booklet that some thought has been given to the possible use of the educational moving picture in the schools; and we are particularly struck by a thought set forth in a passage concerning the stocking of films, which states that "films which are merely topical today will be good history material a few years hence." There is also a suggestion that a loan from each local government for the erection of suitable moving picture theaters could be paid back in a few years, and also that capitalists might be persuaded to foster the idea and support such an enterprise.

From latest reports it is evident that India's film problem is a serious one, since the majority of films that are exhibited as entertainment for her people are principally of a sensational and not highly elevating class. During the past year an effort has been made to diffuse education among the masses by means of what was known as the Educational Kinematograph which traveled about from town to town exhibiting educational films of various kinds. These demonstrations were largely attended by all classes, and in many cases the proceeds were used for relief or charitable funds.

Interesting Educationals

Four Travel Subjects, One Industrial, One Zoological, One Sport, Two Scientific, and One Athletic Subject.

Reviewed by Margaret I. MacDonald.

"Great Temples of Luxor" (Gaumont-Mutual).

A WELL illustrated description of the temples of Luxor, situated 45 miles south of Cairo will be found in "Mutual Tours Around the World No. 14." We see the tourists starting off from Luxor, and the caravan moving through the mountains toward the ruins. Among the temples shown is the Temple of Luxor which, we are told, was erected 1,400 years before Christ. and was one of the monuments of Thebes. The colonade, the doorway and obelisk, and the colossal statues are interesting studies to the student of ancient architecture. The Temple of Medinet-Habu with its remarkable interior, the walls of which are decorated with crude pictures representative of the victories gained by the Syrians over the Hittites, is another fascinating study, as is also the Temple of Rameses with its statues of Memnon and the 57 foot statue of Rameses II who built the temple.

"Picturesque Landscapes of Holland" (Gaumont-Mutual).

One of the most charming of travel subjects is this one which brings us familiarly into the very heart of Holland. It is found in "Mutual Tours Around the World No. 14," and presents examples of the dikes and dams of Holland, its wooden houses built on piles to forestall a sudden invasion by the sea, its canals filled with quaint craft of all sorts, its pasture lands and its grazing sheep. Its picturesque windmills, and its quite as picturesque courting couples, are among the last scenes which film presents, closing with a beautiful sunset on the Zuider Zee.

"The Mississippi Coast" (Gaumont-Mutual).

A good idea of the beauties of the Mississippi coast can be gained from "See America First No. 74." Pass Christian is the first point of interest shown, with its beautiful roads. The Herndon cottage which President Wilson occupies when at Pass Christian, private orange groves, beautiful promenades, and a winter scene in Dixie all present views of unusual charm. Gulfport, from which the largest shipments of yellow pine in the world are made, Biloxi its bay and its lighthouse, Beauvoir the Confederate Soldiers' Home, the home of Jefferson Davis, and other interesting sights are shown.

"The Rocky Coast of Dalmatia" (Gaumont-Mutual).

"Mutual Tours Around the World No. 14" contains some charming views on the coast of Dalmatia on the Adriatic sea. As would be supposed, the film abounds in scenes of great beauty including views of the sea in its various moods. The quaint port of Gravosa, much frequented by commercial vessels before the war, is shown, and attention is drawn to the fact that the vegetation on the mountainsides since the scathing fire of the Balkan war consists only of a few yew trees.

"Making Lace by Machinery" (Gaumont-Mutual).

"Reel Life No. 40" contains this subject which illustrates in detail the making of lace by machinery. We learn hereby that artists are employed to sketch designs which are passed on to other workers who mark the perforation points. The perforating of the patterns is done on long strips of cardboard, after which the thread which has been previously wound on large wheels is woven over the patterns. The lace is finished by hand, starched and dried, and finally pressed and wrapped for shipping. The making of embroidery is also included.

"Raising Fresh Water Fish" (Gaumont-Mutual).

The work of the U. S. Commission of Fisheries in stocking the fresh water streams of our country is illustrated in "Reel Life No. 40." Here we see them setting the nets and catching the fish, after which the eggs are taken from the females, and the hatching of them, 160,000 at a time. When the young fish (trout in the present instance) are 2½ inches long they are carried in tanks to the streams to be stocked. Closeup views show the water in the tanks being mixed judiciously with water from the stream so that the change in temperature from tank to stream will not be too great for the youngsters, and the final planting of them in a shallow part of the stream to insure them against the onslaught of their elders.

"The Evolution of Winter Sports" (Paramount-Bray).

No. 54 of the "Paramount-Bray-Pictographs" opens with an attractive study of winter sports, with suggestions pleasingly reminiscent of the days when the first blanket of snow was greeted with the jingle of the sleigh bells. We are shown in this film how to attach both snow shoes and skis as well as how to use them. Ski jumping and snowshoe racing by both professionals and amateurs present interesting winter sights.

"The Astronomer's Workshop" (Paramount-Bray).

"The Astronomer's Workshop" is the second subject of the "Paramount-Bray-Pictograph No. 54" and presents views taken at the J. B. Van Vlack Memorial Observatory, Wesleyan University. We are shown the giant telescope, and the ease with which it is handled, the mechanism being so constructed that one man can swing it in any direction and to any desired angle, and as he does so, by pressing a button cause the floor of the observatory to rise or fall as required. The method of taking the time from observation of the stars, and the instruments that record the time are also shown. Included are sights as seen by the astronomer such as the great Nebula in Orion, the ring-shaped Nebula in Lyra, a close-up of an eclipse of the sun, and several comets.

"Eruption of Mount Kilauea (Universal).

One of the most remarkable pictures of its kind is a film recently exhibited at the Rialto theater, New York City, which gives startlingly close views of the boiling mass of lava in the crater of Mount Kilauea, on the island of Hawaii. The crater of this volcano, we are told, is eight miles in circumference. At intervals the burning lava spurts through apertures in the hard black lava which lies in the bottom of the crater. One of the most thrilling sights of this picture occurs when the cameraman actually photographs at close range the molten lava as it pours over the rim of the crater.

"Jiu-Jitsu" (Paramount-Bray).

No. 54 of the "Paramount-Bray-Pictographs" contains an interesting, well photographed, and closely viewed demonstration of the science of jiu-jitsu, the Japanese method of self-defense. We learn that the study of this method is being taken up extensively in this country, and that the Federal Police Department is training its police in its practice. The subject as treated in the Pictograph shows the applications of the tricks of jiu-jitsu as practiced by Messrs. Kojima and Tamiye, two of the ablest exponents of the art in this country. We learn that the first essential is to know the vulnerable spots of the body, a knowledge that will enable one to overcome an opponent providing that he too does not possess this knowledge. We learn also that jiu-jitsu also calls for a knowledge of equilibrium, and among other things how to break a strong hold, how to ward off an attack, how to ward off an unexpected attack from the rear, how to disarm the gunman, and also how the jiu-jitsu expert would handle a trained boxer.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

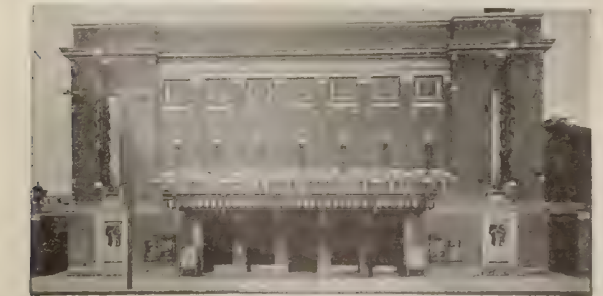
The Avon Theater, Utica, New York

William Fait, Jr., Managing One of Prettiest Photoplay Houses in the East—Music Furnished by Wurlitzer Organ and Symphony Orchestra.

ONE of the most beautiful motion picture theaters in the upper part of the State of New York is the Avon, in Utica. This house was built by the American Motion Picture Company, Inc., of Utica, and was opened on November 25, 1915. The theater occupies the entire building in which it is situated; that is to say, there are no stores at the sides of the entrance and no offices to let on the upper floors. The absence of these enhances the exterior appearance of the Avon considerably, and makes it look more like a structure devoted to entertainment. Many of Utica's elite are patrons of the Avon, which is in the business section of Utica, a most valuable location in that city, as has been established by the excellent business the theater has been doing during its fourteen months of existence. It is a worthy accession to the list of motion picture theaters in Utica, and a credit to the industry as a whole.

Handsome Lobby of the Avon Theater, Utica, N. Y.

The exterior as can be seen from the views herewith is attractive and artistic. The facade has been faced with terra cotta, brick and marble, and there is pronounced harmony in the employment of exterior decorations. Extending over the full width of the five wide entrance doors and reaching to the edge of the sidewalk is a canopy done in ornamental bronze and art glass. This is profusely illuminated with incandescent lights and with tungsten in large frosted globes. To further enrich the appearance of the front there are seven bronze pedestals each containing a big frosted globe with a powerful tungsten inside placed in recesses in the wall above with the canopy. Alternating with the pedestals are panels built of the same kind of brick which is used throughout the exterior. These panels are topped by a stretch of marble running near the coping of the roof. At each end of the structure is a huge electric sign wrought in bronze and running from the coping to a line even with the top of the canopy. The top of each of these signs is ornamented with two large globes while at the bottom one globe the same size as those on the top has been placed. On the outside of each sign writen in electric lights is the name of the theater, while the word "photoplays" is written on the inside, so that one coming from either direction on a line horizontal with the length of the building will read first the word "Avon" and as he comes a little closer the word "photoplays."

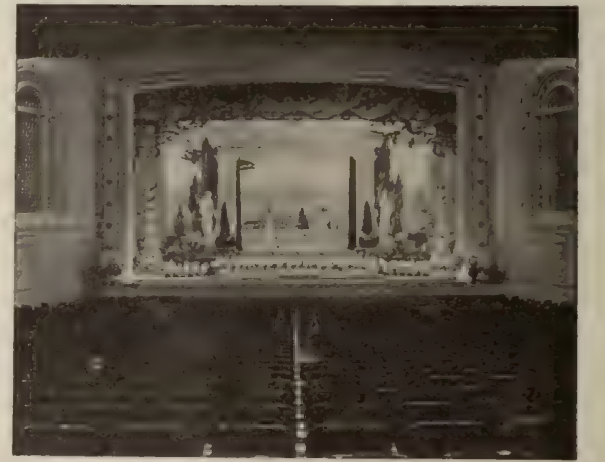


Avon Theater, Utica, N. Y.

Between the five-wide entrance doors are marble pillars in which have been inserted glass covered gold frames containing photographic views of pictures shown and to be shown while in the wall space underneath each big perpendicular electric sign at the ends of the building are glass covered frames containing poster views.

As one steps into the lobby he is immediately impressed with the elaborations. The color scheme here as in the auditorium is Quaker gray and gold. Potted plants have been placed in the space between each set of doors leading into the auditorium and in the space between the exit doors leading into the street. The box office and the doors have been outlined in Italian marble, and is in contrast to the big squares of tile used in the floor or the lobby. Adorning the walls of the lobby are large portraits of photoplayers. A number of electroliers made of vari-colored art glass trimmed with bands of gold increases the feeling of artistry about this part of the Avon. These have been decorated with flowers and doves.

The beauty of the auditorium proper is in keeping with the foyer and the lobby. The furnishings and appointments are luxurious. The stage setting is striking and presents a view from the marble balcony of a palace looking across a river to the hills in the distance with its shrubbery, trees and cottages. The gold fiber screen drops down in the middle of this scene between pillars of imitation marble and when the last scene of the picture projected fades from view, heavy plush curtains are drawn across the screen, the lights are turned on, and when the curtains are moved aside again the beautiful vista is seen, the screen being removed meanwhile. Across the stage in front of the footlights is a row of illuminated flowers.



Interior of Avon Theater, Utica, N. Y., Showing Artistic Stage Setting.

The size of the stage is forty feet wide by forty feet deep. The pipes of the $10,000 Hope-Jones Wurlitzer organ are hidden behind fancy grill work in the walls near the stage. The Avon has a capacity of 1,600, divided between the orchestra floor, balcony and boxes. In addition to the Wurlitzer organ there is a symphony orchestra of six pieces.

The operating room is concealed in the arch over the balcony, and extends across the full width of the auditorium, giving plenty of room for repair shops, etc. It is twelve feet wide and like the auditorium is well ventilated. A part of the up-to-date projection apparatus consists of a battery of Baird machines, and Fort Wayne and Hallberg compensarcs. The throw is 95 feet, and the definition of the picture projected is sharp.

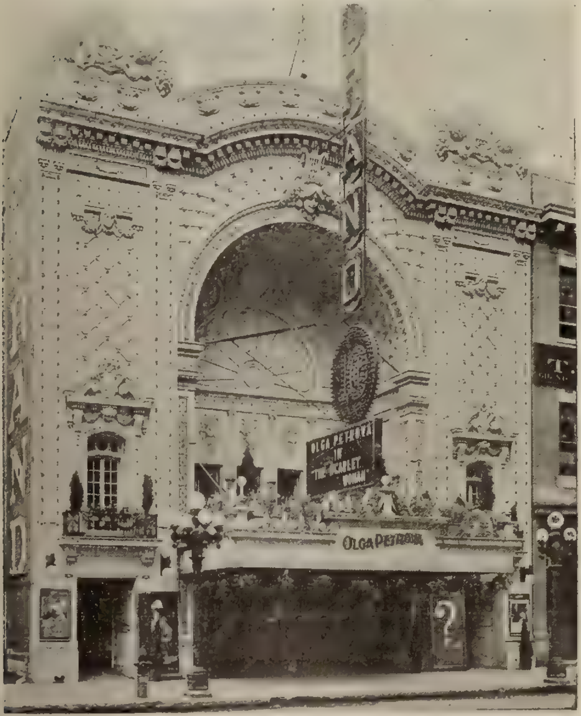
The Avon is devoted exclusively to the exploitation of first class pictures, and the show is changed twice a week. The price for matinees is 10 cents while the evening prices are 10, 15 and 25 cents. The house is under the management of William Fait, Jr., an experienced picture man. The officers of the company operating the house are Perry A. Little, president; George E. Hilfinger, vice-president, and Lewis E. Willet, secretary and treasurer.

Strand Theater, Minneapolis, Minn.

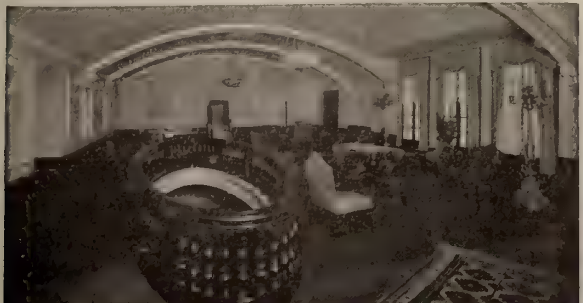
One of the Prettiest Picture Houses in the Twin Cities—Opened in Fall of 1915—Managed by James A. Keough.

"THE STRAND," perhaps the most used name in connection with the exhibition of motion pictures all over the country, seems to be synonymous with "one of the best." At least this is true in New York and other large cities, and the Strand in Minneapolis is no exception.

When Saxe brothers, of Milwaukee, announced that they were to erect a $150,000 theater building at 38 South Seventh street, Minneapolis, for the exclusive showing of motion pictures, several years back, the wise acres shook their heads and were not a bit backward in saying that they believed the Saxes were taking "an awful chance." Minneapolis at that time had over seventy-five theaters, and this was believed to be enough. Nevertheless the Saxes completed a handsome structure in the early fall of 1915, and in December of the same year it was opened with Samuel Newton Robinson, present Minneapolis Fox manager, in charge. General services was first used by the theater, and later when Mr. Robinson left the theater to take up other work James A. Keough, formerly of the Alcazar and Casino theaters, Chicago, took hold of affairs, Fox, Metro and Triangle features and some of the biggest state rights obtainable were played. Mr. Keough was one of the first managers to charge 25 cents admission for a special feature in Minneapolis, also one of the first to book a film for a week's run.



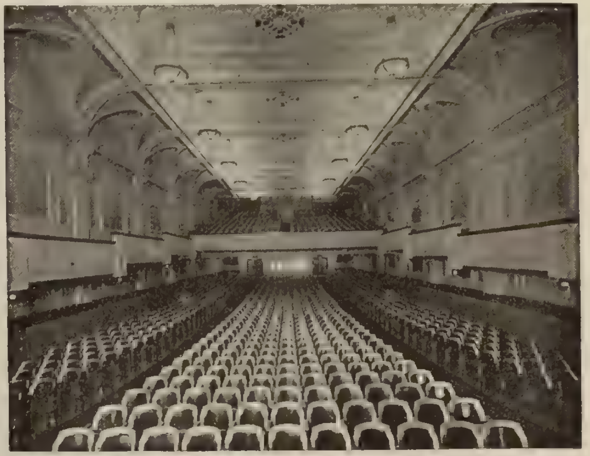
Strand Theater, Minneapolis, Minn.



Beautiful Rest Room of Strand Theater, Minneapolis, Minn.

The Strand covers a space 55 feet wide by 167 feet deep, is as fire proof as it can be made, and twelve spacious exits give the house a "safety first" appearance. The exterior of the theater is artistic yet not lavish in decoration, a flower draped canopy and hundreds of electric bulbs being the most attractive parts of the theater front. The artistic portion of the front is in the arrangements of the bricks used in its construction, not in added ornamentation. The interior of the theater, with the exception of the rest room, is plain, yet it gives the theater a "homey" atmosphere. The 1,300 seats are of the best quality and far enough apart to allow one to be perfectly at ease while watching the pictures. The screen occupies the entire stage with little ornamentation. A $10,000 Wangerin & Weickhardt pipe organ played by Miss Lillian Preston, and a ten piece orchestra directed by Richard Long provides the music for the shows. Two Simplex projectors are used; the throw is 128 feet. An average of eight shows a day is maintained at the Strand. Sunday shows begin at noon, while on week days the first performance commences one hour earlier. Thirty persons are employed to cater to the theater's patrons.

The foyer runs the full width of the theater, and is plain, yet artistic. A broad stairway leading to the upper floors is placed at each end of the foyer. At the top of the first flight one finds the handsome rest room carpeted with rich red material and Persian rugs. In the center of the rest room is an oval shaped opening guarded by a mahogany railing, and a handsome mahogany table on which reading material is placed occupies a place between the railing and the large divans. The lighting of the room is provided by a large electric lamp stand and by indirect ceiling lamps. Large peer glasses in mahogany frames are placed near the top of each staircase in the room. The manager's office is to the right and the women's dressing room to the left of the rest room. Artistic colonial windows between these two rooms open onto the canopy.



Interior of the Strand Theater, Minneapolis, Minn.

Joseph Maxwell is assistant manager of the Strand, Charles G. Branham is publicity manager. Triangle, Artcraft, Metro and state rights features are booked for future showing at this beautiful photoplay house.

SUNDAY ORGAN RECITALS AT REGENT.

G. H. Tooker, manager of the Regent theater, Elmira, N. Y., has adopted a novel policy of pleasing his patrons and the townsfolk of Elmira. He has inaugurated a new system that of giving free organ recitals on Sunday at the theater, accompanied by local vocal talent. The plan is not worked as an advertising stunt and no mention is made of the regular show or the week's program, except the regular lobby display which appears at all times. Mr. Tooker's idea is to get in the house people who are ordinarily not attending the regular shows and let them see what an elegant place it is. These recitals have proven so popular that he is turning people away every Sunday. Indirectly it has proven to be as good an advertising medium as could be planned and it is having its effect as any showman would expect.

Tivoli Theater, Portland, Ore.

Built in 1910, the Tivoli Was the Beginning of the Better Class of Moving Picture Houses in That City.

THE TIVOLI, Portland, Ore., is located at the center of population of Albina, "the home of the common people." The people in Albina are happy to be so called and the theater is proud to be so situated. The Tivoli is owned and operated by H. C. Phillips, who is assisted by his wife as cashier.

The theater is a beautiful one, of brick and concrete throughout and the auditorium seats 400. The house is exceptionally well lighted and Manager Phillips has created a homelike atmosphere that impresses the patron from the minute he pays his dime at the ticket window until the show is over. That is undoubtedly a big part of the reason for the long success of the Tivoli.

The ventilation of the auditorium is excellent and its acoustics made it the pride of the many old-time illustrated song singers that formerly entertained there. Mr. Phillips' programs represent all the well-known features. Power's machines in a modern projection room furnish the projection.

Built in 1910 as one of the thirty-odd theaters of the People's Amusement Company, the Tivoli's competition with the skip-jack store shows at the corners of Russell and Williams Avenue soon put the latter out of business. The Tivoli was the beginning of the better class of moving picture theaters in Portland. When the Union Avenue Theater, a house about equal in size and appointments to the Tivoli, was opened a few blocks away, the People's Amusement Company did not overdo its competitive tactics by putting on vaudeville and the like, with the result that both theaters prospered with straight pictures and are doing so today.

Tivoli Theater, Portland, Ore.

The People's Amusement Company has had many managers in the house. Several of them were illustrated song singers when that art constituted an important part of the show. Among these was Al Sather and the Confer Brothers. When the People's Amusement Company disposed of its outside theaters, the Tivoli was sold to C. E. Minnick, who was succeeded by Mr. Phillips.

Union Avenue Theater, Portland, Ore.

Pioneer Suburban Photoplay House Conceded by Local Exhibitors to Be One of Most Progressive Outlying Amusement Places.

THE Union Avenue Theater, owned and conducted by W. B. Graeper, at Union Avenue and Russell Street, is conceded by Portland's exhibitors to be one of the most live-wire suburban houses in the city. The location is only twelve minutes' ride from the center of the city but the community of which the Union Avenue is a part is true blue to Mr. Graeper and his excellent programs, and the theater is crowded any night one may visit it.

The Union Avenue is a pioneer suburban theater, being built about six years ago, when the feasibility of moving picture theaters in the suburbs became apparent. Unlike many of Portland's suburban photoplay theaters, its management has been changed but few times. G. W. Bird opened the house, conducted it about a year and sold to E. T. Pittmon. Mr. Graeper, the present owner soon became a partner of Mr. Pittmon and the two commenced to build up a patronage that now makes the name Union Avenue Theater synonymous with success. Mr. Pittmon afterwards entered the publishing business, selling out to Mr. Graeper.

When the present owner took over the house, it had 375 seats. A few weeks ago Mr. Graeper completed the alterations which had been going on without interrupting the shows since last summer. It was a new Union Avenue theater that our Portland correspondent beheld when he called to interview the manager. The floor had been lowered, the old incline to get to the seats removed and the auditorium lengthened so that it now accommodates 500 dandy opera chairs.

Of course the entire house has been redecorated. A new heating and ventilating system, changing the air every five minutes, has been installed. The projection is faultless. The lamp room has been doubled in size and two Power's machines furnish rock-steady pictures. Triangle and Paramount pictures form the basis of Mr. Graeper's programs, together with open market releases. Paramount has been in the house for three years and Triangle ever since that program was started. Mrs. Graeper is her husband's able assistant in the management of the theater.

Union Avenue Theater, Portland, Ore.

Star Theater, Oregon City, Ore.

W. A. Long Has Done Splendid Business Since Taking Over 300-Seat House in 1913.

THE manager of the Star theater, Oregon City, Ore., is fully justified in being proud of the spendid business he has built up for this little house. W. A. Long is the man who has made the Star a phenominal success and he has done it all by hard work because prior to taking over the house, he had had no experience as a show man.

The house was built in 1912 by Simmons & Ruchonic, who operated it for a year. Mr. Long took the house over in June, 1913, when it seemed the least successful of Oregon City's three motion picture theaters. Mr. Long's house is now conceded to top the list of the Falls City's successful houses. When Mr. Long took over the Star its film service was costing $35 a week; now it usually stands $120. The program is changed every day, features vieing with short subjects for popularity. Amateur acts obtained from Portland form part of the show on Friday nights, and Mr. Long says he would not do without his amateur nights.

Star Theater, Oregon City, Ore.

The building is of brick, well ventilated and nicely finished. It seats 300. The projection is furnished by a Simplex and a Power 6B. The motto of the house is "Good Pictures, Good Projection, Good Screen."

Mr. Long has just completed plans for a new theater which will be erected opposite the Star next year.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

McCOY, Harry. Born in Philadelphia, of American parentage. Is 5 feet, 6 inches tall and tips the beam at 160 pounds. Light brown hair and brown eyes. Made his stage debut in 1910 and turned to pictures two years later, starting with the Universal, but changing to Keystone, his present connection. He has been featured in many Joker and Keystone comedies and directs his Keystone stories under the observation of Mack Sennett. Does mostly juvenile and character comedy parts. Is fond of dogs and specializes in Boston terriers, one of which frequently acts in pictures. Is a musician and not only plays the piano and trombone, but is a composer. He is versatile in his amusements, for he adds to music a fondness for prizefights (as a spectator), likes motoring and takes a deep interest in astrology. He was 22 on the tenth of December, 1916.

Harry N. McCoy

HOLMES, Helen. Native of West Virginia. American parentage. Is five feet six inches tall and weighs 135 pounds. Dark brown hair and brown eyes. Miss Holmes is the star of The Signal Film Corporation, but has also been seen in the plays of the Universal, Keystone and Kalem Companies. It was as the original Helen in the "Hazards of Helen" that she won her first recognition, and for a year she played in these daring railroad dramas, later doing the same work for the Signal. She made her debut in 1911 and has spent her time wholly in the vicinity of Los Angeles. Some well known productions have been "The Girl and the Game," "A Lass o' the Lumberlands," and "Judith of the Cumberlands." When she is not engaged in risking her life jumping on and off railroad trains or similar innocent occupations she spends her time with her pet dogs and horses.

Helen Holmes

WALKER, Lillian. Born in Brooklyn, N. Y. Swedish descent. Five feet one and one-half inches tall. Weighs 119 pounds. Blonde hair, blue eyes. Miss Walker has played in stock and vaudeville for a number of years and was a member of Gus Edwards' musical specialties. Some years ago she went to the Vitagraph, starting as "atmosphere" and working up to stellar honors. At first she gained attention because of her smile and her dimples and was cast for romping soubrettes, but she has shown that she has something besides merely physical beauty and she has scored as strong a success in serious roles as in the lighter characters; indeed some of her best work has been purely dramatic, though she will be best remembered as "the girl with the dimples." Recent parts of note have been in Green Stockings and Kitty Mac Kaye. She automobiles.

Lillian Walker

YOUNG, Clara Kimball. Born in Benton Harbor, Mich. American parentage. Is five feet six inches tall, weighs 130 pounds, has brown hair and eyes, and medium dark complexion. Miss Young began her stage career as a child of three, appearing with her parents where a child was needed in a production. Later she played in stock, including engagements in such widely separated points as Philadelphia, Reno and Seattle. Her first picture play was My Official Wife, with the Vitagraph, and this production established her right to recognition as a star. Later she went to the World Film Corp. and more recently established herself at the head of her own releasing organization. Some of her best known features are Lola, The Deep Purple, Marrying Money, Hearts in Exile, Trilby, The Heart of the Blue Ridge, Camille, The Yellow Passport, The Common Law, The Foolish Virgin and The Easiest Way.

Clara Kimball Young

BRUNETTE, Fritzi. Born in Savannah, Ga. American-French parentage. Is five feet three inches tall, and weighs 120 pounds. Has an olive complexion, grey eyes and black hair. Miss Brunette has had no stage experience, and was unknown to fame prior to her connection with the Imp Company in 1910. She made her first appearance in The Lost Handkerchief, and since that time has been connected with various companies, and at present is with Selig. Like a number of other stars of photoplay, Miss Brunette's name is studio made, the same as her fame, and Leon J. Rubinstein is her artistic godfather. The brunette was suggested by her complexion and the "Fritzi" is an evidence of an ingrown sense of humor, but she made her reputation under the somewhat peculiar cognomen and cannot change it now that she is in a better position to dictate her wishes to her employers.

Fritzi Brunette

ARNOLD, Helen Prettyman. Born in Louisville, Ky. American parentage. Is five feet five inches and weighs 121 pounds. Brown hair and eyes, dark complexion. Miss Arnold has no stage experience, her first dramatic work being done for the Frohman company in The Conquest of Canan, in August, 1916. Since that time she has been with the Ivan and World and is at present with the Rolfe-Metro. Her specialty is ingenue leads and includes such roles as Viola in The Witching Hour, Mary in Egypt, and Mary in The Promise. She has unusually expressive eyes, set in a face of remarkable delicacy, and it was her photographic qualities that first gave her a chance to demonstrate her histrionic abilities. She is an ardent student of the drama, not merely as acting, but as history, and is widely read in dramatic literature. She is also an enthusiastic collector of canoes.

Helen Arnold

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Commissioner Bell Talks to Exhibitors

Says Picture Business Is Big, But Not Yet Great—Cautions Them on Advertising.

ON TUESDAY, February 6, the Motion Picture League, New York, Local No. 1, held a special open meeting at its rooms, 218 West 42d street. The primary object of this meeting was to listen to an address by License Commissioner Bell and Deputy License Commissioner Kauffman. The time set for Commissioner Bell's address was twelve noon. He did not arrive until one o'clock. While waiting for him the secretary read the new by-laws and constitution of the league, which were adopted as read. About eighty exhibitors were present and all rose to their feet as Messrs. Bell and Kauffman entered. Samuel H. Trigger in well chosen words introduced Commissioner Bell, who addressed them as follows:

"I am appearing before you this afternoon, not as a commissioner, but as man to man. Just a heart-to-heart talk, giving my views, from my personal observations of motion pictures. The future of the industry lies in the hands of the exhibitors. If you do not handle it with judgment, exercise a careful censorship over the picture you show in your theaters, nothing can be done to improve conditions and prevent local and state censorship. The motion picture industry is not yet a great industry, it is a big industry. It has had a mushroom growth, but it is not yet where it belongs. If it realizes its ultimate value as a power and business, it will settle down to business principles. If it doesn't realize its value, it will never become a great business.

"There has always been a doubt in the minds of the people, they are not sure of the motion picture foundation, it is not defined. Up to the present it has been like a circus, it appeals to all, young and old, but it has had no real value beyond an ephemeral amusement. Motion pictures must be something more.

"The spoken drama differs from motion pictures, it appeals to adults; very few under the age of eighteen attend the spoken drama, while a great many minors go to see the pictures. Therefore you have got to watch carefully the kind of pictures you exhibit; they must be clean, such as you would have your own families see.

"I don't believe in legalized censorship, on general principle; it is not necessary if you will exercise it yourselves.

"Let me say a word about posters of sex-lure and like subjects. Posters of this kind have done more to invite censorship than almost anything else. They are stuck on fences and have had a bad effect on morals. Persons who do not attend the theaters are attracted and influenced by them. These posters effect the standing and character of your theaters and will surely bring censorship upon you. Exhibitors must avoid and prevent the showing of such posters and improper pictures.

"American people do not believe in censorship, but New York officials must exercise censorship if rotten pictures are offered for exhibition. We have never been severe or overcaptious, we have never had but one case decided against us where we have prohibited the showing of a picture. We appealed that case and the manufacturer withdrew in deference to our judgment. It lays in hands of exhibitors to exclude and denounce all sex lure and unclean pictures; cut them out, they have no place in motion pictures.

"It is my experience, that manufacturers are willing, at least the majority of them, to make any changes asked by the commission. Of course we always have offenders in all walks of life, but they are very few."

In conclusion Commissioner Bell thanked the league for the co-operation it had given him at all times in performing the duties of his office, mentioning particularly the infantile paralysis epidemic of last summer.

Deputy Commissioner Kauffman endorsed the remarks of Commissioner Bell and added: "I am a moving picture fan and want all my family to see them, but I want them clean."

He pointed out the importance of the standee and fire laws. He said if these were observed as they should be it would add to the benefit of the theaters as desirable resorts where people could enjoy themselves with safety and comfort and there would be no trouble between the exhibitors and commission.

A rising vote of thanks was given Commissioners Bell and Kauffman.

After the chairman of the laws and legislation committee submitted his report a debate ensued as to ways and means to raise funds to defray the expenses of the laws and legislation committee.

It was stated during the discussion that the National Association of the motion picture industry had retained Messrs. Stanchfield and Seabury as counsel to argue the Sunday closing law before the Court of Appeals and a retainer of $3,000 had been paid them. This precluded the possibility of the league drawing on the three cents per seat contributions which had already been turned over to the National Association.

On motion to adjourn the members dispersed subject to the call of the president.

Oklahoma Meeting Called

Third Annual Convention to Be Held at Oklahoma City, February 12 and 13.

MUCH interest is being manifested in the coming convention to be held at the Lee Huckins Hotel, Oklahoma City, on the twelfth and thirteenth of this month. The call for this meeting was issued several days ago by the president, Ralph Talbot, of Tulsa, in which call he requested that all members of the league that intended to be present at the coming convention, notify L. W. Brophy of Muskogee, the secretary, of their intention to attend. Though the call has been issued but a few days, practically the entire membership have sent in cards, saying they would attend. Also exchange men from Oklahoma City, Dallas, Texas, and Kansas City have responded to invitations sent them, saying they would be present.

Besides the annual election of officers, there is much business to be transacted. The exhibitors of the state are threatened with a Sunday closing law and a censorship bill. Both the exhibitors and the opposition have been laying their plans and working hard each for their respective sides since the last session of the legislature two years ago. The exhibitors have many friends in the present legislature, which is now in session in Oklahoma City.

There is much talk of making a concerted effort to do away with the deposit system in Oklahoma. It is almost certain that the coming convention will do something along this line. However, a good turn-out is looked for, and a good time is assured for all who attend. Much entertainment and a banquet has been provided by the entertainment committee, which consists of B. H. Powell, E. C. Mills, John Sinopoulo, W. H. McCall, Maurice Lowenstein, Thos. H. Boland, all of Oklahoma City.

Tri-City League Meets

Exhibitors of Albany, Troy and Schenectady Hold Regular Gathering at Troy.

AT THE Hotel Trojan, Troy, N. Y., on Wednesday, February 7, the Tri-City Motion Picture Exhibitors' League, comprising Albany, Troy and Schenectady and vicinities, held its regular monthly meeting. These monthly meetings are scheduled for the first Wednesday of every month and the time for starting is announced as 11 p. m. They are generally preceded with refreshments and the eats begin about twelve midnight; there was no departure from this custom at the February session. Each one pays for his own meal and his guests', some of whom are always present.

Among the members who attended were: Maurice Sullivan, Watervliet, N. Y.; Morris S. Silverman, Schenectady, N. Y.; Wm. H. Buck, Albany, N. Y.; Wm. Bernstein, Albany, N. Y.; H. L. Levy, Waterford, N. Y.; J. C. Rosenthal, Troy, N. Y.; J. E. Weidman, Albany, N. Y.; Fred Blumer, Schenectady, N. Y.; John L. Mynders, Schenectady, N. Y.; L. A. Buettner, Cohoes, N. Y.; J. Deitcher, Troy, N. Y.; John F. Heffron, Troy, N. Y.; S. Suckns, Albany, N. Y.; Fred P. Elliott, Albany, N. Y.; Fred R. Billman, Albany, N. Y.; George Roberts, Albany, N. Y.; Kyran A. Fisher, Watervliet, N. Y.; Chas. V. McLaughlin, Albany, N. Y.; Mil Baxter, Troy, N. Y.; Frank N. Barhydt, Troy, N. Y.; Benj. Apple, Troy, N. Y.; W. M. Powers, Albany, N. Y.; A. E. Milligan, Schuylerville, N. Y.; W. J. Powers, Albany, N. Y.

The guests were: B. A. Gibbons, Fox Film Corp.; Richard Wernick, Selznick Pictures, Buffalo, N. Y.; Earl H. Arnold, Vitagraph, Syracuse, N. Y.; A. F. Shapiro, Selznick, Buffalo, N. Y., office; I. Pilo, Pathe Co.

Sam Spedon, of the Moving Picture World, guest of Mr. Buettner, was requested to act as toastmaster. Mr. Lorraine, pianist of Keith's theater, played the "Star Spangled Banner" as an opening ode and everybody joined in the singing, led by Mr. Billings, an entertainer from Keith's theater, who, assisted by Mr. Lorraine at the piano, rendered several of his latest song hits. At the close of refreshment, about 12.30 M., L. A. Buettner, president of the State, Tri-City League and the Troy and Vicinity Local League, was presented, in a few appropriate words, by the toastmaster, with a silver loving cup from the members of the Troy and Vicinity Local. Mr. Buettner was so taken back by this surprise it was some moments before he could come back with an expression of his appreciation. The meeting of the league was then called to order by Mr. Buettner, and immediately went into executive session, after non-members had departed.

The subject of laws and legislation was discussed from its many angles as the subject of most vital interest in the industry at large. The committee appointed to look after this section of the league's work reported its activities in securing petitions and raising funds among the exhibitors for defraying expenses in behalf of the state committee on law and legislations. It also reported the individual efforts of the league members in bringing influence to bear upon the Sunday closing law. There is evidently a keen interest in the importance of counteracting this law and a full realization of the injustice of it to the industry and the public.

There were many matters of local concern brought to the attention of the meeting, all of which showed that the Tri-City League was reaping the benefits of organization in bringing about many remedies and securing redress and considerations they could not otherwise obtain.

It was 4 o'clock A. M. Thursday before the motion to adjourn was made.

MARYLAND LEAGUE ACTIVITIES.

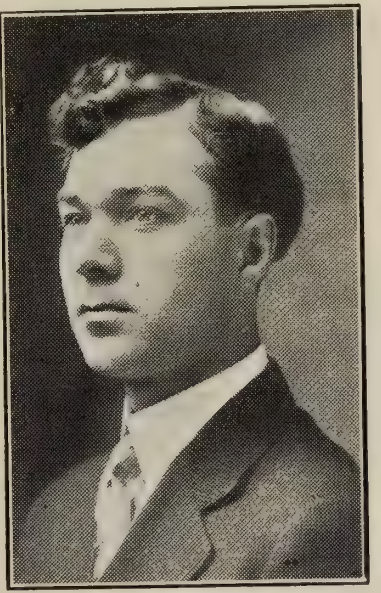
Another special meeting of the Board of Directors of the Maryland Exhibitor's League was held on Tuesday, February 6, at the New Theater, 210 West Lexington street; but the committee which had been appointed to look into the matter of holding a dance for the exhibitors of Maryland, of which Frederick Clement Weber is the chairman, had nothing definite to report. It was asked, however, that they be given until Tuesday, February 13, at which time another meeting had been called, to render their decision. This committee has been given the additional power to appoint whomsoever it feels will be of help, from the league to aid them in making their investigations as to the cost and other details regarding this matter.

State President L. A. Buettner

Head of New York Exhibitors' League a Young Man of Ability and Experience.

THE selection of L. A. Buettner as president of the New York Motion Picture Exhibitors' League is a wise choice. We use the words "selection" and "choice" rather than election, because the office was unsought by him and his election was unanimous, without a dissenting voice.

Mr. Buettner was born in Fort Plain, Montgomery County, New York, thirty-three years ago; has been an exhibitor nine years and is familiar with every phase of the business. He owns two theaters in Mechanicsville, two in Cohoes and one in Glens Falls, all in New York State.



L. A. Buettner.

He is very conservative, almost retiring, diplomatic and extremely fair in the exercise of his judgment. He is the last man in the world whom you would think of as a leader, which confirms our belief that he is sought because of his ability and his effective methods of dealing with motion picture affairs.

He is not only the state president of the league, but president of the Tri-City League as well. At the last meeting of the Tri-City League he proffered his resignation as president of it, because, as he said, "I do not want it to appear that I am trying to hog things." His resignation was not accepted, by unanimous acclamation.

He is a progressive man, as his business career shows. His progress has not been meteoric, but gradual, crowned by well-earned success. We are convinced that he possesses all the qualifications necessary to build up a strong state organization, so necessary for the upbuilding of a strong national body.

We sincerely hope Mr. Buettner as state president will fulfill all the essentials of his office, sustain our predictions and make the New York State League one of the strongest and best of exhibitors' organizations in the industry. Furthermore, we assure Mr. Buettner that the Moving Picture World will lend him its support to the accomplishment of this end.

Brooklyn Exhibitors' Ball

Big Time Promised at Stauch's on Eve of Washington's Birthday.

Practically the entire membership of 110 theaters belonging to the Associated Motion Picture Exhibitors of Brooklyn and Long Island, comprising Local Number 3 of the Motion Picture Exhibitors' League of America, are concentrating their efforts on making a success of their forthcoming carnival and ball which will be held at Stauch's, Coney Island, on the evening before Washington's birthday, Wednesday, February 21.

In conjuction with the carnival the Brooklyn Eagle is conducting a voting contest to select the most popular screen actor and actress as king and queen. During the progress of the carnival many surprises are planned, some of such proportions as to astonish even the most blasé.

Stauch's is noted for having a fine dancing floor and a largely augmented orchestra under the leadership of Baron Von Schoenck, will provide a special arrangement of music. Stauch's also is equipped with one of the finest restaurants in Greater New York, so that the slogan for that evening will surely be "Eat, Dance and be Merry."

Transportation arrangements have been made with the

Brooklyn Rapid Transit Company by which they will run special trains every few minutes during the evening from the Brooklyn Bridge Terminal and on the Fourth Avenue Subway from the Municipal Building in addition to convenient street car service. Arrangements have also been made to park fifteen hundred automobiles at Stauch's.

Douglas Fairbanks and Anita Stewart have consented to lead the grand march. This will be the first public appearance of Mr. Fairbanks at a ball since becoming a screen star. Miss Stewart was very appropriately selected, being a very popular Brooklyn girl.

As Stauch's will easily accommodate 5,000 persons, plenty of dancing room is assured, and a most enjoyable evening is assured to all who avail themselves of this unusual opportunity of a midwinter trip to Coney Island.

HERRINGTON GOES TO MICHIGAN.

National Organizer Fred J. Herrington of the Motion Picture Exhibitors' League, started on Sunday, February 11, for a trip through Michigan in the interests of the league. He will make a careful canvass of the state, visiting all the important cities and many of the smaller towns.

HOW ONE EXCHANGE WORKED.

Moving Picture World,
New York, N. Y.

Winters, Texas, January 19, 1917.

Gentleman—In the last issue of your valuable paper I noticed the reproduction of a letter dealing with the advance deposit system of the exchange. While I am in sympathy with this letter, I regret that it did not show just how much advantage the exchanges were taking over the exhibitor under the above system.

In order that you may know just how exchanges carry on their business here in Texas, and that other exhibitors may profit by my experience, I will relate to you two deals with different exchanges that happened to me in the last 60 days.

I booked a feature from an exchange for a certain date at $50 for that day. By the way, the only day on which I thought that I could break even with a feature at that price, as my town is too small. I had to make a $15 deposit on this feature. About three days after making the contract I received a letter from the exchange stating that I could not get this feature for that day as it had been booked, but I could get it sometime later. My answer was that I could not use this feature any other day and to kindly return my check, but my check was not returned, although I had stopped payment on same. A member of the exchange had this check certified a week later by the vice-president of the bank who did not know that payment had been stopped on same. With this trick they secured the money. It took me two months to get my money returned after writing numerous letters, seeing them in person, and about to turn the matter over to an attorney. Then the exchange offered me this feature at $25 any time I wanted to use same.

With another exchange I made a contract for a series of features, one each week, depositing two weeks rental and paying for each feature in advance. On my first feature I received a few sheets of lithos, but nothing else, while I had 6 sheets, photos, heralds and slides ordered. Three letters that I wrote regarding this and requesting the other advertising matter were ignored, and then the feature came C. O. D. The next feature I played I had received all the advertising matter ordered, but it was billed to me for $2.50 more than my contract called for. Then I began advertising feature No. 3, as I had all the advertising matter for same on hand, everything was fine until at noon the day of the showing, when I received a telegram stating that the feature had not come into the office, and they had substituted a comedy feature, but as fate would have it, trains missed connections and it did not arrive here until 8:45 p. m. or so, too late to show. At the same time I received advertising matter for my next week's feature, which was for a two-reel feature, and my contract was for 5, 6 and 7 reel features.

Some system! It is useless for me to make any comment on this as it explains itself.

With best wishes for your good paper, and wishing you much success, I remain,

Yours very truly,

E. BUCHWALD.

McClure Prepairing New Series

Will Follow Immediately The "Seven Deadly Sins" Series Backed By a Similar Advertising Campaign.

SO SATISFACTORY has been the success of "Seven Deadly Sins," McClure Pictures' series of seven five-reel features, that Frederick L. Collins, president of the McClure company, has decided to start within a few weeks upon a new series of similar form. Details of the new series are not to be announced for several weeks.

"In the new series of five-act dramas," Mr. Collins states, "we shall present several stars who are appearing in 'Seven Deadly Sins,' and others with reputations as great or greater. The best actors, the best directors and the best authors we can find will produce a series just as good as, and if possible, better than 'Seven Deadly Sins.'

"As enormous an advertising campaign as we are putting behind 'Seven Deadly Sins' will back the new series, creating for it the same overwhelming demand that now exists for our present release.

"Probably six months or more will be consumed in making this new series and the publicity campaign will not start, of course, until 'Seven Deadly Sins' has completed its run. In the new series, as in 'Seven Deadly Sins,' we shall make each one of the series stronger than the one before.

"I am not at liberty to say at present whether the next series will be shorter or longer than 'Seven Deadly Sins.' We are working now upon a big idea which will form the general play of the new series and we are now proceeding only upon the general assumption that we will portray this idea in the best possible manner, whether it takes fifteen reels or fifty."

As the scenarios for the new series are not yet complete no casting is being done by McClure Pictures at present.

Harold Entwistle

HAROLD ENTWISTLE, who has an important role in "One of Many," a Metro production released February 12, was born in London and educated in England, in Paris and in Hanover. At the age of twenty-two years he joined the company or Henry Irving. Then he joined a repertoire touring company as leading man. After several years, on account of throat trouble, he was obliged to give up acting. He became manager for August Van Beine, the 'cellist. Then for four years he managed the Theater Royal, Sheffield, Yorkshire; in the summer conducting a stock company, producing every play personally. Then he took over the lease of the house and managed in connection with it several road shows.

Harold Entwistle.

After a period in South Africa playing leading character parts Mr. Entwistle took over the management of a London house, following which he became stage director for Mrs. Patrick Campbell. For several years he was in "Peter Pan," under the management of Charles Frohman. In conjunction with Edouard Jose, now managing director of Astra, with whom he shortly will be again associated, Mr. Entwistle took an opera company to Montevideo and Buenos Aires.

Mr. Frohman then called Mr. Entwistle to New York to manage Billie Burke, and at the close of the season sent him to Paris in charge of "Peter Pan." After two more seasons in New York under Mr. Frohman there followed two with Forbes-Robertson and two with the Shuberts.

Three years ago Mr. Entwistle went to the Vitagraph, where he played several roles with the Drews, then going to the California Motion Picture Corporation as producing director. After a year there he spent eight months with Thomas H. Ince. Since his return to the East he has been playing in Peerless subjects.

ARTHUR JAMES GIVES LUNCHEON.

On Friday, February 9, Miss Frances Nelson and a number of the newspaper picture critics lunched together with Arthur James and Director William Christy Cabanne, to celebrate the completion of a picture, "One in Many," the first which Mr. James has made to be released on the Metro program. The luncheon was given at the Claridge Hotel, and beside the host and the pretty young star, were R. A. Roland, Joseph W. Engel, Wm. Christy Cabanne, Robert Huntington, Robert Welch, James Beecroft, Harry Ennis, James Milligan, A. H. Shirk, H. H. Hallett Charles Congdon, Merritt Crawford, James Loughborough, E. M. Saunders, Maxwell Karger, Edward Weitzel and Mr. Quigley.

DRUM LEAVES WORLD FILM.

W. W. Drum, until recently division manager of the World Film Corporation for the western division, has resigned, to take effect February 28. Mr. Drum has been connected with the World Film for the past three years. He does not say what his future plans are.

Edel, in Office, Keeps Tabs on Show

Strand Manager Installs Devices Which Indicate Projection Speed and Convey Sounds from Stage and Auditorium.

HAROLD EDEL, managing director of the Strand theater, declares that he now has his theater in such a shape that he is "almost" satisfied. He has been seeking continuously, since his appointment as the Strand's executive head last August, to get the inside workings of the theater perfect, and, while he admits that he has not as yet reached the 100 per cent. perfection mark, he feels he is so close to it that he has reason to be pleased.

Harold Edel, Managing Director of the Strand.

The latest double innovation and time saving devices which Mr. Edel has introduced into the Strand, enable him to sit at his desk and know exactly what is going on upon the stage, the screen, in the auditorium and the different executive departments. By consulting a speedometer which has been placed upon the wall next to his desk he learns whether the picture which the audience is watching is run at the proper speed, and if he has any instructions to convey to his operators in the booth, he does so from his office desk.

With the aid of a little mahogany box of mystery that sits on his desk Mr. Edel can hear the orchestra and the different soloists and also determine how any particular number pleased the audience by listening for the applause. He can also converse with the different members of his executive staff without the aid of a telephone, in other words he can sit in any part of his office and hear his orchestra play as plainly as if he were in the auditorium, and likewise speak to the different departments of the theater. The little box on the desk is connected by two wires to a small dictagraph transmitter, which is concealed in the footlights.

This is the same Carl Anderson transmitter which has recently been used to gather the music from an orchestra and send it out to the wireless operators throughout the country at 8 o'clock each Friday night. This wonderfully sensitive transmitter is about the size of a watch and yet it gets together and sends along to the manager's desk all the great volume of the orchestra and the pipe organ or the voice of a single speaker.

Geo. M. Cohan is a Real Screen Actor Now

Trip to Jacksonville Enters Him Into the "Inner Circle" of Honest-to-Goodness Filmites.

A TRIP to Jacksonville, Fla., in behalf of the silent art presents the final hurdle for the "legit" star, and after that has been accomplished he automatically and immediately becomes a full-fledged motion picture actor regardless of past career, history or record. Thus when George M. Cohan arrived at Jacksonville in connection with the production of his initial photoplay for Artcraft, "Broadway Jones," it was only to be expected that the famous Yankee Doodle comedian should feel elated over the fact that he had at last entered the very inner circle of photoplay actorism, so to speak.

"Well, this makes me a real picture actor," said George M., as he greeted Joe Kaufman, his director, who has preceded him on his trip South. The famous actor-author-producer, strange to say, expressed keen joy over his temporary desertion of Broadway. The trip marked the first time since little Miss Cohan was born that George M. and Mrs. Cohan had been on a journey alone. "The trip was fine," said he; "good meals, nice people, fine weather and—say, it was like a second honeymoon."

Film Transportation Question

National Association Endeavors to Prepare for Emergencies Which May Disorganize Shipping Facilities.

THE transportation committee of the National Association of the Motion Picture Industry met last week to consider the possibility of the tying up of film distribution all over the country on account of railroad problems. The committee not only discussed the plans for delivering films locally by motor cars working for all the exchanges, through the National Association, but took up the question of using the parcel post for the delivery of films from producers to exchanges, as the only shipments which could get through in case of a tie-up of the railways with war orders and troops. The committee found that the time element of deliveries could probably be removed.

The next problem was that the shipments are limited to twenty pounds except within 150 miles of the shipping point, where fifty pounds are taken. Twenty pounds will carry not more than two reels, with a case. Fifty pounds will take care of a five-reel feature, and the National Association will ask that the Post Office Department consider the proposal to increase the limit on film shipments to 65 pounds, to any parcel post zone.

It is thought that the question of time can be settled if the Post Office will use the regular letter canceling stamp, which marks the time of mailing, as if this is done the shipper will not be tempted to delay taking the package to the Post Office in the hope that any delays in mail shipments will protect him from blame.

It has been rumored that the Post Office Department is planning to use the parcel post delivery wagons to collect mail as well as deliever it, which, with the other changes asked for by this committee, will make the parcel post almost as efficient as the express.

Another important move was toward standardization of film shipping cases, which are now of every shape, size and quality which can slip through the Interstate Commerce Commission regulations. The association will be able to offer to film exchanges a standard container capable not only of holding five, six or seven reels of film, but with special compartments for shipping posters and other advertising matter, lobby "stills" and photographs. The saving in express charges through shipping paper and films together will amount to thousands of dollars annually.

The loss and exchange of shipping cases will probably ultimately be avoided by the help of the express companies and the co-operation of the exchanges in charging the cases against the exhibitor and crediting him only when he returns the proper case, with the exchange's own name on it.

"Pathe Gets "Luke" Comedies

Signs Long Time Contract With Hal Roach, President of Rolin Film Co., Which Produces Them.

J. A. BERST, vice-president and general manager of Pathe, has just signed a long-term contract with Hal Roach, president of the Rolin Film Co., whereby all the Rolin product will be released through Pathe. This effectually silences rumors to the effect that the Rolin comedies would be found on another program before long and also furnishes proof of the high regard in which the Pathe Company holds these pictures.

Owing to the repeated requests from exhibitors for these "Luke" comedies, in two-reel lengths, Mr. Berst decided some months ago to discontinue the release of the one-reelers and put the comedies in two reels only. Arrangements were made with the Rolin company to this end, and Pathe has now on hand seven two-reel "Lonesome Luke" comedies that everyone who has seen declares to be "great." The first to be released will be "Luke's Lively Life," which has been put on program for March 18.

"I saw the whole seven in one morning recently," says Mr. Berst. "Fourteen reels of comedies at one sitting is a pretty severe test. I found myself laughing just as heartily at the last one as I did at the first. I am very much pleased with them. I am absolutely confident that they are a big addition to our program and will prove a great attraction to any exhibitor. We have set a price on them of $25 for first runs in large communities and furthermore we are advertising the price."

The value of the comedies to the exhibitor has been definitely established by the many unsolicited letters of hearty commendation received by the various Pathe exchanges.

Wharton to Establish Exchanges

Proposes to Market Own Pictures In Future— No Interference In Production.

WHARTON, Inc., of Ithaca, N. Y., producers of "The Exploits of Elaine," "Adventures of J. Rufus Wallingford," "Mysteries of Myra," "Beatrice Fairfax," "Patria," together with many features and short comedies which did not bear its name, springs a real surprise in announcing its plans for the forthcoming year.

Under the new policy, Wharton, Inc., will henceforth operate independently, marketing all of its productions as well as maintaining unhampered supervision in the filming of every picture.

"Our new policy" says President Theodore W. Wharton, "also means that we shall make our own pictures in our own way, unhampered influences that have more or less affected our work in the past. We propose to establish an independent open market for all of our productions which are not to be affected by any outside interests. We shall not cater to or be influenced by the buyer or exhibitor with a morbid or perverted taste. Our pictures will be made solely for the legitimate amusement of the public and the public only."

R. H. Hadfield of Chicago, Ill., who has had a wide experience in the motion picture field, has been appointed general manager of Wharton, Inc. He will be in charge of all business details of productions filmed by them, arranging for their sale and release. Mr. Hadfield has been identified with a number of successful motion picture enterprises. For the purpose of handling all of the productions of Wharton, Inc., the Wharton Releasing Corporation has been organized. It will operate independently of Wharton, Inc., but is to devote its efforts solely to the marketing of all completed pictures of the latter concern.

Mr. Hatfield will be an officer in the Wharton Releasing Corporation. There will be no outside capital involved, Theodore W. Wharton and his brother, Leopold D. Wharton, being the sole stockholders in both companies. Wharton, Inc., is making plans to establish important and far reaching affiliations throughout the United States and Europe. This does not imply that the concerns will associate itself financially with any other producers. Wharton, Inc., will be essentially an independent corporation and will have no working connection with other interests. Branch offices of the Wharton Releasing Company are to be established in the near future at New York City and Chicago.

GILMOUR BUSINESS MANAGER FOR SIGNAL.

Wesley Gray Gilmour has been employed as business manager of the Signal Film Corporation in Los Angeles. Mr. Gilmour is one of the pioneers of the picture industry on the coast. His start in the business was made as auditor of the Centaur Film Company. He then went west to assume the duties of business manager of the Nestor film company and later occupied the same position with the Universal. Leaving that company he accepted the position of superintendent of the Ince studios at Culver City, California. It was from Inceville that Mr. Gilmour came to the Signal Corporation.

LEVINE JOINS EDWARD WARREN PRODUCTIONS.

H. Z. Levine, all around motion picture man, has severed connections with the Triangle Film Corporation, where he has been since that company's inception in August, 1915, to become business manager for the Edward Warren Productions, with offices in the Fitzgerald Building, 1482 Broadway. Mr. Levine is one of the best known publicity and advertising men in the industry. He has served in various capacities with some of the largest organizations, both in this country and abroad.

DOROTHY GISH SOON TO VISIT NEW YORK.

Dorothy Gish, Triangle-Fine Arts star, soon will arrive in New York for a brief frolic in the metropolis. Miss Gish says the purpose of her trip is to purchase some new gowns and see some of the season's theatrical successes on Broadway . She will join her mother and her sister, Lillian Gish, who have been in the East since before Christmas.

PAUL EVERTON TO SUPPORT MARJORIE RAMBEAU.

Paul Everton, one of Broadway's best-known "heavy" men and character actors, has been engaged by Frank Powell for a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual.

Exchange Men Attacked

New England Clubwomen Claim that Exchangemen Ask Aid in Fighting Censorship but Fail to Reciprocate in Better Film Movement.

AT A RECENT meeting held by the Rhode Island Congress of Mothers in Providence, and at which Mary Gray Peck was one of the principal speakers, an animated discussion took place in which the exchange man came in for his share of uncomplimentary criticism. This meeting was attended by numerous clubwomen who had come to Providence for the purpose of being present at the New England conference of Women's Clubs which opened that evening; and according to authentic reports a discussion of the shortcomings of the exchange system revealed considerable exasperation on the part of the audience. It was stated that the exchangemen although eager to enlist the sympathies of the clubwomen against legalized censorship, make no effort to accommodate them in the establishment along constructive lines of the Better Film Movement.

We agree with a suggestion handed in to this department from one of the leading centers of the Better Film Movement, which stated that it would be well for exchangemen to give the matter as it stands some serious thought, in view of the fact that should the impression become general that lack of co-operation of exchangemen is the retarding measure, the latter may be forced to a realization that they themselves have been the chief movers in promoting a legislation that is undesirable. This by antagonizing an element whose influence might be put to good use in behalf of their cause.

Edna G. Riley

EDNA G. RILEY, the well-known scenario writer, has been kept busy lately on special extra-length features. Mrs. Riley's latest picture to be released is "The Libertine," the six-reel feature which has made such a signal success; she has just completed the scenario of the seven-reel story (as yet unnamed) which is to be Miss Norma Talmadge's next starring vehicle, and is at present engaged on the script of the special picture in which Evelyn Nesbit Thaw will make her screen debut. All of these productions have been, or will be, directed by Julius Steger and Joseph A. Golden, of the Triumph Film Corporation, and the last two named will be released through the Selznick organization. Besides these special features, Mrs. Riley has many five-reel program pictures to her credit, including "The Prima Donna's Husband" (Triumph), "The Blindness of Love" (Metro), etc., and has recently collaborated on an original photoplay which is soon to be produced by the Lasky Company for release on the Paramount program. She has also written several scenarios of shorter length. Mrs. Riley hails from California, and her path to motion picture work lay through the magazine and newspaper field. At present, in addition to her work for the silent drama, she is under contract to furnish a dramatization of a well-known novel for a famous star for production on the legitimate stage. This work is well under way, and will probably be produced early next season, in accordance with present plans.

Edna G. Riley.

JOE MILES USES RADIUM SCREEN.

The projection room connected with the new offices of Joseph Miles, at 220 West Forty-second street, is equipped with a Radium Gold Fibre Screen, and not, as was stated in last week's issue of the Moving Picture World, a Minusa screen.

Censorship Advocate Strikes Snag

Kansas Preacher Meets Opposition in Effort to Boost Colorado Censorship Bills.

THE censorship pot has reached the boiling stage in Colorado. Two new bills were introduced in the state legislature, making four in all, and the backers of the measures have finally come out in the open and begun a campaign to have them placed on the statute books.

Theodore Hanson, a Kansas preacher, is the instigator of the bills. He is the superintendent of an organization known as the Public Welfare League with headquarters in Kansas City, Kan. He has come to Colorado to organize a branch of the league and with it to establish state censorship of moving pictures. He has had anything but smooth sailing thus far and troubled waters are ahead.

The last two moving picture bills to be introduced, like the first two, were presented "by request." One provides for state censorship and is similar in its provisions to the original bills, details of which were told in the last issue of The Moving Picture World. The other provides for supervision of amusements. It covers all branches of recreation but is aimed at moving picture theaters in particular. It places this supervision in the hands of a "welfare" board to be named in each city and town.

Efforts to learn the authorship of any of the censorship measures was unavailing around the legislative halls. Apparently it was the intention of their backers to allow the impression to get abroad that the Mothers' Congress and the Parent-Teachers' Association were behind them. The women were prompt to go on record as having nothing to do with the bills. In fact they went further and said that they were working in friendly co-operation with the moving picture people and that conditions now prevailing are very satisfactory to them.

Mr. Hanson, after the women had taken this action, had to come out in the open. He called a meeting for Sunday, February 4, at Trinity M. E. Church to organize a local branch of the Welfare League. At this meeting he exposed the purpose of the organization. He also took up a collection to defray his "expenses" while engaged in the campaign.

The meeting was attended by several hundred men and women. It was opened with singing and prayer, after which J. K. Codding, warden of the Kansas State Penitentiary, was introduced as the principal speaker. He told about crime, its causes and cures. He said that crime was on the increase in Kansas and that the age of the criminal was decreasing. He blames the home training, or lack of it, for this condition.

A man in the audience tried to say something on the subject, but he was silenced by the chairman, who said that he would entertain any resolutions that "might be offered." A young man arose and read one containing almost the exact words used by Superintendent Hanson. It implored the legislature to pass the censorship bills that are now pending.

Here the smoothly oiled machinery ran into a snag. W. H. T. Mason, an attorney who has taken an active interest in several reform measures and attended the meeting believing that it was called for the purpose of organizing a general welfare campaign, got up and voiced opposition.

"I am opposed to state censorship because it is nothing more or less than a graft," said Mason. "As a Welfare League this body should work for reform and not seek to let down the gates for graft."

He cited an instance that had come under his personal observation where the owner of a certain picture was refused permission to show it in a certain state because it was supposed to be immoral. However when it was later passed by the censor on the ground that it taught a moral lesson, Mr. Mason learned that a payment of $600 to the censor was the reason for the sudden change in the character of the picture. He said that state censorship would not insure clean pictures. It would simply permit the man or company who has the most money to spend to get his pictures over regardless of whether or not they were clean.

Mr. Mason was answered by one of the organizers of the league by the charge that the meeting was "packed." He called attention to the fact that a half hundred or more moving picture exhibitors and exchange men were present.

No attempt has been made to conceal this fact. More than fifty members of the Rocky Mountain Screen Club attended the meeting in a body, but merely as spectators. They went to the meeting in a group, announced themselves on entering, and sat together, but they took no part in the discussion and made no attempt to vote on any subject brought before the meeting. Attorney Mason was not inspired by any member of the Screen Club; he was not even known to any of the moving picture men until they learned his identity after the meeting.

In spite of the opposition, however, the resolution was passed. The meeting was then adjourned, the names of a purported committee on organization were announced. But in this latter feature the censorship agitators reckoned without their host because they announced Carlos M. Cole, superintendent of Denver's public schools, and Mrs. R. T. Ramsey, a member of the moving picture committee of the Mothers' Congress, as members of the committee.

Both were indignant when they learned of it. Mrs. Ramsey waited on Superintendent Hanson on the Monday following the meeting and demanded that public retraction be made. She announced that she was opposed to both state censorship and the plan for city and town supervision of moving picture theaters.

Mrs. Ramsey declared that the Welfare League was trying to undo all that had been accomplished by the Mothers' Congress, Parent-Teachers' Association and the various woman's clubs of the state. She cited that the women had worked hard and diligently with the co-operation of the moving picture people to see that only the higher class of pictures were displayed in the state and now that they had gotten the matter on a satisfactory basis the Welfare League, headed by an outsider from another state, wanted to step in, name committees in each town and city to override the women.

Superintendent of Schools Carlos M. Cole declared that he had nothing whatsoever to do with the movement.

"They have no right to quote me or to use my name in any way," he said. "I was invited to take part in this movement and was asked to lend my support to the censorship bills, but I informed the league advocates that I had no time to look into the matter. I have not even read any of the bills and have not expressed myself in favor of the movement in any way."

Mrs. Burt Davis, a member of the moving picture committee of allied woman's organizations of the state numbering 15,000, said that she was opposed to the censorship bills and that a majority of the women shared her views.

"Personally, I am decidedly opposed to the bills," said Mrs. Davis. "I believe the proposed laws simply duplicate work that is being satisfactorily done at the present time. Furthermore the work now being done is thoroughly efficient and adequate and entails practically no additional cost. These bills would inflict additional burdens on Colorado taxpayers and only serve to provide some hungry politicians with high-salaried jobs."

How "Snow White" Was Put On

Interesting Details of the Arrangements for the Big Show at Kansas City Convention Hall.

SOME of the details of the "Snow White" production in Convention Hall, Kansas City, seen by some 75,000 men, women and children, will doubtless be interesting. One of the hardest problems to work out was that of the projection of four pictures on the four-sided screen in the middle of the hall. This screen was 18 feet square, and it was necessary, of course, to project all the pictures the same size. It was impossible to place all the machines at the same distance from the screen. One pair was set on the platform where the band usually plays, 97 feet from the screen and almost level with it; another pair of machines was set up some 40 feet higher than the screen, 125 feet distant, at a doorway at the top of the first balcony where entrance is usually made by persons reaching a temporary stage at that end of the hall. The other two pairs were on opposite sides of the hall, in the second balconies, one of them 65 and one 58 feet from the screen. The problem of focusing these various machines was a delicate one, but it was done.

Another problem was that of simultaneous projection of the four pictures. It was impossible to speed the machines to the fraction of a second. A plan was evolved therefore that would bring the pictures to coincidence at the beginning of each reel. Mr. Newman took his station at the south end of the hall, by the "master machines." Holes in the film of the master machines 50 feet from the end of a reel, notified of the approach of the end, and Mr. Newman rang a bell, announcing "get ready to change machines." The succeeding reels were ready on the duplicate machines, and the instant the reel running on the master came to an end, Mr. Newman rang another bell, on which signal the operators of the second machines at each of the stations started the succeeding reels. Sometimes a few feet of the reels on the other machines had not been finished, sometimes there was a short wait. But the spectators scarcely noticed these trivial discrepancies, and the general impression was that all pictures were projected exactly simultaneously, and the reels were ended as well as started at exactly the same time.

The Picture Business in Java

Interesting Sidelights on Methods and Conditions of Exhibiting by a Former Resident of the Island

JOHN J. ROBINSON, of Robinson & Walker, Seattle, who make a specialty of exporting film to Java, was for sixteen years a resident of that part of the world, fourteen of which were spent in Manila, and the last two in Java.

The motion picture business, according to Mr. Robinson, has become more Americanized in Manila than in most other parts of the Orient. The theaters are built more like our houses in America and they are run very much as we run them here. The class of picture, however, which is popular is, as in other parts of the Orient, the sensational.

Sirene Bioscope, Sourlaya, Java.

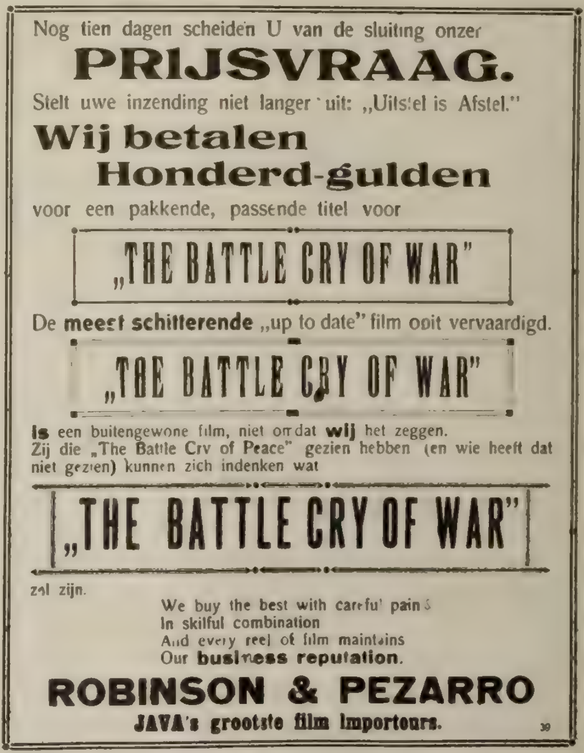
"In most parts of the Orient," says Mr. Robinson, "motion picture theaters have taken the English name of 'bioscope,' and in Java, although a theater may have a Dutch or Malay Christian name, it flaunts its disregard of the unity of languages by having 'bioscope' tacked on as a surname. The architecture of these bioscopes differs materially from that of our motion picture theaters. They average from one hundred and forty to one hundred and eighty feet in length and the throw is from one hundred to one hundred and twenty feet. The screen is of plain white cotton cloth, and beyond this curtain screen there is a space of from forty to fifty or sixty feet where seats are placed, as well as in the space between the curtain and the projecting machine. For the seats behind the screen two cents is the usual charge and this is the part of the house where the lower class of Javanese and Malays sit, to whom it makes no difference that the titles as seen on that side of the curtain are printed backward.

Javan Open Air Bioscope.

"The seating capacity of the bioscopes in Java ranges from five hundred downward. The prices of admission run from the two cents minimum mentioned above to seventy-five cents for the loges, but the profit is made from lower priced seats.

"The titles on the film are written in English and Dutch, but the programs are printed in Dutch and Malay. Although the Malays are only one of many peoples native to the Dutch East India, their's is the language which has been adopted as the common vehicle of commercial intercourse, and all the better class of natives understand and speak it.

"In Java but three large towns do anything worth speaking of in the motion picture business, viz., Sourbaya, Bandoeng and Batavia; and the film field is pretty thoroughly covered by six or eight independent exchanges and local offices established by Universal, Pathe and Eclair. American-made films of the sensational type are the kind most sought after."



Nog tien dagen scheiden U van de sluiting onzer

PRIJSVRAAG.

Stelt uwe inzending niet langer uit: „Uitstel is Afstel."

Wij betalen Honderd-gulden

voor een pakkende, passende titel voor

„THE BATTLE CRY OF WAR"

De **meest schitterende** „up to date" film ooit vervaardigd.

„THE BATTLE CRY OF WAR"

is een buitengewone film, niet omdat **wij** het zeggen. Zij die „The Battle Cry of Peace" gezien hebben (en wie heeft dat niet gezien) kunnen zich indenken wat

„THE BATTLE CRY OF WAR"

zal zijn.

We buy the best with careful pains
In skilful combination
And every reel of film maintains
Our **business reputation.**

ROBINSON & PEZARRO

JAVA's grootste film Importeurs. 39

Javan Picture House Program.

FRANK KLEIN, CIRCUS STRONG MAN, JOINS L-KO.

Frank Klein, one of the world's strongest men, has joined the L-KO forces and will do all the heavy work in these comedies which are released on the Universal program. Mr. Klein has spent many seasons as a circus performer. Among the feats of strength he performed was lifting a horse with his teeth, breaking rocks with his bare fists and juggling half-ton weights. Mr. Klein makes his debut in pictures in the L-KO comedy "Defective Detectives," in which he allows a fully loaded automobile to run over him.

MOSS PLAYERS AT SARANAC.

A company of B. S. Moss players left this week for Saranac Lake, N. Y., to take some exterior scenes for a March release called "One Hour." The company, in charge of Paul McAllister, who wrote the scenario and will direct the picture, will be four or five weeks at Saranac, from whence it will journey to Jacksonville, Fla., for the final scenes.

Chicago News Letter

By JAS. S. McQUADE

The New President of the Chicago Local

Joseph Hopp Is Eminently Fitted for the Honor by His Long Experience Both as Exhibitor and Distributor, and by His Acknowledged Standing as an Able Business Man.

THE recent election of Joseph Hopp as president of the Chicago local organization of exhibitors is a distinct step forward. I have known Mr. Kopp personally since he entered the moving picture business in 1907, when he and William Welch started the Standard Film Exchange in the Unity Building, this city. In two years time the business had so increased that he was forced to seek larger quarters, at 166 West Washington street. There he remained until October, 1913, when the exchange was sold to the Universal Film Manufacturing Company, Mr. Welch died in 1910 and from that time Mr. Hopp had taken over the entire business.

Joseph Hopp.

In 1914 Mr. Hopp became a stockholder in the International Trust and Savings Bank, this city, which was founded at that time, and was at once elected a director. This banking organization sold out to the German Bank of Chicago in 1916. Since then Mr. Hopp has been giving his time exclusively to his theater enterprises and to his real estate interests. He had always (from the time he entered the moving picture business) been an exhibitor, having conducted his theaters while managing his exchange and during his banking experience.

At the present time Mr. Hopp owns in Chicago the Ideal, Larabee and North Avenue, the Liberty, Milwaukee Avenue and Division Street, and the Victoria on Logan Boulevard. He also owns the Majestic in Rock Island, Ill., and is interested in the Barrison, Waukegan, and in the Lyric, Fortieth street and Ogden avenue, Chicago.

When Mr. Hopp resumed activity in the league he had no thought of becoming officially connected with the organization. Two months later he was nominated and elected unanimously to fill a vacancy on the executive committee of the Chicago local.

Soon after this a delegation of members called on Mr. Hopp and asked him to become a candidate for president of the local. He said he would take the matter under advisement. Two weeks later he was invited to attend a luncheon at the Hotel Sherman, at which twenty-five of the leading exhibitors of the city of Chicago were assembled. There were present such men as Peter J. Schaefer, of Jones, Linick & Schaefer; Nathan Ascher, of Ascher Brothers; Alfred Hamburger, of Alfred Hamburger Enterprises; Fred Schaeffer, of Schaeffer Brothers; William E. Heaney, Ludwig Schindler, Paul Sittner, Robert R. Levy, Mr. Burford, of the Aurora Theaters Co.; F. H. Franke and others.

They presented Mr. Hopp a petition, signed individually by those present, asking him to be a candidate for president of the local organization at the forthcoming election. Mr. Hopp consented.

At the election there were two complete tickets in the field, one known as the Progressive and the other as the Exhibitors'. George Henry headed the Exhibitors' ticket. Mr. Henry was then serving his third term as president.

The Progressive ticket, headed by Mr. Hopp, was elected by a decisive vote. The contest was hard fought and lasted for many hours. Notwithstanding the fierceness of the contest Chicago exhibitors can be congratulated that no split in the local will occur, the losers eccepting defeat grimly, but with good grace. That there were 160 votes cast attests the strength of the Chicago organization.

Mr. Hopp, in an interview, outlined his policy to the writer as follows:

"I believe we should apply ourselves only to constructive work, establishing a greater mutuality among exhibitors and a closer kinship with the other branches of the industry. I cannot do better than to quote from a recent speech to exhibitors in which I stated that the old commercial law of supply and demand applies to the case, inasmuch as the exhibitor is on the buying side of the counter and the distributer on the selling side. One is trying to buy as cheaply as he can, while the other is trying to sell as high as he can. This has brought about an antagonism between these two branches of the trade which must necessarily be now remedied for the good of all.

"The ruinous competition at present existing between producers has created a menace to the industry in general, especially by the hiring of high-priced stars, who receive inflated salaries—greater in many cases than most of the great captains of industry are receiving. This added cost of production is being passed down to the exhibitor, who is already burdened with a cost of operation now generally greater than his receipts, so that his very existence is threatened, unless he can pass the burden on to his patrons. In the impossibility of his being able to do this lies the great menace to the business.

"Is it not time for the producers to get together and work in close unison for a sane cost of their productions and by so doing lighten the burden on down the line, so that the exhibitor can operate with a profit sufficient to recompense him for his investment and his labor?

"It is my aim to give my energy and time to aid in bringing about such a condition, and we hope that the good work thus being started in Chicago will find ready support throughout the country."

Louis H. Frank Resigns as Manager of National Exposition.

Executive sessions of the national executive committee of the M. P. E. L. of America were held in the Hotel Sherman on Saturday, February 3, and Tuesday, February 6. The members present were Lee A. Ochs, A. P. Tugwell, Thomas Furniss, Alfred Hamburger and Wm. J. Sweeney.

The only business of importance transacted was the acceptance of the resignation of Louis H. Frank as the manager of the National Exposition, and the election of Ludwig Schindler as chairman of the National Exposition committee. Mr. Schindler will be assisted by a committee of probably twenty-five members, who will be selected from members in the Chicago local. This committee, as well as its chairman, will act under the supervision of the National Exposition committee, as provided in the by-laws.

What Mr. Frank Says.

Louis H. Frank called at the Chicago office Friday, February 9, and informed me that he had not resigned his position as manager of the National Exposition. He states that at a meeting held recently at the Hotel Sherman by certain members of the National Executive Committee he received a letter from them asking his resignation and threatened removal forthwith in case of refusal to resign. He states that he is paying no attention to his removal. He received the following telegram, dated February 8, from Samuel H. Trigger regarding the matter:

law. He takes the stand that the action is illegal on the ground that Article 1, Section 3 of the League's constitution states:

> Notice of meeting must be mailed by the secretary to the members of this committee at least ten days previous to the date of the meeting.

Chicago Film Brevities.

Wm. A. Hopp, brother of Joseph Hopp, and for many years connected with his enterprises, died Saturday, January 27, and was interred at Rosehill Cemetery, with Masonic honors. The deceased was a member of Welfare Lodge, No. 991, A. F. & A. M., of which he was a junior deacon. He leaves a widow, but no children. He was recently engaged in promoting a concern for the production of portrait paintings of all the leading stars in the business for the use of exhibitors, his partner in the enterprise being Carl Harthill, who for a number of years was manager of Joseph Hopp's Standard Film Exchange.

* * *

Frank A. Dempsey, connected with the sales force of George Kleine, traveling out of Chicago for the past year, resigned his position recently and enlisted for six months in the American Ambulance Field Service in France, at the late Allied Bazaar, held in the Coliseum, this city. He sailed on the Transatlantique February 4, from New York, and is expected to arrive in Paris about the 16th inst. His numerous friends wish him a safe arrival and a safe return.

* * *

Ben Judell, manager of Mutual's Chicago exchange, took the degree of Master Mason recently in Welfare Lodge, No. 991, A. F. & A. M. Mr. Judell wagered a box of Tom Palmer cigars that he would not "back down" during the conferring of the degree. He lost. Wm. Herschfield, president of the General Feature Film Co., a member of the same lodge, is enjoying the cigars at the expense of Ben.

* * *

R. H. Fulton, vice-president of the E. E. Fulton Co., this city, caused considerable concern by his unexplained disappearance recently from that office. Time revealed that he had proceeded to Battle Creek, Mich., where the nuptial knot made him and Miss Undine Farrington, one of the most popular girls in that city, man and wife. The happy honeymooners are still receiving congratulations from their numerous friends.

* * *

Charles G. Williams, chairman of the Ohio Board of Censors, paid the city a visit recently, and gave an address on censorship before the Political Equality League, in the Congress Hotel. The following are extracts from his speech:

"Censorship, as practiced in Ohio, is nothing more than an intelligent, systematic regulation in advance of the exhibition of the film—or the locking of the garage before the stealing of the 'flivver.'

"Censorship in the hands of intelligent, broad-minded persons is a godsend to society, but if conducted in a high-handed, arbitrary manner, it is an outrage on civilization. Motion pictures, if guided in the proper channels, will become a great factor in the elevation of the race. The censor must use much liberality, lest he become tyrannical and do more harm than good."

* * *

Mary Pickford is scheduled to arrive in Chicago, on Sunday, February 11, where she will make a stop-over on her way to California, to appear in "Rebecca of Sunnybrook Farm," her coming picture. While here she will be the guest of M. Goldstine, manager of the Chicago office of Artcraft.

* * *

A display advertisement in the Chicago Herald of Sunday, February 4, announced the suggestion by the Universal Film Manufacturing Co., that every moving picture theater in the United States should begin immediately and continue to run a slide carrying a picture of President Wilson with the four words "Stand by the President."

* * *

Jones, Linick & Schaefer have purchased the rights to Illinois and Indiana for Selig's latest feature film, in eight reels, "Beware of Strangers." The opening presentation will be given at the La Salle theater, this city, Saturday, Feb. 10. One of the strongest cards yet seen in a Selig production will be viewed in "Beware of Strangers." Includes Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed. Coxen, Eugenie Besserer, Frank Clark, Harry Lonsdale and other capable people. The scenic effects of the production are elaborate and costly, and the lighting effects are unusually good. Colin Campbell directed the production.

* * *

The case of the moving picture operators of Local 110, who were arrested on the charge of having dynamite in the vaults of their meeting room, on Tuesday, Dec. 12, was nol-prossed in the Harrison Street Court, Wednesday, Feb. 7, Judge Mahoney presiding.

* * *

The meeting of the sub-committee of aldermen, which was announced in my last letter to take place on Monday, Feb. 5, has been postponed until Tuesday, Feb. 13.

DEFECTION OF FRANK AND CHOYNSKI ONLY RUMOR.

In last week's issue of the Moving Picture World it was stated that there was a report to the effect that the faction headed by M. A. Choynski and Louis H. Frank had threatened to split the Chicago local in the event of being defeated at the election for officers of the Chicago branch. James S. McQuade, Chicago representative of the World, now reports that the statement was not based on fact and that the rumor was an unjust reflection upon the men named.

Walter Hitchcock Engaged by Erbograph

WALTER HITCHCOCK, who has done so much creditable work on the screen since he deserted the legitimate stage a short time ago, has been engaged by the Erbograph Company to play the leading parts in that company's productions. Mr. Hitchcock will share the stellar honors with Anna Q. Nilsson in his first picture for his new association. The production will be called "The Moral Code," and was both written and directed by Ashley Miller, and will be released on the Art Dramas program.

Walter Hitchcock.

On the legitimate stage Mr. Hitchcock was featured for a number of years in the support of America's most celebrated actors and actresses. He has appeared with such players as Henry Miller, Nat Goodwin, Margaret Anglin, William H. Crane, Otis Skinner and Kyrle Bellew.

His fine work behind the footlights soon won recognition from the picture producers, and he was engaged by one of them to play an important part in a feature. His very fine screen personality and strong dramatic talent duplicated for him his success of the stage. He had appeared in a number of the more important "special" features that have been released in the past six months, and was featured in the support of the most prominent screen actresses. Some of his more important screen plays have been "Destiny" and "The House of Tears" with Emily Stevens, "The Celebrated Scandal" with Betty Nansen, "Vera the Medium" with Kitty Gordon, and "The White Raven" with Ethel Barrymore. This last production had a run at the Rialto, and the Metropolitan critics were unanimous in their praise of his work in the picture.

HOPE TO STOP UTAH CENSOR BILLS.

George E. Carpenter, secretary of the Theater Managers' Association of Utah, writes that the association is hammering away at the exhibitors in an effort to arouse them in the fight against the proposed censorship laws offered for consideration in the legislature of that state. The outcome is problematical at present, says Mr. Carpenter, but he hopes that sufficient opposition will be developed to defeat the bills.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At the Keystone Studios

Week of Thrills—Sennett on Vacation—Diving Venus to Compete in Honolulu.

THRILLS and deeds of daring, all performed in pursuit of comedy, fairly tumbled over one another during the past week at the Mack Sennett-Keystone studios.

In one scene Aileen Allen, the Keystone champion diving girl, was called on to make a fall over a balcony rail onto the floor below.

After battling with the villain, Miss Allen made the fifteen-foot fall all right, but instead of going over the rail, the rail gave way, and the girl, the villain, the hero rushing to her rescue and two extra people went with it. Fortunately the net below held, and no one was seriously hurt.

Miss Allen, who is the holder of the National A. A. U. diving championship, has secured a four weeks' leave of absence from her studio work and sails for Honolulu, February 7, to defend her title in the aquatic events which form part of the great Hawaiian Mid-Pacific Carnival.

She won the diving championship last year in the national events held June 22 at the Los Angeles Athletic Club, and after her contests in Honolulu expects to secure an additional leave of absence from the Keystone in order to compete in this year's title contests, which will be held somewhere in the East in March.

Wayland Trask, working in a Ford Sterling picture, also contributed a thrill. He was bound to a mast in a sinking ship. Water, controlled from above, was supposed to gush slowly into the hold. It happened that the overhead tank gave way and in a twinkling Trask, still chained to the mast, was a foot under water. Only quick work saved the big comedian.

Then Bobby Vernon and Gloria Swanson in an auto were stalled on a track and hit by a train. This stunt was pulled off strictly according to schedule, attesting to the cleverness of the locomotive engineer on the job. But the expression on the faces of the Keystone actors were not "acting." They were really scared.

Director General Mack Sennett slipped quietly away from the Keystone studio the last Friday in January and with a congenial party went on a duck hunting trip down Calexico way. The duck season in California is drawing to a close. Mabel Normand, Mack Swain, Chester Conklin, Juanita Hansen and Gloria Swanson, all under the management of Mr. Sennett, have bagged the limit and had the temerity to crow about it. "The big boss" is determined not to be outdone. Charlie Murray, veteran comedian of the Keystone Company, has gone East for a well earned vacation. Murray has just finished his latest picture, "Her Fame and Shame," but that isn't the reason why he has gone out of town.

Balboa Closes Big Contract

General Film Company Gives Horkheimer Brothers Million-Dollar Contract for Fifty-two Photoplays.

A MILLION-DOLLAR contract has been awarded to Horkheimer Brothers by the General Film Company for fifty-two feature photoplays of four reels each, to be produced at Balboa studio, in Long Beach, Cal., during 1917.

One of these Horkheimer productions is to be released each week on the General Film program as a "Knickerbocker Star Feature," beginning March 1. All the plays will be screen versions of the strongest stories appearing recently in Ainslee's, the People's Magazine, the Popular Magazine and other Street & Smith publications.

Many of the stories are favorably known to countless readers who will be interested in seeing them on the screen. Such experienced technicians as Captain Leslie T. Peacocke, Dan F. Whitcomb and Douglas Bronston are doing the scenario adaptations.

To fulfill this contract four companies working simultaneously will be kept busy. One is to be headed by Bertram Bracken, who has just returned to Balboa from the East, where he directed Theda Bara and other Fox stars. Edgar Jones, late of the Metro forces, is another new director at the Horkheimer studio. The other two companies are those of Harry Harvey and William Bertram.

Among those engaged are Kathleen Kirkham, Viola Vale, Winnifred Greenwood, Louise Sothern, Margaret Landis, Gloria Payton, Ethel Ritchie, Mignon LeBrun and Julian Beaubien. Male leads will be taken by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, R. Henry Gray, Lewis King and James Warner.

The four-reel feature is practically a new length production. It is the idea of H. M. Horkheimer, president and general manager of the Balboa Company, who closed the big contract while in the East recently. Speaking of it, he said:

"For the adequate telling of a good dramatic story on the screen, three reels are too short and five reels too long. So I have decided on four as the happy medium. The average stage play is in four acts.

"Exhibitors have been complaining about five-reel productions, because the most of them are padded to make the length. They want variety on their program. This is possible with a four-reel picture, which requires an hour to project. That allows time for a short comedy, some news pictures and any other novelty like an animated cartoon.

"I believe that the four-reel feature which we will inaugurate will solve the problem confronting the film world today and help to settle some of the confusion prevailing. Everyone is looking for a solution and the four-reeler may be it."

Important enlargements are being made at the Balboa studio to enable it to turn out the Knickerbocker productions on schedule time. That work may progress, rain or shine, the biggest glassed-in studio in Southern California is to be erected. This will cost $50,000. Right now, finishing touches are being put on a new sunlight stage.

Los Angeles Film Brevities.

Carl Laemmle, president of the Universal Film Manufacturing Company, who arrived from New York, Wednesday, January 31, said that he was glad to get away from the cold weather in the East and enjoy a brief vacation among the sunshine and flowers of southern California. Mr. Laemmle commented on the growth of his plant since his last visit to the Coast. During his stay in Los Angeles he will arrange with Vice-President Davis for the production of several features at Universal City on an unusually elaborate scale.

* * *

David Hartford is now filming scenes at the old studios of the Culver City Film Company for a six-reel Japanese drama for Essanay. A large Japanese street scene is being built. Included in the cast are Frank Borzage, Arthur Hoyt and Virginia Kirtley. W. H. Carr is assistant director. V. R. Day, special representative of the Essanay Company, will stay in the city several weeks to supervise the production.

* * *

Gail Kane, the new American star, is now rehearsing her first picture at Santa Barbara, under the direction of Rollin S. Sturgeon. It is a five-reel feature, entitled "Whose Wife," from the story by Cecil Henry Bullivant, an England novelist. The scenario is written by Doris Schroeder. The cast has not as yet been selected.

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The Lincoln Motion Picture Company, of this city, has applied for papers of incorporation for $75,000, under the laws of this state. Incorporators include Noble M. Johnson, president; Clarence Brooks, secretary; James Thomas Smith, treasurer; Dudley A. Brooks and George P. Johnson. The Lincoln Motion Picture Company is a company of colored people, producing pictures for negroes. The actors are all negroes. So far the company has produced two plays, "A Negro's Ambition" and "A Trooper of Company K," which we are informed have met with great success among the picture theaters catering to colored patronage.

* * *

Margarita Fischer.

It is as yet undecided whether the Pollard Picture Players will remain in San Diego or move to Santa Barbara. The company has been given notice to vacate their premises on Exposition Grounds, as the commissioners have decided that commercial enterprises could not legally be given sites in the park after the closing of the Exposition. All of the buildings on the Isthmus, with the exception of the Painted Desert, will be wrecked. The San Diego Chamber of Commerce indorsed a plan this week, we learn from the local papers, for making the Pollard Picture Players a permanent San Diego institution. George Osgood, the financial head of the company, wishes to move the studio to Santa Barbara, his home town. However, the Pollard Picture Players, we are informed, would be willing to remain in San Diego if local capital can be induced to build a new studio. The Pollard Picture Players have produced "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and are now working on "The Devil's Assistant," a feature production for the Mutual, in which Monroe Salisbury and Margarita Fischer are being starred.

* * *

February 17 will be "Movie Day" in Long Beach, and a number of film stars have been invited to take part in the festival to be held that day under the auspices of the Long Beach Chamber of Commerce. The Auditorium has been reserved for the occasion, and the stars will also shine in person for a while at the popular Laghuhlin theater.

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Charles F. Dazey, author of "In Old Kentucky," has come to Los Angeles to write scenarios for the Lasky Company.

* * *

Enid Bennett, the new star of the Thomas H. Ince constellation, who has been in New York since the opening of the New Year, returned to the Culver City studios last week and immediately started rehearsing on her third Triangle-Kay-Bee play, under the direction of Reginald Barker. This play is from the pen of C. Gardner Sullivan.

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Judge Lyman I. Henry, of Colorado, is in the city to produce a motion picture film dealing with a Biblical subject. Judge Henry was formerly a judge of the Circuit Court in Colorado. He became interested in the motion picture business and organized a company with local capital. A director from Universal City, it is stated, will be employed to direct the production. The studio location has not as yet been chosen.

* * *

Work will soon begin, we are informed, on a studio for the Nat C. Goodwin Film Company, at the Goodwin ranch, fifteen miles south of Beaumont. The company was incorporated in Milwaukee for $500,000. Interested in the enterprise, we understand, are F. E. McGovern, formerly Governor of Wisconsin; Henry E. Winkler, Levi Pollard and Frank Saxe, well-known exhibitor and amusement promoter of the Middle West. It was stated that $100,000 would be immediately expended on studio equipment and preliminary producing activities.

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Director-General William H. Clifford, of the Monogram Film Company, announces that his company will, in a short time, move from its present location at Boyle Heights, to the studios of the Continental Producing Company, on Santa Monica Boulevard.

* * *

Geraldine Farrar will arrive in Los Angeles early this spring to appear in another feature production for the Lasky Company.

Charles E. Sebastian, formerly Mayor of Los Angeles, it is stated, will depict the story of his career in moving pictures. The story of Mr. Sebastian's scenario deals with his rise from patrolman to chief of police and his election as Mayor of Los Angeles. His leading lady will be Miss Virginia Nelson, who will play the part of a woman of the underworld.

* * *

E. H. Allen, business manager of the Thomas H. Ince studios, returned this week from San Francisco, where he went to extend Ince's bon voyage message to E. R. Champion, on the occasion of the latter's departure for the Orient with a copy of "Civilization." Mr. Champion will first invade China and then visit the other far-eastern countries, exhibiting the great Ince peace drama. He is equipped with eight different sets of sub-titles, each being in a different tongue.

* * *

The tragedy of last year's road race at Santa Monica was recalled this week when it was learned that the Industrial Accident Commission had awarded a death benefit of $5,000 to Mrs. Jennie Jenkins, of this city, for the loss of her husband, Leslie B. Jenkins, a moving picture photographer, killed last November at the Santa Monica Grand Prix. The award was made against a local film company.

* * *

Clyde L. McNett, a rough and tumble actor, is suing a local film company for $40, the amount which he told Justice Brown, Wednesday of this week, the company agreed to pay him for falling from a fifty-foot wall. The company did not deny the agreement, but it did set forth that the young and handsome actor did not fall, that he jumped and as a result spoilt $4,000 worth of production. McNett claims that he fell twice and called in as a witness William Hammon, an actor employed in the same company, who testified that McNett surely fell, because he had slugged him on the head with a three-pound rubber mace, and almost knocked McNett unconscious. After several hours of deliberation the court was adjourned to the motion picture company's studio to see samples of "falls," and decision will be rendered February 5.

* * *

Louis Brown, vice-president of the Orpheum Theaters Circuit, was one of the interested visitors this week at the Ince-Triangle studios at Culver City and Inceville. He spent an entire afternoon inspecting the two plants and expressed amazement at their stability and magnitude.

* * *

The Signal Film Corporation this week started production on the second installment of the Helen Holmes serial, "The Railroad Raiders," entitled "A Double Steal."

For use in the production of the second episode of this serial, Director J. P. McGowan is having built at the studios, a four-room house to be used as the headquarters of the "raiders." The set is a novel one in that it is being so constructed that it may be used for both interior and exterior scenes. It is also built so that by moving back from it with the camera, the entire interior, three downstairs and one upstairs room may be shown in one scene, showing action going on in all four rooms at the same time. This will be of special use for the staging of a gang fight that is to be made in the house.

Helen Holmes in "The Railroad Raiders"

In the production of the first episode of "The Railroad

Raiders" J. P. McGowan staged one of the most thrilling gang fights ever released on the Mutual program—thrilling, that is for the players who were engaged in it. The fight was staged on the top of a freight running at a speed of between forty and fifty miles an hour. For picture purposes it was not necessary to travel at such a rate, but the train had to make two miles in three minutes in order to meet the local passenger train at Signal siding. They made the meet on schedule, but the actors who were doing the fighting are still discovering new gray hairs in their thatches that were not there before.

* * *

T. W. Scheffield, formerly of the New York Herald, is in Santa Barbara preparing a scenario dealing with the life in the navy. This is with the approval of the United States Naval authorities, the purpose of the film being to stimulate recruiting by showing in motion pictures conditions as they actually are on board ship and in the training schools.

Secretary Daniels has given Mr. Scheffield all necessary privileges in connection with the work, much of which has been done on the Pacific Coast, with the co-operation of the commanding officers of battleships and naval stations.

* * *

Beverly H. Griffith, of the Universal Animated Weekly staff, left this week with Charles Kingsbury, one of the expert cinematographers of the Universal Company, for El Paso, having been ordered to the Texas city by H. O. Davis, immediately upon receipt of the news of anti-American demonstrations in Juarez, which is directly across the bridge from El Paso.

While at El Paso Griffith and his cameraman will cover for the Universal Animated Weekly the withdrawal of the American troops from Mexico. Griffith accompanied General Pershing's expedition into Mexico some months ago, at which time he "shot" thousands of feet of film for the Universal Company's news pictorial.

* * *

Jiro Hitomi, who is one of the chief representatives of the Japanese Government in Korea, paid a visit to Universal City this week. "American films seem to be very popular in Japan," said Mr. Hitomi, "all the people who go to see the films pay even higher prices for their entertainment than you do in this country. The film plays have taken quite a hold upon our people and our theaters are constantly crowded. The photodrama has played havoc with the legitimate stage, not only in Japan but in the other countries of the Orient, and the Japanese and other actors of the spoken drama are seeking other occupations."

Mr. Hitomi is making a tour of the United States to study industrial conditoins.

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Fanny Reeves McDowell, who was known professionally as Fanny Reeves, and who was a popular star twenty-five years ago, died at the German Sanitarium, Los Angeles, on January 29, after an illness of only three weeks.

Mrs. McDowell was the widow of the late Eugene A. McDowell, well-known actor and theatrical manager, and a niece of Sims Reeves, the noted English tenor. Her father was William Reeves, also a well-known actor, and her mother was Jane Webster, another stage favorite. Claire McDowell, daughter of the woman who passed to the great beyond, is one of the leading actresses at the Universal Film Company.

* * *

Rex Ingram, who has produced many fine features for the Bluebird Company, is one of the most versatile directors in the business and an u nusually good director. He is noted for his acting ability and also for his work in sculpture. At the present time, Mr. Ingram is molding, from life, a bust of Nicolas Dunaew, the Russian tragedian, to be used in Ingram's production of "Ships That Pass," which features our good friend Dunaew.

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Tom Moore, who is known to fame as an excellent actor, as well as the husband of Alice Joyce, has been engaged to support Mae Murray in the next Lasky feature.

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"Tarzan of the Apes," the African jungle tale, from the pen of Edgar Rice Burroughs, has been purchased by the National Film Corporation, of which William Parsons is the president. William E. Wing, the former Griffith and Selig scenario writer, has been engaged to photo-dramatize, and to assist at the production of this twelve-reel feature.

* * *

Sylvia Bremer, an actress of the legitimate stage, was engaged this week by Thomas H. Ince to appear in support of Charles Ray in the latter's new Triangle Kay-Bee play. Miss Bremer is an Australian beauty who has been creating delightful roles in American theatrical productions. Her most recent affiliation was with Grace George in Bernard Shaw's "Major Barbara."

* * *

William Parker, well known New York and Los Angeles newspaperman, has been engaged by Thomas H. Ince to become a member of his scenario department in Culver City.

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Chas. P. Stallings, assistant to Producer Fred J. Palshofer, returned Monday of this week to the Yorke-Metro studios from the timber lands of Northern California. He brought with him several hundred feet of big tree stuff, including a log jamb. The scenes were for the current Yorke-Metro feature, "The Promise."

Stallings experienced many hardships while securing these scenes. He was obliged to live at the logging camp with the Italian laborers, and had to tote his camera in and out of the mountains. In addition, he walked forty miles because the road that he was to travel had been washed out by the big rains.

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A peculiar item was listed on the requisitions for the Yorke-Metro studio this week, and Auditor W. J. Gibson had to fathom a funny enigma. On one slip was set forth this item: "Two barbers, $7.00 each—$14.00" and Gibson found that Director Oscar Apfel had used fifty extra men whose heads had been clipped close, as they had to play Indians in the picture, "The Hidden Children." Such is the moving picture business.

* * *

At the Fine Arts Studios, Director Paul Powell is staging "Betsy's Burglar," a melodramatic-comedy starring Constance Talmadge and written by Frank E. Woods. John Leezue is turning the camera for the production. Kenneth Harlan, who plays opposite to Miss Talmadge, appears for the first time in Fine Arts pictures. The other principals in the cast include Monte Blue, Joseph Singleton, Josephine Crowell, Clyde Hopkins, Hal Wilson and Kate Bruce.

Director Lloyd Ingraham is busily engaged in the filming of the Triangle-Fine Arts production, "A Young Gentleman of the Old School," writen by Frank E. Woods, manager of production at the Fine Arts plant, and featuring Robert Harron. The other principals in the cast include Sam de Grasse, Loyola O'Connor, Colleen Moore, Alma Reuben, Charles Lee, Wilbur Higby and Bert Hadley.

Director Tod Browning and his entire company worked all night this week at one of the leading confectioners in Los Angeles, staging scenes for "A Love Sublime" (temporary title), with Wilfred Lucas playing the leading role. In this production it was necessary to show an elegant confectionery store, including tables, chairs, furnishings and equipment. Director Browning figured that he could get more realism and atmosphere by engaging an entire confectionery store than he could by attempting to build it at the Fine Arts studio. Arrangements were made and as a result Browning secured the use of one of the largest confectionery stores in Los Angeles from midnight until morning. Arc lights were installed and the establishment appeared in a number of the scenes. In this picture Carmel Myers plays opposite Wilfred Lucas. The supporting cast include Fred Turner, Alice Rae, George Beranger, Jack Brammall, James O'Shea and Bert Woodruff.

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Dorothy Dalton concluded her performance this week in the Triangle-Kay Bee drama by John Lynch, in which Thomas H. Ince will present her as star. Under the direction of Charles Miller she enacted the last scene at 1 a. m., she having worked, with other members of the company, until that time, on one of the glass enclosed stages at Culver City. She is now spending a few days atop Mount Baldy, skiing and snow-shoeing, prior to undertaking the interpretation of her next role.

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George George, who was injured in an automobile accident, necessitating his withdrawal from the cast of the last Cub Comedy, is back at the Horsley studios again, and though still somewhat weak from the effects of his injuries, he will probably don his makeup for the next Cub Comedy Director Milton Fahrney will stage.

"Jerry's Romance" is the title of George Ovey's latest starring vehicle. It is a one-reeler and will be released March 1 through the Mutual. "Jerry's Romance" marks the seventy-first Cub Comedy in which Ovey has been featured.

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As soon as Crane Wilbur returns from his vacation, which will be sometime during the week of January 29, work will begin on another five-reel subject with this star. The picture is to be called "The Eye of Envy." It is from a story by Mr. Wilbur and will be the fourth of the six Crane Wilbur features which David Horsley will release through the Mutual.

* * *

Julius Stern, the genial president of the L-Ko Company, arrived in Los Angeles, Tuesday of this week. When we saw Mr. Stern, he avowed his delight at getting back to Los Angeles, and also was well pleased with the hustling activities on the L-Ko lot.

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Vivian Marshall, who has gained considerable reputation as a diver and swimmer in various comedy pictures, has entered a new field and is doing character work for several of the local film companies. Her latest engagement has been under the directorship of Harry Edwards, of the Fox studios.

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H. I. Krause, the hustling assistant branch manager of the Pathe Exchange, reports business exceedingly good all along the line. Mrs. Anna Bell, owner and manager of the Casino theater at San Diego, paid a recent visit to Los Angeles, and booked several Gold Rooster features for her house, beginning with the Pathe production, "Woman's Law," featuring Florence Reed.

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C. H. Freer, the owner of the Palace theater at Bakersfield, has sold his interest in that house to George W. Helm. Mr. Helm has changed the name of the house to the Hippodrome theater, and has installed H. H. Norse as the manager.

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Mr. and Mrs. A. Goertze of Chloride, Ariz., are in Los Angeles, relative to the opening of their new theater, the Rex, in that town. Mr. and Mrs. Goertze have contracted for Paramount, World, Metro, Kleine and Pathe features.

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Photoplay No. 1, of 737 West Washington street, Los Angeles, which is owned and managed by Charles Brooks, has recently opened to exceedingly good patronage. We are glad to hear that Mr. Brooks has recovered from his recent illness.

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Peter Lasher, an exhibitor of this city, has bought the Keystone theater of Los Angeles, from Charles Webb, and will show Pathe-Gold Rooster features at his popular house.

* * *

Sol Lesser, the youthful president and general manager of the All Star Feature Distributers, arrives in Los Angeles on Tuesday of this week, and will stop over for two or three days to confer on business matters with his brother, Irving Lesser, the manager of the local exchange of that concern, prior to a well earned vacation, which he will spend in Coronado.

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J. Morgan is erecting a new theater on West Main street, at Alhambra, California.

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Robert and M. F. Kherlin, of the Oakland Amusement Company, have consummated a deal with Shirley C. Ward, of Los Angeles, who will erect a large motion picture theater on Grand avenue, of this city, which will cost about $100,000 for their use. The building will be started within a month and it is planned to open the theater on the first of next November.

O. Henry's Stories In Pictures

Vitagraph Company Will Produce a Selected List for General Film.

THE General Film Company announces that it will commence releasing on March 3 the best of the famous stories of O. Henry, the greatest of all short story writers. The stories will be two-reel Broadway Star Features and will be made by the Vitagraph Company. The first release will be based on the famous story, "Past One at Rooney's," and will feature a number of famous picture players.

Seldom has a series of picture plays been announced that will bring as much anticipation. O. Henry is a name to conjure with. His stories are all "different." His career was an astounding one up to his untimely death in 1910, and he even spent several years in prison for a crime which it is declared he never committed, but he never stopped writing his wonderful stories, even while behind the bars. Today the various volumes containing his great array of short stories are in constant demand by millions of fiction lovers who will be anxious to see them on the screen.

His life, filled as it was with romance, had a profound effect on his works. He saw the romance in everything—the shop girl, the cowboy's life, the city loafer—all had their message for O. Henry. His tales of New York life vary from the most pathetic to the most thrilling. He always has some surprise in store for his readers.

O. Henry's real name, which long remained a mystery to the reading public, was William Sydney Porter. He was born in Greensboro, S. C., September 11, 1862, and died in New York, June 5, 1910.

The volumes of O. Henry's works from which the cream is to be skimmed for this series are "Cabbages and Kings," "The Four Million," "The Gentle Grafter," "The Heart of the West," "The Man Higher Up," "Options," "Roads of Destiny," "Rolling Stones," "Sixes and Sevens," "Strictly Business," "The Trimmed Lamp," "The Voice of the City" and "Whirligigs."

Schulberg Is Paramount's General Manager

President Abrams Creates Office and Elevates Well-Known Publicity Director.

BENJAMIN P. SCHULBERG, director of publicity of Paramount Pictures Corporation, has been promoted to the office of general manager of the company. Kenneth Hodkinson, formerly office manager of Paramount, had resigned. President Hiram Abrams merged the positions held by Mr. Schulberg and Mr. Hodkinson, created the post of general manager, and named Mr. Schulberg to fill it. The appointment became effective Wednesday, February 7. The action of President Abrams will be a popular one in the trade.

Benjamin P. Schulberg.

Mr. Schulberg probably has been associated with fewer companies than any other man who has been in the same branch of the business the same length of time. He made his entrance into the film industry as associate editor of one of the earliest trade papers and the first mouthpiece of the independent manufacturers, Filmed Reports. He joined the Rex company upon its formation, as scenario editor and advertising and publicity manager, remaining with that company until its affiliation with the Universal, when he was transferred to the larger organization as scenario editor.

When the Famous Players Company was organized in 1912 Mr. Schulberg became scenario editor and advertising and publicity manager. Later, after the production of many successful subjects, the work had so grown it became necessary for him to devote all his time to the advertising and publicity. He has continued to hold that position following the merger with the Lasky company and the Morosco company and the absorption of Paramount.

Mr. Schulberg brings to his new position an unusual equipment. His many years in the business, his wide acquaintance and his extensive circle of friends, and his unquestioned ability in writing a story are some of the factors entering into this equipment. He long has been looked upon as being one of the best writers among his contemporaries. He has a distinctive style; one that shows steady growth with his own development. What perhaps has contributed to the quality of his work has been his faith in the star of Adolph Zukor, with whom he has been closely associated since Mr. Zukor's entrance into the manufacturing field.

REID-ROBARDS PICTURE COMPANY ORGANIZED.

The Reid-Robards Picture Company is the title of a new organization in which Hal Reid and Willis Robards are interested. The company will have a studio at St. Cruz, Cal., and intend to produce for the states rights market.

Edward Warren Starts Company

Has Backing of Western Capitalists in New Enterprise—Important People Engaged for First Production.

EDWARD WARREN, pioneer motion picture producer, and one of the first directors in America to produce big multiple reel attractions for the state right market, four years ago, has organized a company of his own to produce big plays, to be known as the Edward Warren Productions. The new company has the financial backing of a coterie of industrial kings of the Middle West. Mr. Warren has perfected the producing and business organizations in the last month, and his machinery is now in practical operation. His first production, now known by the title of "The Transgressor," by Lawrence Marston, with Charlotte Ives (late with E. H. Sothern), Sheldon Lewis, of "Iron Claw" fame, and Walter Hampden, known the world over for his interpretation of the Saviour in "The Servant in the House," will soon be well under way at the Herbert Brenon Studios.

Edward Warren.

George Fitch, formerly technical director for Brenon, has been engaged in the same capacity with Mr. Warren. Henry Cronyager, who photoplayed "The Deemster," has been engaged as the camera man. H. Z. Levine, recently of Triangle, will be Mr. Warren's business manager.

"In launching this company," said Mr. Warren, in speaking of his new enterprise, "I am fulfilling cherished ambitions of almost a decade. All these years I have been more than anxious to have my own organization, and produce pictures in my own way. There is a sense of relief to be able to do things without catering or taking into consideration the mediocrity of ideas of those 'higher up.' For the last three years I have been a student of the industry. I have been analyzing not only tendencies of the market, but have also been keeping my fingers on the pulse of progress. I have stored up knowledge in abundance, and have conserved my energies for something worth while. I have my opportunity now, and I not only mean to profit by it, but also will the public, the exhibitor and the state right buyer."

Mr. Warren in the last five years has been with some of the leading motion picture companies and has produced what manufacturers call "money makers"—or productions that cost little and bring back a "big lot." Mr. Warren will now produce plays that cost a "lot." but will bring back acres of "dough."

NEW KALEM STUDIO NEARING COMPLETION.

According to the latest reports from Lower California, Kalem's new enclosed studio at Glendale is rapidly nearing completion. It is 100x150 feet. The present outdoor stages have been rebuilt so as to conform to convenient working with the new indoor studio.

Besides these important structures many minor stages have been built on different parts of the grounds. Landscape artists will be employed for the beautification of the grounds. Speaking editorially of the Kalem enterprises as an asset to the picturesque little city of Glendale, the Glendale Sun says: "The establishment of the head offices of the Kalem Company in Glendale (producing division) has a wonderful meaning when the whole situation is analyzed. It means the steady employment of hundreds of people with a weekly payroll of approximately $40,000. All home labor is being employed in the building of this model institution and local talent will be given the preference in the production of the various pictures wherever practical."

Quite naturally the Kalem Company feels gratified that it has the good will of the citizens of Glendale and sincerely believes that they will produce better and bigger pictures because of it.

Chaplin-Mutual Sold to Japan

Sale Arranged by Chester Beecroft, Who Handles Foreign Marketing of Famous Comedian's Pictures.

THE rights to the Chaplin-Mutual Series of twelve two-reel comedies have been disposed of for Japan for a fancy price which includes a cash payment of $10,000. This sale was made by Chester Beecroft, of 71 West 23d street, New York, and was arranged by him through Fred Bolton, of the Anglo-Italian Films, Ltd., London, the man who last autumn purchased the same series for the United Kingdom for a sum closely approaching the half-million-dollar mark.

The extraordinary popularity achieved by Charlie Chaplin since the signing of his $670,000 contract with the Lone Star Corporation has been signally demonstrated by the seemingly fabulous prices which have been obtained for the Chaplin-Mutual series from the foreign markets.

Thus far the United Kingdom, India, Africa, Scandinavia, Spain, Australia, New Zealand and Japan have been closed. Negotiations covering nearly every unsold territory on earth are well under way and will soon be concluded.

Jack Livingston, New Ince Leading Man

JACK LIVINGSTON, who will fill one of the leading roles in "Back of the Man," the new Triangle-Ince production, gives the following account of his career:

"I was born in St. Albans, Vt., but left there when I was fourteen years old, going to New York, where I remained for four years. At eighteen I went to Chicago, entering Chicago University, taking up journalism. After three years' study I decided that the world could do without my efforts in this direction, so I did not graduate.

Jack Livingston.

"I then somehow drifted into the show business, playing in repertoire at $15 per week, eventually reaching leads. In 1912 I joined Kinemacolor, which was my first picture work. Later I attached myself to Selig, playing leads.

"My next screen work was opposite Enid Markey with the Ammex Company. Then one year with the Alburquerque Film Company, after which I organized the Masterpiece Film Mfg. Company, featuring Max Figman and Lolita Robertson.

"Sometime after this I found myself playing opposite Norma Talmadge, under National auspices, and finally was engaged by Morosco, playing leads with Vivian Martin, Myrtle Stedman, Edna Goodrich and others on the Morosco program, before signing up with Thomas H. Ince.

Livingston has a part in "Back of the Man," which will call into use every resource that his experience and natural versatility make him master of.

REICHER TO DIRECT MISS ILLINGTON.

Frank Reicher, Lasky-Paramount director, has been chosen to preside over Margaret Illington's motion picture debut in the Lasky adaptation of Basil King's celebrated novel and play "The Inner Shrine," in which the star won one of her greatest stage successes. Until her departure for the Famous Players studio in the east, Mr. Reicher had been directing Marie eDoro, her transfeer from Hollywood being so timed as to give the director ample opportunity for selecting his cast and finding his locations for the Illington production before his star arrived at the studio.

As a consequence of this arrangement, Miss Illington found everything in readiness to begin work the instant she arrived at Hollywood and no time was lost in getting the picture under way.

The Knack in Naming Pictures

A Bit of the Psychology of Titles Explained by William A. Brady.

SEVERAL reviewers of the World Brady-made picture, "The Hungry Heart," in which Alice Brady is the star, have expressed surprise at the substitution of this title for "Frou Frou," under which name the play was originally known. Giving his reason for making the change, Director-General William A. Brady, of the World Film Corporation, had some interesting and practical remarks to make on play titles in general.

"I put titles on pictures to sell them," said Mr. Brady to a reporter. "If you select a name that not everybody understands and all cannot pronounce, you are placing your picture under just that much of a handicap. When 'Frou Frou' was played as a drama upon the speaking stage, numbers of persons called it 'Frow Frow,' and I do not suppose very many knew the significance of the name. But it is a sure thing that everybody of ordinary intelligence will get a suggestion from 'The Hungry Heart,' which carries a direct meaning in plan, homely words.

"It is a dangerous thing to tag a picture, or a spoken play, with a name in a foreign tongue or one that is not universally familiar. I recall that the late Augustin Daly produced a drama which he called 'Pique,' and what the public did with that title was almost beyond belief. People called it 'Pike,' 'Pick-wee,' 'Pee-Kay' and almost everything that can be imagined. The subtle meaning of the word in association with the story did not occur to them at all, and Mr. Daly's drama was greatly injured in consequence.

"There was another play named 'Mlle. Fifi' that immediately degenerated into 'Millie Fye-fye' and never came back. In my own production of 'Divorcons' I noticed that an amazing number of individuals pronounced it 'Divorkons,' and of course had no notion at all of what the title meant.

"The first idea would be that in transferring a celebrated play to the screen the original name should be retained. This would be the right conclusion in any case where the title was in plain English and simple enough to be instantly understood by practically every beholder. But not when a very considerable part of the public is sure to call it 'Frow Frow' and wonder what on earth it is all about.

"When I switch the titles of World picture plays, as I quite frequently do, the idea is to provide something that will enter every mind and stick there. Take for instance the 'Parasites,' which has been changed to 'A Square Deal.' The definition of the word parasite might be difficult to some persons—those for instance who had not been long in this country; and there are hundreds of thousands of these who patronize the moving pictures. I will venture to say that very few would have the slightest trouble in getting a tolerably clear idea of the kind of play they were likely to see under the name 'A Square Deal.'

"Just imagine what would happen to almost any article of commerce, however valuable, issued with a title that a perceptible percentage of the population could not pronounce and that carried no definite idea of its utility. Times have changed since Shakespeare inquired 'What's in a name?'"

BILL ALDRICH TO MAKE AUTOMOBILE PICTURE.

William F. Aldrich, is in Detroit, Mich., preparing to produce a seven-reel automobile story. Mr. Aldrich is well known in New York, and has had considerable experience in the production end of the business. Arrangements have been made with the Packard Motor Car Company for the use of its factory, in which many of the important scenes of the story will be filmed.

Mr. Aldrich has been making an extensive tour throughout the United States in the interest of his last picture, "The Slave Mart," and has been successful in disposing of the state rights for this production.

During his visit to Detroit Mr. Aldrich found it an ideal city in which to produce his automobile story, so as soon as he had finished his trip he returned there, with the result that his next picture will be a real automobile story, produced among the atmosphere of automobiles, such as can be obtained in no other city in the United States.

Mr. Aldrich is expected in New York in a few days to arrange for his cast which will be obtained here.

LUCILLE YOUNGE ENGAGED BY AMERICAN COMPANY.

Lucille Younge is the latest arrival at the studio of the American Film Company at Santa Barbara. Miss Younge has been engaged for the feminine heavy role in the next William Russell production, "High Play."

Miss Younge's last appearance on the screen was in the character of Mary Magdalene in "Intolerance."

Kleinschmidt Shows War Pictures

Many Scenes Taken on the Austrian Front of Various Phases of Battle and Preparation for It.

THE pictures taken by Captain F. E. Kleinschmidt on the Austrian front were shown to the trade in New York on Wednesday, February 7. The Captain, who is known to the American public as an arctic explorer and lecturer, was present and described to his audience his experiences in the taking of the scenes being shown on the screen. The exhibition lasted two hours, and to say it was interesting is putting it conservatively. There are intimate views of war in its prosecution, of trench work, of armies on the march, of big guns in transport and in action, of aeroplanes in flight and photographs taken from them, of submarines under full steam, afloat and submerged; of cavalry in pursuit of Russians, of building of bridges, of burning villages, of the despair of peasants caught between the two forces, of shelling of positions and of the position where the camera was planted being shelled.

In the first reel is a view of a trench, the camera commanding a view of many yards. The stretcher bearers are busy. One man not twenty feet from the lens falls to the ground; there is no swinging of arms or spinning around as we see it in the staged conception. He simply slips out of his place. An officer picks up the rifle lying beside the dead man and fills the gap in the ranks. There is haste, but apparently no excitement. Each man is attending to his own work; he sees nothing of what is going on about him.

There are graphic views of the country around Belgrade, taken by Captain Kleinschmidt from an aeroplane. It shows the damage done by the bombardment, of shell craters everywhere, frequently in groups just on the line of the enemy trenches. The fortifications are in plain view, demonstrating the military value of motion pictures taken from the air. The views of the submarine, taken from the deck of its companion, are of rare interest.

The burning by the retreating Russians of the city of Brest-Litovsk is shown in many of its horrors. Many feet of film are devoted to the distress of the peasants, turned out of the city four days before. It gives a side of war sometimes overlooked by newspaper readers.

One of the scenes that will star is the shelling of a Russian position a little over a mile distant, a valley separating the two forces. Later we see what the cannonading has done to this same position. Another series of rare views portray what happened when the Russians discovered the location of a battery harassing them. Great clouds of earth are thrown up close to the camera. The captain requested his audience to follow the coming picture of three shells bursting close together and to observe how short the picture was cut. There was a flash of the three earth clouds. There was no need to explain why the camera stopped working.

To Make Government Films Available

Congress May Permit Secretary of Agriculture to Rent Them for Theaters.

IF THE House of Representatives concurs in the action taken by the Senate in amending the law as it now stands relating to the sale by the Department of Agriculture of motion picture films, such films may be secured by commercial firms desiring them for rental in the same way as commercially made films are marketed.

The sale of these films is covered in a provision of the annual agricultural appropriation bill, which reads: "The Secretary of Agriculture is authorized, under such rules and regulations and subject to such conditions as he may prescribe, to loan, rent, or sell copies of films to educational institutions or associations for agricultural education not organized for profit." The Senate Committee on Agriculture and Forestry recommended that the requirement that the loan, rental or sale of these films be confined "to educational institutions or associations for agricultural education not organized for profit," be waived and the words last quoted dropped from the language of the provision. This was agreed upon with the addition of a proviso that in the disposal of the films such organizations shall have the preference.

Quite a number of the films turned out by the department's cameramen are of a highly entertaining nature and would find favor in connection with the regular programs. Efforts have heretofore been made by commercial companies, it is declared, to get some of these but the wording of the provision referred to has operated against them.

The films produced by the Department of Agriculture, as well as being very interesting, are highly educational. Some of them are very thrilling, such as those depicting the great forest fires. These pictures have on a number of occasions been shown at private exhibitions in the local theaters and have created a great deal of interest.

Return Entry Question Decided

United States Supreme Court Decision Makes Exact Identity of Film Necessary.

THE United States Court of Customs Appeals has refused to reverse the decision of the Collector of Customs, who refused to permit the free entry into the United States of two lots of positive motion picture films. Exemption from duty was claimed by Charles D. Stone & Company on the ground that these were American goods exported and returned to the United States without having been advanced in value or improved in condition. Duty was assessed upon them under paragraph 474 of the Tariff Act of 1909 as photographic film positives.

Exemption was claimed under paragraph 500 of the law, which provides for the free importation of "articles the growth, produce, or manufacture of the United States . . . when returned after having been exported, without having been advanced in value or improved in condition." This exemption from duty is made subject to the condition that "proof of the identity of such articles shall be made, under general regulations to be prescribed by the Secretary of the Treasury." Under this authority the Secretary of the Treasury has provided that if the merchandise be returned to the port of original exportation, outward shipment must appear from the records at that port, and if to a port other than that of original exportation there shall be required a certificate from the collector and naval officer of the port where the exportation was made showing the fact of exportation from that port. This requirement can be waived upon the satisfactory showing that the goods are of domestic origin, and that it is impracticable to obtain the certificate.

In the case of Charles D. Stone & Company a showing was made to the collector stating in substance that the films were shipped out of the United States at different times and that the importer was unable to furnish a bill of lading. Notwithstanding this, the collector assessed a duty upon the goods.

In affirming the decision of the collector, the United States Court of Customs Appeals said that "the only just inference from this action is that the collector was not satisfied with the showing made. There appears in the case evidence indicating that goods having the same appearance that these goods have could be reproduced abroad by first producing negatives from them and then producing positives from the negatives thus made. In view of these facts, it is quite reasonable to infer that the collector was not satisfied from an examination of the goods that they were of domestic origin. What extraneous facts may have been within the knowledge of the collector to justify him in proceeding with caution or to justify a suspicion of the domestic origin of these films, does not appear. But the duty of deciding the question was reposed in him by the regulations. Such duty must rest with the officers of the customs if proof of identity is to be exacted, and such proof of identity must be exacted because the statute in terms requires it."

Fire Regulations at Washington, D. C.

District Commissioner Considering Rules for Handling and Storing Films.

FIRE MARSHAL P. W. NICHOLSON has just submitted to the Commissioners of the District of Columbia the regulations governing the handling of inflammable motion picture films, upon which he has been working for several months and which have been keeping the local exchange managers in hot water for pretty nearly a like period of time.

The regulations are considered as an aid in fire prevention work. They cover the storage, handling and manufacture of motion picture films, the storage and handling of matches, and contain provisions to prevent the throwing away of cigars, cigarettes, matches., etc., on awnings or other building projections in the District of Columbia.

The proposed regulations further provide that no automobile or automobile truck shall be permitted to be stored or kept in or under any building used for dwelling purposes, except in a fireproof room.

These regulations are such as will require the erection of a building especially suited for housing motion picture film exchanges. When it was at first announced that the fire marshal was promulgating the regulations, it was said that a number of builders and real estate operators were figuring on putting up such a structure. When these men found that they could not tie the exchange managers and their companies up for a prolonged period of time, their interest seemed to lag, and since that time, while it would have been possble to put up half a dozen buildings, none of these men or companies has even broken ground.

It would be an exceptionally difficult matter to any but perhaps one or two of the exchanges to get into such shape as to enable them to pass muster before the fire department authorities under the provisions of the new law. For instance, it would be necessary to put in steel shelving, in a fireproof room.

Several of the firms have signified their intention of removing their offices to Baltimore in the event that it is found impossible to comply with the provisions of the regulations. Should this be done, in all probability, there will come a howl of protest from all the business organizations in the city. The managers feel that it is expensive enough in the District of Columbia to do business, without being hampered further.

The regulations were prepared by Fire Marshal Nicholson, after a consultation with Commissioner Brownlow, Fire Chief Frank J. Wagner, Inspector of Buildings Morris Hacker and Assistant Corporation Counsel F. H. Stephens.

Preparations are being made, it has been announced, for public hearings on the regulations at which the film men, the operators of large theaters and other interested parties will have an opportunity of stating their views in this matter. The hearings will probably be held early in March.

Philip Bartholomae With Pathe

Popular Playright Heads That Company's Scenario Department—Well Qualified for Position.

THE rapid expansion of Pathe's activities is evidenced in another direction this week by the announcement that Philip Bartholomae, a well-known playwright, has been quietly acting as the head of the scenario department for the past three months. This most important department approves, rejects or rewrites the scenarios of all the Pathe producing companies before the scripts are turned over to the director and then they pass on the director's work. Due to the masterly and tactful way in which Mr. Bartholomae has filled this most difficult position, authors are pleased with the improvement of their stories, and the directors by receiving better scripts and intelligent criticism of their development of the stories state enthusiastically that their pictures are better and made with less waste.

J. A. Berst, vice-president and general manager, states that this committee headed by Mr. Bartholomae and composed of men and women, each of whom is an expert in some particular line of production, deserves considerable credit for a marked improvement in Pathe pictures during the past few months.

Mr. Bartholomae is perhaps best known to the theatrical audiences of the country through his latest success, "Very Good Eddie," which ran for two solid years on Broadway and is now playing to capacity business in other large cities and is opening in London next month. Among his other Broadway hits were "Little Miss Brown," "When Dreams Come True" and "Over Night."

Of particular interest to picture people is the fact that Mr. Bartholomae has always found and developed his own stage stars, notable among them being Madge Kennedy and Joe Santley, and he now has under contract two young society girls who are so well equipped with all the qualifications of picture stars that they are expected to leap into fame in pictures just as Miss Kennedy and Mr. Santley did on the stage.

Mr. Bartholomae is now working on the scenario of a big production which will be produced under his supervision and in which these two "finds" will probably make their debut.

Educated in the universities of American and Europe and the heir of a family rich for generations, Mr. Bartholomae has always conducted all his business ventures on a high plane that has drawn cultured artists to his companies and brought an indefinable charm and refinement to his productions. Doubtless the screen world will be enriched by the same genius.

During his career as a dramatic playwright, Mr. Bartholomae was associated with some of the shrewdest producers in the show business. He has developed to a remarkable extent the ability to separate the wheat from the chaff and his keen insight into the psychology of audiences has been responsible to a great extent for the many successes with which he has been identified.

"The picture audiences of the country, I am told, number over twenty-five millions and are growing daily," Mr. Bartholomae said. "The tendency is toward better stories, better casts and better direction, and I feel safe in predicting that in a year or so three-quarters of the population of the country will be patrons of the picture shows."

Transmits Scenario by Telepathy

Alabama Man Sends Psychic Scenario to New York for Violet Mesereau, Universal Star.

HIS psychic self traveling more than twelve hundred miles on a space-annihilating train of thought, the first psycho-scenario writer of record transmitted from Selma, Ala., to New York, a five-reel scenario for Miss Violet Mesereau, the Bluebird star, on the night of Thursday, February 8. The psychic wonder's name is Edgar Cayce, and while he was physically asleep down in Alabama, his mysterious and uncanny "thought-self" penetrated the concentrated collective mind of thirty newspaper men and motion picture trade journal representatives—the guests at dinner in Churchill's of the Universal Film Manufacturing Company.

The scenario itself, taking physical form in the shape of a 450-word telegram, was received while the members of the dinner party were still making merry. The plot is psychological in the extreme, and the man whose powers have baffled scientists calls it "Through the Sublimal." That the psychic-scenarioist has entered thought-realms closed to most of us was proven by the precautions against faking taken by the Universal; and further by the fact that the rough synopsis is now in the hands of a continuity writer.

It all started something like this: On December 13 last President Carl Laemmle received a mysterious letter from one Edwin Williamson, who in addition to acting as freight agent for the Southern Railway at Selma, fills in his spare time by acting as spiritual advisor, or spiritual business manager of Mr. Cayce.

In this letter Williamson said that he had a personal friend who was possessed of "an unusual gift, power or whatever it might be called." This friend was in the habit of going into a hypnotic sleep, from self-suggestion or otherwise, and then he conversed with the party whom he went to sleep to. Mr. Williamson stated that he had diagnosed many diseases that have baffled physicians and has located lost articles, and performed many other wonderful feats.

"If you are interested, and will write me, naming a date and the hour, allowing for the difference in time, stating the name of the party who you have in mind to take the lead in a photoplay, and tell me the street and house number where the party will be, I think I can surprise you."

Mr. Laemmle was so much impressed with the possibilities that he turned over the correspondence to the publicity department and instructed that the fellow be given an opportunity of showing what he could do.

Accordingly, it was decided to hold the test at Churchill's, and that Violet Mesereau, with a staff of newspaper men and trade journalists, be on hand to await the results.

The ceremonies were in charge of Nat Rothstein, advertising manager of the Universal, who explained to the gathering what it was all about, aided by speeches on psychology, etc., by Paul Gulick, Eustace Hale Ball, who is the author of the Universal's forthcoming serial, "The Voice on the Wire," and Dr. William E. Young, who is an authority on the subject of hypnotism, mental telepathy, self-suggestion and psychoanalysis.

A table was placed in the center of the room and on it was laid a piece of paper describing the sort of play Violet Mersereau would like for her next vehicle. This was at exactly 8.30, and the paper remained there for fifty minutes—the time required for the test. And all the time it was there Edgar Cayce was suggesting himself to sleep down there in Selma.

In addition to the scientific interest manifested in the Southern man's performance, the party at Churchill's had a wonderful time socially. It was mostly a "stag" affair, Miss Violet Mesereau and her mother being the only members of the fair sex present. Miss Mesereau again proved her versatility, too, by dancing with every one of the thirty men present.

Cinema Club Ball at Plaza

More Than Four Hundred Persons Make Merry in Grand Ballroom of Famous Hotel.

RIVALING in prominence and brilliance any film affair of the past, the fourth annual ball of the Cinema Camera Club of America, Inc., was held in the Grand Ballroom of the Hotel Plaza, New York, on Saturday evening, February 10. More than two hundred couples attended, and seldom have the walls of the world-famous ballroom looked down upon a more representative gathering.

Dancing was indulged in with vivacity by all those who attended, and the social element was uppermost all the time. In the midst of the festivities interest centered in the Grand March, which was led by Alice Brady and Robert Warwick, who were, respectively, patroness and patron of the ball. Almost every one of the merrymakers participated in the march.

Credit is due the various committees for the faultless manner in which the function was conducted. Arthur Edeson was chairman of the ball committee; John W. Boyle was floor manager, and Herbert O. Carleton assistant floor manager.

The entertainment committee consisted of: Victor Miller, Edward Horn, Alfonso Liguori, Lewis W. Physioc, Ned Van Buren, and George W. Coudert.

Members of the floor committee were: H. Lyman Broening, chairman; John Arnold, A. Lloyd Lewis, Frank Kugler, M. William Hall, Hal Young, Otto Brautigan, George W. Lane, A. L. Ansbacher, John Van de Brock, John Theiss, and Max Schneider.

Master Company Buys Site

Houston, Texas, To Have Producing Plant of Masterpicture Brand.

AT a cost of $21,000 the Master Motion Picture Company has purchased nearly four acres of land, with a frontage of 780 feet on Houston avenue, Houston, Texas, almost directly across the street from the old Highland Park grounds. Within the next few days buildings which will cost approximately $10,000 will be started.

The tract, within five minutes' ride on a street car from the heart of Houston, is one of the most picturesque that could be selected within miles of the city. The acreage slopes down into a broken ravine at one end and has a depth from the street of 240 feet.

It is here that motion pictures to bear the "Masterpiece" brand will be made. H. J. Binney, for eleven years identified with pictures as both actor and director, for a long time with the Keystone people, is at the head of the new enterprise, a $45,000 corporation.

Plans have already been made for buildings which will include laboratory, dressing rooms, carpenter shop, paint and paper rooms, projecting rooms, developing laboratories, printing rooms, drying rooms, cutting rooms and stage.

Beecroft Buys Picture Rights

Gets Two Edison Productions of Recent Make—Makes Quick Turnover.

CHESTER BEECROFT announces that he has purchased the world's rights to "Pardners" and "Where Love Is," both made by the Edison Company.

"Pardners" is by Rex Beach, author of some of the greatest film successes such as "The Barrier" and "The Spoilers," and features Charlotte Walker. "Where Love Is" is by Wm. J. Locke, the eminent English author, best known in this country perhaps through his "Septimus" and "The Beloved Vagabond," works which have achieved world-wide popularity. This picture features Ann Murdock, the well-known dramatic star, who is regarded as one of the greatest screen actresses disclosed in the last year.

That Mr. Beecroft's judgment of the quality and value of these productions was correct is evidenced by the fact that the American rights were immediately snapped up by the Mutual Film Corporation, and are now being advertised in a manner so elaborate and extensive as to bear ample testimony to the unusual merit of the productions. Mr. Beecroft announces that he has already sold both "Pardners" and "Where Love Is," as well as "The Running Fight," a former Paramount release of which he controls the foreign rights, to the United Kingdom and India, and is being kept busy by the buyers for other foreign territories.

Scene from "Back of the Man" (Triangle).

Prizma Color Demonstration

Interesting Demonstration of Improved Color Method Given at Private Film Exhibition at American Museum of Natural History.

Reviewed by Margaret I. MacDonald.

THE auditorium of the American Museum of Natural History was the scene on Thursday evening, Feb. 8, of an interesting demonstration of an improved color method by the Prizma, Inc. Owing to the large number of invited guests who attended it was necessary to repeat the exhibition at 9.30 o'clock in order that the throngs who were left waiting outside the doors of the auditorium might have an equal chance to view the pictures with those whose privilege it was to have been seated for the 8.15 o'clock performance. Preceding each exhibition explanatory remarks regarding the application of scientific principles and laws of light and optics to the Prizma process were made by Ernest Fox Nichols, Sc.D., LL.D., Professor of Physics in Yale University.

The unveiling of the latest attempt to improve known methods of photographing and projecting color film cannot fail to stimulate interest; and while much of the hysterical enthusiasm of a first night exhibition comes from that portion of an audience engrossed with the easy task of admiring an accomplishment, there are others present whose minds are busied with the more serious task of putting the newly claimed attributes through a mental process of weights and measures. With reference to the latter, it is only right and just to say that with the scales properly adjusted Prizma, Inc., will not be the loser.

In viewing the various examples of Prizma photographic studies, some of which were made under natural lighting and some under the artificial light of the studio, the mind reverts unconsciously to other methods of color photography that have been demonstrated in the past, when the consequent drawing of comparisons begins. The most noticeable and one of the most favorable points about the Prizma process is the absence of that disillusionizing analysis of color that was ever present in some of the older methods. It will be remembered that flashes of green and red accompanied the rapid movement of objects on the screen. This fault has been remedied by Prizma. Also a softening of the general color scheme is noticeable, which is doubtless due to the use of four colors instead of two: first, in the exposure of the film through color filters during the photographic process, and, second, the use of these same four colors in the color wheel which is geared to the projector between the light and the film. This film is of the standard width, has the standard perforations, and is photographed at the rate of twenty-four exposures per second. It is in monochrome when finished, and carries latent color values derived from exposure through the filtered colors, red, green, blue and yellow.

The projection of the film is fairly steady and only a slight flicker is noticeable. In the comprehensive manner of demonstration resorted to by Prizma, Inc., service of the color wheel was occasionally dispensed with, giving the audience a chance to compare differences between the ordinary picture and the color picture. At such times it was noticed that the application of color to the picture interfered in a measure with its clearness; in other words, the eye unconsciously seeks a more distinct vision. In landscapes the effect is much the same as that obtained in a painting, and it will be noticed that the green of vegetation is subdued to such an extent as in most cases to give the effect of being viewed from a distance. One of the most perfect color effects is that obtained in a scene on the Pacific Coast where the color of the sea water has been duplicated with startling realism. A pastoral scene with deep perspective of hazy hills and a herd of Holstein and Jersey cattle to the fore is beautiful. Scarcely less beautiful is a river scene evidently photographed in the fall of the year, judging from the dead leaves floating over its black depth. Niagara Falls with its mists and its rainbow is a gem. The Grand Canyon of Arizona, showing also the Colorado River, is impressive as a color study. Other subjects of equal interest in color, as well as choice, were: "The Painted Desert, Arizona"; "The Petrified Forest, Arizona"; "Horse Races at Juarez, Mexico"; "Albuquerque, New Mexico," showing the Indian types, and "Portraits."

The Prizma, Inc., is located at 40 Wall street, New York City. Its officers are E. B. Koopman, president; Francis T. Homer, vice-president; Snowden A. Fahnestock, treasurer, and Geo. P. Kelley, secretary.

They are to be congratulated on the evident success of the project which they have fostered; and we feel sure that this beautiful color method will meet with favor in the filming of the drama as well as the educational picture.

At Leading Picture Theaters

Programs for the Week of February 11 at New York's Best Motion Picture Houses.

"The American Consul" at the Strand.

A PATRIOTIC all-American bill was presented at the Strand theater, the week of February 11. The performance commenced with "Home Sweet Home As Played the World Over," rendered by the concert orchestra, after which a tableaux, "The Spirit of '76," was shown on the stage. Next an Abraham Lincoln picture, entitled, "The Seventh Son," was presented. Irene Audrey, a beautiful young singer, draped in a silk American flag, rendered "My Country 'Tis of Thee," after which the principal photodramatic feature, "The American Consul," was shown. Theodore Roberts, the Lasky star, appeared in the title role, supported by Maude Fealy, Tom Forman, Raymond Hatton, Charles West, and Earnest Joy. This play was written especially for Mr. Roberts by Paul West. A new L-Ko comedy entitled, "The Auto Maniacs," was also shown, and the Topical Review.

Among the solists on the musical program were Grace Hoffman, Florence Hardman and Arthur Depew.

"Arsene Lupin" at the Rialto.

Earle Williams starred at the Rialto in "Arsene Lupin," the Vitagraph Company's film production of a successful play. The debonair exploits of Lupin, whose skill at thievery was matched only by his social graces, provide a series of exciting incidents which make admirable motion picture material. E. Alexander Powell, the war correspondent, was on the program again, preceded by a series of new motion pictures from the front. A new "Mutt and Jeff," a comedy, and the "Literary Digest of the Screen" completed the pictures.

A fantasy of American melodies, numbers by Jeanne Manbourg, and the Rialto Male Quartette comprised the musical features.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The Universal production of the Jules Verne story, "Twenty Thousand Leagues Under the Sea," continues to crowd the Broadway theater.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater, four pictures were as follows: Monday, Tuesday and Wednesday, Constance Talmadge in "A Girl of the Timber Claims," Triangle Komedy, "Won by a Foot," was shown.

Thursday, Friday, Saturday and Sunday—Wm. S. Hart in "The Gun Fighter" and Triangle Komedy, "His Deadly Undertaking," were on the program.

MOVING PICTURE EVENING AT THE NATIONAL ARTS CLUB.

At the invitation of Dr. O. F. Lewis, member of the National Arts Club and also member of the General Committee of the National Board of Review of Motion Pictures, February 5 was devoted to the welcoming to the Open Table of the Club of Cranston Brenton, chairman of the National Board of Review, and Campbell MacCulloch, scenario manager of the Triangle Fine Arts Film Company. The Open Table, exceptionally well represented on that evening, is a body of approximately 100 members. Every Monday evening during the fall, winter and spring seasons brings the Open Table together. Hardly a more representative body of intelligent public opinion could be gathered in the city.

The evening was marked by repeated emphasis upon the futility of legal censorship. Mr. Brenton made a ringing speech in favor of the volunteer review; Rufus Steele a prominent scenario writer, followed with a graphic description of his present work, and Mr. MacCulloch emphasized the necessity of the development of the motion picture upon intelligent and artistic lines. Many members of the Open Table joined in the discussion.

WHO OWNS BILLY WEST?

The services of Billy West are the subject of litigation in the United States District Court and Judge Augustus N. Hand has granted an order directing Arthur Werner to show cause why he shall not be restrained from producing moving picture plays starring the actor.

Harry Kenyon, a moving picture producer, of St. Louis, alleges West, who is known in private life as Roy B. Weissberg, signed a contract with him last November, agreeing to appear exclusively for a period of three years at a salary of $375 per week in films produced under Kenyon's direction.

British Notes

THE general inquiry into the charges recently levelled against moving pictures as being conducive to juvenile crime opened at the Central Hall, Westminster, London, on January 8, under the auspices of the National Council of Public Morals. F. R. Goodwin was the principal speaker and furnished the assembly with voluminous statistical information upon the recent growth of the industry by way of introduction to the sterner business of the conference, which does not really begin until later in the week. The Lord Bishop of Birmingham presided.

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Tom E. Davies, associated with H. Winnick here in the handling of Triangle products, arrived in London just after Christmas from his visit to the States.

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An item appears at the London Coliseum performance that is not announced on the program, but is deserving of mention as an instance in which the moving picture film can render service in the interests of public safety. A short film taken in the London streets shows the audience the right and wrong way to cross a traffic congested thoroughfare; to board and leave a motor omnibus in motion; the value of street refuges or "islands"; and several other instructive methods of assuring "safety first" to pedestrians traversing the busy streets. As an instance of the right and the wrong way to cross the road in such a place as Piccadilly Circus it is shown that the short cut straight across the roadway is more often than not the dangerous one and the pedestrian rushing blindly across falls. The safe way is to cross the road diagonally to the center facing oncoming traffic and turning in the center at a right angle to face oncoming traffic from the opposite direction during the completion of the crossing. The film is the work of the General Omnibus Co.

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"Romance," a story of the Red Cross, one of the first of the new Clara Kimball Young features to arrive in England, is announced for release through International Exclusives, Ltd.

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Geo. A. Smith, the chief of the Vitagraph Company's European business, returned home from the States just in time to see the old year give its last gasp. The speeding up of the work in the production of "big" subjects on the American side will during 1917 have the customary reflection of stocking the English market with practically the whole of the company's 1916 output, comparatively little of which has yet been exploited here. The next Vitagraph release of importance is "God's Country and the Women," to be followed in the spring by "The Battlecry of War" and "The Scarlet Runner" serial, and later in the year by the "Secret Kingdom" serial, "The Girl Phillipa" and other "Blue Ribbons" at the moment playing first runs in the States. These are over and above the pre-arranged increase in the open market and feature output for the year which promises to average out at about 12,000 feet per week (negative), 9,000 feet (including one multiple reel blue ribbon feature) per week through the Vitagraph Exchange and about 3,000 feet per week for sale on the open market.

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Two personalities well known to the trade in New York are starting business in London as film agents under the style of the Inter-Ocean Film Co., Ltd. They are Paul W. Cromelin, whose connections as a film renter are already extensive, and John H. Taylor, of the Clarion Film Agency of Manchester, who was responsible for the negotiations between that company and the World Film Company of New York. Premises have already been opened at 164 Woodard street, London, Mr. Taylor informs me, and several important agencies secured. No film renting will be done by the company for the present, which will specialize in the importation of high class American exclusives for sale on the European market. Amongst these are the Black Diamond, Vim and Knickerbocker comedies. The firm will also act as distributing agents in Europe for the Speer Carbon Co.

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The United Kingdom rights of the Brady-made World features have been acquired by the Gaumont exchange. The first two releases, Robert Warwick in "Sudden Riches" and Kitty Gordon in "Her Maternal Right" have had an excellent trade reception.

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The next Universal serial to be released here is entitled "The Purple Domino" (thirty-two reels).

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A London exhibitor has been fined an amount in excess of $500 for attempting to evade payment of the entertainment tax by not using Government stamped tickets.

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While so much is being uttered on two continents inseperably associating the film play with motives of juvenile crime an observation by the prefect of Nancy (France) is refreshing. "I am convinced," he says, "that one moving picture theater saves me two policemen and my motto is down with the policemen and up with the theaters."

J. B. SUTCLIFFE.

Bidding Active for "The Whip"

Big Melodrama First States Rights Production of Maurice Tourneur—Extensive Publicity Campaign.

THE mere announcement that "The Whip" was completed, has created as much interest as any single announcement made to the motion picture trade in months, is a statement made by the Paragon Films, which is placing the production. State right buyers have been waiting for this information and now that they know that Mr. Tourneur's initial open market production is ready, they are losing no time to secure the rights for their respective territories. Canadian and foreign buyers, in spite of the present crisis, are showing unusual interest in this picture. Doubtless, the success that "The Whip" as a stage play has had in Canada and Great Britain, is largely responsible for this interest. One of the most important English buyers has cabled an offer of $50,000, or ten thousand pounds, for the rights to the English countries outside of the United States and Canada.

Maurice Tourneur.

At the office of the Paragon Films, Inc., in the Longacre Building, many wires have been received from state rights buyers, asking that nothing be done in regard to the disposition of it for their respective territories until the senders can arrive in New York.

Mr. Tourneur has followed the policy of starring no one particular player and has decided that the bulk of attention should be given to the picture in itself, and it has been "The Whip" first and foremost. Yet there has been no attempt to slight the cast, which includes such well-known stars as Irving Cummings, Paul MacAllister, June Elvidge, Warren Cook, Alma Hanlon and others.

Contrary to the usual custom, the Paragon Films, Inc., have decided upon an extensive publicity campaign that will continue long after all rights have been sold, as they feel that their interest in the picture should not stop with the sale of the territory. There are some very interesting announcements to be made shortly by the Paragon Films, Inc., in connection with this publicity campaign.

SIMERAL TAKES TO THE ROAD.

W. S. Simeral, president and general manager of the Simeral Amusement Company of Clarksburg, W. Va., which recently sold its motion picture theaters in Ohio and West Virginia, has accepted a position with the Automatic Ticket Selling and Cash Register Company of New York and will travel out of Steubenville, Ohio, over the greater part of five middle states. His headquarters will be at 248 North Third street, Steubenville.

Spokes from the Hub

By Marion Howard.

WELL, the ball of the Film Club is now of the past, but there were one or two features worth recording. First, the selection from many contestants (in costume) of a young woman whose face and general expression won favor with the judges, who was selected for a position in a film company should she so desire. There were quite a number eligible, but choice fell on Dorothy Elden, who appeared as "The Girl of the Golden West." Another prize was awarded for the best costume and this caused some heartburnings, but it went to Mrs. Louise Blackborne, who wore an original costume of a North American Indian. It was purchased in Alaska by Mrs. Blackborne, who has made a study of the race and was perfect in detail, and her make-up was so cleverly done as to deceive all there. It caught the eye of Walter Gilman Page, an expert artist, as well as the others, and the club gave her a silver loving cup suitably inscribed. Mrs. Blackborne owns and manipulates her camera and has made several motion pictures privately. She is a Bavarian, a cultured, traveled woman, a resident of Brookline and charter member of the Film Club. Preceding the grand march there was a reception in the Copley Plaza foyer by the club president assisted by the judges and club committee. All the players in town who have been seen on the screen were invited. They included June Caprice, Frank McIntyre, Emily Stevens, Valli Valli, Edward Martindell, Charles Ruggles, Richard Carle and others. It was a brilliant affair, ably managed by D. M. Staley, and reflected credit on the club.

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"The Weaker Sex"—there's a play fit "for the Goddesses," a mere man said on leaving the theater. I'd like to take Alice Brown by the hand and congratulate her on working out the theme to the utter satisfaction of both sexes in front. "Seeing as how" women are entering all professions and making good, it was clever to have the heroine a lawyer—a consistent type, too, not above affection and domesticity, but chafing over the luxuries and check on her power. Charlie Ray, the dependable, was the son whose misfortunes gave her a chance to prove that she was not of the so-called weaker sex, anyhow. Dorothy Dalton handled the part with convincing skill all through, and I have never witnessed a finer court-room scene than when she was pleading for his young life, and cross-examining the guilty wretch. Such plays cause endless good, as showing that women like her can and do exist, in spite of the efforts of much exploited stronger sex. It is a good suffrage play, though not so intended by author and producer. The Triangles have staged it well under Raymond West, and isn't Louise Glaum some vampire? Hard to resist that type! "Can't blame Charlie," said an old rounder across the aisle.

"Great Expectations" ought to be shown everywhere, if only as a splendid dramatization of the famous Dickens novel. Jack Pickford has done his best work, and how much he is like Mary in gait and gestures! Everyone round me spoke of it. The atmosphere and details in directorship left nothing to be desired. Louise Huff was all that the great novelist pictured. It is the most satisfactory dramatization of one of his books seen here, and we look for more from the Famous Players. They are educational and send the young folks to the libraries to get the whole story.

* * *

"Patria" seems to be well advertised and is on here at the Fenway and other theaters. Personally I see no art in the acting of Mrs. Castle and the inconsistencies are maddening. All with whom I have talked agree that she is jerky, awkward, anaemic in appearance, and vacant in expression. The scenes are well done and represent a great amount of money, energy and hard labor generally. A friend wants to know why the bad villain who shot Patria's "dad" in the vault suddenly reappeared when the vault had been closed by the dying man's hands as plainly viewed. How did he get out? There are worse things to criticise in the third reel now on here. The titles are good, but show illiteracy, like the spelling of this word, "Developments," and the use of that awful "alright." These were in the first reel, so there may be others which I hope to escape. One excepts good English in titles put out by the International Film Corporation, which has a big newspaper man at the head.

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The Drews continue to give delight to the "tired business man" and the rest of us, in their homely little domestic comedies. I like "The Pest," seen today, and the titles are the best in a long time. I have an idea that Mrs. Drew writes or rewrites them, from what I hear. Christie's are also quite funny, minus vulgarity and slapstick, and we all love smiling Billie Rhodes. "Twin Kiddies" went well here—why not? Baby Osborne will pack a house anywhere when attention is called to the little star who plays double in this picture. One woman has a bet on, that little Mary Sunshine is a daughter of her director, Henry King, but I hear he is not guilty, though he does know how to handle kid pictures.

* * *

A treat was given friends of Benjamin Chapin last week at the Tremont Temple, where we were given a private view of the first of the Lincoln Cycle pictures, with Mr. Chapin playing the martyred president and his father. It was startlingly true to tradition, history, and to the Lincoln the world knew. There was continued applause as the play progressed, and I predict much enthusiasm and still more educational value. Here we get the boyhood epoch with the mother, Nancy Hanks, impersonated by a young woman greatly resembling Ethel Barrymore, and the homely scenes at his mother's knee; her efforts to teach him, and all the rest of it showing veneration. Preceding the picture a large audience enjoyed Mr. Chapin's platform delineation of Lincoln, a dramatic portrayal, startlingly life-like. He is Lincoln's height, weight, and the facial resemblance is good. A great debt is due Chapin for making it possible to portray Lincoln as he

Ball of the Film Club of Boston at Copley Plaza Hotel, January 30, 1917.

was. The outdoor scenes were done in New Jersey and there is a perfect reproduction of the log cabin, the old swimming pool and general surroundings, together with fine views of the White House with Lincoln there.

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"Indiscretion" served to show Lillian Walker and her dimples to admiring friends here, as she has been met personally and we all like her vivacity. It was a good Vitagraph offering, well directed by Wilfred North, and had the "happy ending" after a narrow escape with the society villain, who also figured in the "Battle Cry of Peace" as one of the invading army. I thought he was George Cooper, but the cast had it Thomas R. Mills, so maybe I am mixing the villains up. Lillian has some near Kellermann stunts to do, but was sincere in all of it.

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"Vanity" was all right with Emmy Wehlen and a strong cast, including that dignified leading man, Edward Martindell, singing here in "Eileen" to run several more week. Rightly, as it is worth while. Mr. Martindell plays an English Colonel and it is a treat to hear his well placed voice. He will be a guest of the Film Club president on the 20th at a luncheon at the Copley-Plaza.

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On Sunday evening a party of us went to see "The Rosary," which I had somehow missed when first released. It was written by a Boston man long connected with the Boston Museum and Castle Square—"Ned" Rose—and this gave added interest. What a splendid piece of work Charles Clary does here, and isn't he like Orren Johnson in "The Light at Dusk"? Kathlyn Williams too is an excellent foil and Harry Lonsdale, a former Boston man, had a part seemingly thankless at first, but rather good in the final scene.

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"The Rainbow" with Robert Conness again before us, Jack Sherrill and Dorothy Bernard as a trio of good players went well and proved an excellent dramatization. "The Matrimaniac" was a disappointment all around, especially for a Triangle offering. Poor "Doug." Fairbanks, no wonder he has resigned, for to give a man such "fool" stunts to do as in this play would be excuse enough. It was full of jerky ahtletics, improbable situations and the plot (?) was a near slapstick infliction. "The Ninety and Nine" showed up well by contrast as it was full of sane action, and we have not seen William Courtenay do anything on the screen to compare with this. With a story based on a scripture verse it looked at first that it would pan out a good play with the moral all right. The forest fire scene and wild ride of the locomotive was a thriller, but would have been better to have left the heorine out of it, and have a male feeder for the fiery furnace Lucille Lee Stewart and the human bits will make this worth while. Kathlyn Williams and Thomas Holding in their first co-star play, "Redeeming Love," was most satisfactory. Helen Eddy and the two Standings gave capable support and we liked the plot.

Calcutta Letter

THE cry is still they come. The latest addition to the Calcutta bioscopes is the Picture House. It has opened in the premises lately occupied by the Gaiety Theater. The whole building has been refurnished and redecorated. Messrs. N. D. Bros. of Benares have taken a lease of the premises. They have appointed Leonard W. Thompson manager. Mr. Thompson is an experienced man. He knows his business from A to Z. The Picture House holds a monopoly of the Universal films and the other brands controlled by the T. F. Co. Only American films will be shown. The venture has been started under excellent auspices and its success may be taken as assured.

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I have seen many American films in which "Indians" play some part; but I regret to say that not one of them is true to life. I would only request the T. F. Co. and other film makers to take as much care in depicting Indian people and things as they do in other cases.

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While lengthy serials of the "Master Key" or "Trey o' Hearts" type are a general favorite with the Indians, they do not appeal to the Europeans. In fact, a leading European paper has just spoken against "the boosted transsomething serials of the 'Neal of the Navy' type." To me, their annoyance is not explicable. These serials convey a lesson, the value of which cannot be overrated.

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Speaking of serials, I have to inform my readers that Mr. J. F. Madan is now showing us "The Broken Coin." All seats are sold half an hour before "screening time," so late comers have to go away disappointed.

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People want to see serial pictures. If Mr. Madan, who specializes in serials, stops bringing out serials, I am afraid he will not be so well patronized as now. "Give the people what they want, and not what you want." Here is the secret of success.

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In Bombay, a new picture theater will be opened very shortly, in the premises formerly occupied by another bioscope theater. The proprietors announce that they will have "no false scruples and standards in composing their weekly programs." This is interesting and I, for one, hope they will give us something out of the ordinary.

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The "Neal of the Navy" film was completed in five weeks. "The Broken Coin" will be completed by the end of December. We shall then have "The Red Circle." It goes without saying that Mr. Madan is one of the most enterprising showmen of India. But for him we might never have had the opportunity of seeing all the big serials released for the Indian markets. That the public appreciate his services is proved by the fact that all his four theaters in Calcutta and his other theaters in Darjeeling, Hussorie, Colombo, Rangoon, Delhi and Kidderpur are always crowded. He also frequently gives charity performances for war funds, hospitals, widows, etc.

S. B. BANERJEA.

Australian Notes

THE official censor in New Zealand has just completed his seventh week of inspection. He has examined 640,000 feet of film, or 260 pictures, of which four were absolutely barred because in each case, after the objectionable parts had been eliminated, there was practically no story left.

Minor censorings in the films that were passed numbered thirty-five. The objectionable matter in those cases occurred, as a rule, in the subtitles of the pictures, much of which could be omitted without affecting the story. The censor, of course, has in each case to re-examine the altered films to make sure that his instructions have been correctly carried out.

The censor (Mr. Joliffe) expressed surprise at the poor standard of the average photoplay, as far as regards the story. "Again, out of 260 films," he went on to say, "I have not found a single industrial and only about four scenic subjects."

Mr. Joliffe concluded by saying that he considered the American film much superior to either English, French or Italian products.

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It is rumored in Wellington, New Zealand, that the minimum admission rate of three pence to picture theaters is to be a thing of the past, and that in future sixpence and one shilling will rule.

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Another picture theater is to be erected in Manners street, Wellington. There are already four in one block, and two others in close proximity. It is stated on good authority that all films will be imported direct from America to the new house, which will be known as "The Regal." At present all pictures for New Zealand are sent from Australia, usually Sydney.

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John F. Gavin, producer of "The Martyrdom of Nurse Cavell" and other pictures, states that he has signed up Nellie Stewart to appear in several five-part productions. Miss Stewart has undoubtedly been the best known figure on the Australian stage for a number of years, and despite the fact that she has not appeared before the public for some time, her popularity remains undiminished. Miss Stewart appeared in several Australian picture production a few years ago, including a version of "Sweet Nell of Old Drury."

TOM S. IMRIE.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Sloth"

Fourth Episode of the McClure "Seven Deadly Sins" Series An Appeal to Patriotism—Charlotte Walker the Featured Player.

Reviewed by Edward Weitzel.

"SLOTH," the fourth episode of the McClure "Seven Deadly Sins" series, was originally intended for sixth place, but was moved forward on account of the timeliness of the subject. Patriotism is the theme of the five-reel picture, the author inculcating his lesson by taking three incidents in American history and linking them together by means of a story of to-day. Two of the periods chosen are prior to 1776, the immortal Molly Pitcher being the heroine of this date. Margaret Brent and Sally Wells, the other heroines, although not so well known, are stirring examples of the courage and devotion of the early settlers of this nation, both men and women.

Scene from "Sloth" (McClure).

The heroic two are brought into the modern story by having a young girl, a product of the wonderful prosperity now enjoyed by this country, read the history of their lives, and awaken to her duty when war starts against the United States. Her lover, a member of the National Guard, enlists, and is wounded on the field of battle. Eva, the girl, becomes a Red Cross nurse and helps to save his life.

Such a handling of material in a photoplay does not make for symmetric development of plot; but, at the present time, this may be overlooked on account of the inspiration to be derived from the picture. The modern portions of the drama are produced with better effect than are the three episodes of our early history. A conscientious effort has been made to represent correctly the events as set down in the chronicles of our land, but the desired effect has not always been achieved. However, enough of the spirit that animated the souls of the three heroines has been suggested to drive their message home.

Charlotte Walker represented the three heroines of Colonial Days. No attempt was made to individualize them. The actress merely lent her own personality to the characters. This was a physical aid of no mean worth. She also acted the parts with animation, if not with the best artistic results. Miss Walker is a new comer to the moving picture studio, and, as is always the case, has much to learn—especially in the use of her hands.

Shirley Mason carried off the honors of the cast. As Eve Leslie, the modern young woman who is aroused from her slothful habits by the voice of Patriotism, she was a convincing and well graced figure. George Le Guere, Jack Meredith, Curtis Cooksey, Hattie Delaro and Helen Strickland were the leading members of the supporting company. Theodore Marston directed the production.

"The Argyle Case"

Robert Warwick in Fine Seven-Reel Screen Version of Detective Play in Which Robert Hilliard Scored a Success on the Spoken Stage—Produced by Selznick.

Reviewed by Edward Weitzel.

THE O'Higgen-Ford detective drama, "The Argyle Case," which Wm. J. Burns supervised and pronounced good, has been given a screen production by the Selznick company, with Robert Warwick in the character of Asche Kayton. The version is in seven reels, and Director Ralph Ince has speeded up the action and cut the story down to the essentials so cleverly that the seven reels seems no more than five. Wisely eliminating all the comic relief furnished by the colored auntie in the spoken drama, Frederick Chapin, who made the scenario, confined himself to the clearing up of the mysterious murder that forms the subject of the play. The combined efforts of the director and the scenarioist have resulted in an intense, firmly woven melodrama that never insults one's intelligence by the impossibility of its plot nor the miraculous skill of its detective hero.

"The Argyle Case" was first produced when the dictagraph had just come into use and its introduction into the drama was one of the features of the performance. It still remains an important asset when used in the screen version, and we have Detective Burns' word for it that it is highly prized by the professional "flycop."

The story of the play is shrewdly calculated to hold the attention and to win sympathy for its heroine, who is accused of killing her foster father. There is also the added interest of speculating who it was that committed the crime. The secret is well kept and its unraveling is confined, except for a brief period, to the forward march of events. Everything that could be achieved by mature judgment and a desire to make the production a notable one, has been done for "The Argyle Case." The cast is especially strong.

Robert Warwick, who makes his bow in this picture as the featured player of a Selznick-Warwick Company, does the best work of his screen career. His acting is facile, full of mental vigor and without a touch of over coloring or unnecessary effort. Elaine Hammerstein is an attractive heroine, having the youth, good looks and requisite amount of brains to render her worthy any young fellow's devotion.

Scene from "The Argyle Case" (Selznick).

Arthur Albertson, Frank McGlyn and H. Cooper Cliffe are high spots in a support of general excellence, and Charles Hines should be mentioned for his deft performance of Joe Manning, and Mary Alden for a moving impersonation of Nellie Marsh. Frank Evans, J. B. Fleming, Robert Vivian and Gazelle Marche complete the list.

"A Square Deal"

Peerless Five-Reel Screen Drama of New York Bohemian Life, That Has Friendship as Its Theme—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

LOVE is only a good second to friendship in "A Square Deal," a five-reel Peerless screendrama on the World program. The scenes are laid in MacDougal Alley, that short street just off of Washington Square where New York's bohemian element makes its headquarters. Two young chaps are in love with the same girl; one of the boys being a writer and the other the artist, and the friendship between them is unusually strong. Doris, the girl, prefers Mark, the writer; and Hugh, the artist, does everything in his power to help his rival. Success in his profession leads Mark away from Doris, and he makes an unfortunate marriage; but Hugh traps his friend's wife into revealing her true character, and Mark marries his old sweetheart—after divorcing the first Mrs. Dunbar.

Just how true a picture of life, as it is led in the Alley, may be found in "A Square Deal," need not concern patrons of the moving picture play. The drama is intended for those who want a clean story, plentifully sprinkled with sentiment, and one that makes no pretence to furnishing food for thought. The doings of the men and women in "A Square Deal" are easily understood, although it is easier to admire Hugh's sacrifice than to believe in it. Another incident which comes under the same head is the scene at the society ladies' swimming match; also the method taken by Mark Dunbar's first wife to make him fall in love with her. She dons Annette Kellermanns, dives into the clubhouse tank in company with a number of other lightly clad society leaders and pretends to drown. Mark jumps in, fully clothed, and rescues the lady, and she thanks him so warmly that he returns the compliment by taking her in his arms and she accepts him then and there. This scene would have been considered very daring a few years back, especially the costumes of the swimmers, but, judging from the pictures taken of real society ladies at Palm Beach for the Sunday Illustrated Sections, they are not very far out of the way.

Scene from "A Square Deal" (World).

The production, directed by Harley Knoles, is equal to all demands, and the cast, headed by Carlyle Blackman and including June Elvidge, Henry Hull, Charlotte Granville, Muriel Ostriche, and Charles Charles, keep the acting at par.

"The Accomplice"

Art Dramas, Inc., Presents Melodrama Based on Young Woman's Unfortunate Predicament—Dorothy Bernard and Jack Sherrill Featured.

Reviewed by Margaret I. MacDonald.

THE ACCOMPLICE" is a five-part production that most audiences will like, and presents incidents which are no doubt synonymous with ordinary happenings in New York's smart set. The story, written by Anthony Kelly, is interesting, despite the fact that it contains no strongly heroic characters, with the exception of Miriam Collins, private secretary to the Hon. Nicholas Harcourt, one of the prime movers of Wall street, and father of a son and daughter who had drifted along their idle ways with varied aspirations. Miriam Collins proves to be the guardian angel and regenerator of the son of the Harcourt family, and suffers much through the contempt of her class flaunted at her by the head of the family. This role is played acceptably by Florence Hamilton, but is rather too smartly gowned to be convincing; and moreover, the young woman's apartment is more richly appointed than that of the average woman of her profession.

Dorothy Bernard is exceptionally pleasing as Katherine Harcourt, and Jack Sherrill as the son of the Harcourt family, persuaded into making good on his own account through his love of Miriam Collins, also does good work. In the story, which brings Harcourt's daughter into the unfortunate position of becoming fascinated by a famous dancer, on whose account she is forced to prove an alibi because she happened to be with him on the evening of the murder of his former sweetheart and dancing partner, various inconsistencies are noticeable, principally in the development of character. For instance the deliberate manner in which the private secretary offers to besmirch her own good name to save the reputation of the trifling daughter of her employer, who has already called her an adventuress, does not ring true in representation of the more sensible modern feminine.

Scene from "The Accomplice" (Art Drama).

One of the most pleasing character interpretations in the picture is given by W. J. Brady in the role of the elder Harcourt.

"The Great Secret"

Chapters Sixth, Seventh and Eighth Episodes of the Quality Pictures, with Francis X. Bushman and Beverly Bayne as Co-stars—Released by Metro.

Reviewed by Edward Weitzel.

"The Dragon's Den."

"THE fifth chapter of the Quality Pictures serial, "The Great Secret," left Beverly Clarke in the power of the kidnappers, and young Strong badly beaten up after his encounter with the thugs of "The Secret Seven." He is helped home and put to bed by his physician. While he is slowly recovering, the mother of Beverly is suffering mental torture at the disappearance of her daughter. Dr. Zulph, of the band of robbers, orders the members to draw lots to determine who shall kill Strong. At the finish of this episode a masked man enters the young millionaire's bedroom and is about to stab him with a wicked looking knife.

Scene from "The Great Secret" (Metro).

"The Yellow Claw."

Chapter seven is full of action. Strong is saved by the arrival of a mysterious masked man who countermands the order for killing the millionaire. Wee See, the Chinese valet, now gets busy. Beverly has been taken to a Chinese resort and made to dress in oriental clothes. A Chinese doctor hypnotizes the girl, and she is in great danger. Wee See finds out where she is hidden, goes home and tells his master. That young gentleman, although still weak from his last encounter, hurries into his clothes and follows Wee See to the den. The pair, having secured Chinese costumes, get inside the den, and Strong is just in time to save the girl from serious harm. The chapter closes with the arrival of the gang of thugs headed by Dr. Zelph.

"A Clue from the Klondike."

The rescue of Strong and Beverly from the hirelings of "The Secret Seven" takes place in chapter eight, after a desperate attempt is made to prevent it. The police turn up in the nick of time and a lively fight is the result. An episode is next introduced into this chapter which shows an important event in the life of the Great Master while he was a miner in the Northwest. It reveals the cause of his hatred of Dr. Zulph. A meeting of "The Secret Seven" is shown at the end of the number, when a new plan is hatched against Strong and Beverly.

The stars and their supporting company keep the interest in the story at close tension all through these three chapters, and the production is not allowed to drop at any point.

"The New York Peacock"

Valeska Suratt, the Sinuous, Repeats Her Favorite Role of Siren in Five-Reel Screendrama Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

SOLOMON in all his glory could never have exhibited such bizarre sartorial effects as are displayed by Valeska Suratt in "The New York Peacock," a five-reel screen drama written by Mary Murillo and produced by the Fox Film Company. In fact her costumes are the most striking feature of the picture, and are decorated with spiders, tigers, swans and gargoyles. She changes these costumes with great frequency, and even permits the spectator to inspect lacy articles of apparel which shall be nameless, and allows him to behold the wonders of her marble bath and the expanse of her well formed back. All of which accords with the popular notion of sirens.

"The New York Peacock" has taken valuable suggestions from "Camille," "The Easiest Way" and other works of art dedicated to the doings of fair but frail ladies that make the mistake of permitting their hearts to interfere with their business affairs. Like Dumas' heroine, Zena, the vampire, played by Miss Suratt, at the hight of her varied career meets a man that inspires her with a pure unselfish love. At least Zena claims that her love is pure and unselfish, and then proves that it isn't by refusing to make the one sacrifice which redeems Camille. The object of Zena's fancy has a wife and child, and Zena refuses to secure his happiness in the only way possible by sending him back to his family. The young fellow's father arrives on the scene and traps the siren after she has expressed her determination to capture a man with money and gain possession of the large sum which she tempted her dupe to lose at the gambling table. The young man returns home with his father and makes way for the closing scene, which is a clarion call in the cause of truth. The siren, after falling on the floor and dissolving into tears as she clasps a photograph of the lost one to her breast, springs up at the entrance of an old admirer, throws the photograph and her grief over her left shoulder and suggests it's about time she had her supper.

Scene from "The New York Peacock" (Fox).

Valeska Suratt does full justice to the playwright's ideal. She looks and acts the character as it is understood in stage fiction, and introduces several tricks of her own invention. Her serpentine walk is a great aid in showing off her wardrobe.

The production is lavish and in keeping with the subject. The directing by Kenean Buel and the acting by the supporting company, comprised of Harry Hilliard, Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith, are exceedingly well done. There will be no halfway measures about "The New York Peacock's" success. Those who care for this sort of thing will like it very much, but when the good housewife of the smaller cities beholds the picture it is going to make it harder work for Hiram to get away when he suggests a trip alone to the Island of Manhattan.

"Max Comes Across"

Essanay's First Release of the Max Linder Comedy Series, In Which the Noted Comedian Directs and Acts, Forces Merriment Whether One Is in the Humor or Not.

Reviewed by James S. McQuade.

AFTER viewing "Max Comes "Across," Max Linder's first two-reel comedy in the big Essanay series, I awoke to the fact that I had been enjoying myself immoderately, and that Mr. Linder's humorous powers to evoke laughter are still irresistible. It seems to me that he has grown in power as a magic mirth-maker since last seen, and that this is so impresses me as being all the more wonderful when I think of the fearful scenes both in trench and on embattled field, which have engripped him since his former appearances in this country before the camera.

Scene from "Max Comes Across" (Essanay).

There can be no such thing as an analysis of his work, except that he writes his own scenarios, and directs and acts in them first as the whim seizes him. He is distinctly a creature of fancy, whose mission lies in presenting the ludicrous in kaleidoscopic fashion, and with such appeal that the spectator is lost to everything but mirth and laughter. And all credit to Mr. Linder, his art to create laughter does not rely on vulgar incident or situation.

The incidents which form this first comedy supposedly occur during Mr. Linder's voyage from Paris to this country to join the Essanay forces. Accompanied by his friend Maupain the voyage is made, although Max is badly frightened by an item of war news which states that twelve more ships of the Entente have just been sunk by German submarines. He orders a life belt placed in every trunk and a life belt with every meal taken on board!

He mistakes the play of two dolphins for an approaching torpedo one day, and stirs his co-passengers into a frenzy of fear. The attack of seasickness which seizes his friend Maupain and himself results in uproarious fun for the spectator. In the search for his own cabin he enters that of a passenger and his wife, which leads to another paroxysm of mirth.

The services of Max as pianist at a special concert given aboard ship affords one of the most mirthful incidents during the voyage. A storm comes up and the piano slides backward and forward across the salon, with Max either in hot pursuit or in quick retreat; but he always contrives to stick to the piano stool, although in its mad gyrations it is sometimes turned upside down.

To get even on his friend, Maupain, Max induces the captain to have an attendant shout at his cabin door that the ship is sinking, not knowing that Maupain had already won over that officer to play the same trick on himself, at the very same hour. Then an actual collision takes place in midocean, and the cry, "Everybody on deck, the ship is sinking," arouses the passengers from their slumbers. Max and his friend smile, each to himself, as the cry is heard, ignorant of danger. But when an officer tells them of the accident there is wild scampering and a desperate fight between them for a life belt.

Max discovers that the ship is out of danger, and seating himself at the piano in his saloon plays an inspiriting selection. The captain and passengers rush in, marveling at the nerve of the hero, who on being questioned modestly answers, "I was playing the piano to give the passengers courage"!

The direction of the comedy shows most convincingly the rocking of the ship during the voyage, and the interiors on board have been reproduced with praiseworthy realism.

Ernest Maupain is an excellent opposite for Mr. Linder, and the other characters have been carefully assigned. The release will be made through K-E-S-E service on Monday, Feb. 25.

"The Adventurer"

Upton Sinclair's Drama Makes Splendid Entertainment on the Screen—Marian Swayne's Eye-Flashes and Acting Help.

Reviewed by Hanford C. Judson.

THIS reviewer has yet to see a picture by Madame Blache that was not sincerely and artistically directed and this, "The Adventurer," one of her recent productions is no exception. The plot by Upton Sinclair is a stirring but artfully constructed melodrama and the picturization of it is wholesome, full of mystery, and most decidedly entertaining. It is modern and up to date without attempting to teach us or assuming that we need to be taught. It sets out to make an hour and a half or thereabouts pass pleasantly for those who are willing to pay the admission and it will accomplish its purpose often before it is put with the "pictures of other days."

Marian Swayne plays the lead and as the story opens is trying to make a living honestly in a cruel city. That's a good beginning and it is registered convincingly and pleasingly. Pell Trenton has the opposite lead. We are led to believe he is a crook. We suspect that he is the son of the millionaire, but he turns out to be a crook before our eyes so persistently that we doubt our suspicions, until the reasons are uncovered in the denouement and we understand.

Scene from "The Adventurer" (Art Drama).

Around these two juveniles, there are the usual "characters" most of them wicked enough, but all played with the peculiarities of humanity so pleasing in plots that bother only with the square blocks of good and evil. There is none of them so ably put over as Charles Halton's "Austin," the distributor of charities for the big villain (Kirk Brown) who is stealing a fortune. The world thinks that the millionaire has disinherited his son and daughter to found a charity institution with Kirk at its head; but the right will is in the safe and is produced in time. Most of the action transpires in the slums, where Pell finds Marian about to commit suicide and befriends her. She thinks him a thief and is reforming him. He the son and heir is on an adventure in which he succeeds in uncovering Kirk's conspiracy. Ethel Stanard plays as Pell's sister. Yolande Doquette plays a slum character. Martin Hayden plays one of the villain's accomplices.

"The Saintly Sinner"

Old-Fashioned Melodrama Offered in Five-Reel Bluebird—Ruth Stonehouse Featured—Released February 26.

Reviewed by Ben H. Grimm.

THERE can be no doubt that "The Saintly Sinner," a five-reel Bluebird melodrama, to be released on February 26, will make a wide appeal, because the story material and plot fabric used in the picture's making has never yet failed in its appeal. The production is old-fashioned melodrama which sacrifices almost everything in the interests of the "punch." Plausibility suffers several times during the running of the five reels, especially so when the girl is about to be executed in the electric chair; the switch is thrown on, but a subtitle informs us that a fuse has blown out. This gives just enough time to inform the prison authorities of a pardon, and prevent the execution of an innocent girl. There are to be seen in the picture quite a number of familiar characters doing familiar things, but in this particular production the familiar things are done in a more convincing manner than usual. Good direction by Raymond Wells, and good photography aid the production.

Ruth Stonehouse plays the leading role—that of a girl around whose delectability, in the eyes of the villain, revolves acts of the latter which result first in the suicide of the girl's once wealthy father, later in the girl's incarceration in jail on the villain's false charge, and still later to two murders. Henry Devries capably carries the role of the villain. Jack Mulhall is seen as the dissipated youth who reforms, and whose path crosses that of the girl. Mr. Mulhall takes advantage of the scant opportunities offered him. The remainder of the cast, which is an adequate one, is composed of Raymond Whittaker, Alida Hayman, Frederick Montague and Dorothy Drake.

Scene from "The Saintly Sinner" (Bluebird).

The situation from which the picture takes its title arises when the girl and an artist conspire to ruin the villain who is the cause of all their troubles. She has about accomplished her object when she justifiably kills the artist. Circumstantial evidence leads her to the electric chair, but she is rescued by the hero, who rushes in from the West just in time to get a pardon from his father, the Governor.

The story was writen by L. H. Hutton and prepared for the screen by Eugene Lewis.

"The Black Wolf'

Lou-Tellegen, Finely Supported by Nell Shipman, in Lasky Subject Containing Good Situations.

Reviewed by George Blaisdell.

LOU-TELLEGEN is the featured player in "The Black Wolf," the Lasky release for February 12, but Nell Shipman, who plays opposite him, shares the honors. It is a subject with a happy ending. It is an interesting story, with moments that stir, and it is well told. Margaret Turnbull has made the adaptation from the play of Jean Barrymore. The theme is of a benevolent highwayman, who has been reared by a charcoal burner. The latter has concealed from his ward the fact that he, the Wolf, is a prince of the blood, but the truth comes out in good time—at the psychological moment.

Scene from "The Black Wolf" (Lasky).

It is not a story that runs along original lines; nevertheless in its working out there is introduced a novelty that will appeal. This is the showing of retrospective action in a field so large that the story teller and his two auditors are seated in a corner of a spacious room and in the center of the floor are enacted the incidents that hook up the story with the present, that reveal the identity and the position of the Wolf, thereby clarifying the atmosphere, freeing the Wolf from his bondage and making him free to seek the hand of the Countess in marriage.

The production is well staged, with picturesque backgrounds and wealth of costuming. Lou-Tellegen gives a pleasing performance. Miss Shipman charms, inspires interest and compels sympathy. The two are well supported.

"The War of the Tongs"

Five-Reel Universal Subject Features Chinese Actors in a Drama of Their Own Concoction.

Reviewed by Robert C. McElravy.

ORIENTAL simplicity is very much in evidence in this offering when contrasted with the average American five-reel feature. It moves along in a quiet way through the first three reels, the interest being maintained by the novelty of the cast and manner of presentation. All of the characters, including Ching Ting, the wealthy tong leader; Suey Lee, the heroine; Wong Wing, hero, and Lee Hoy, father of the girl, are depicted by Chinese actors. The real names of these performers are Tom Hing, Lin Leong, Lee Gow and Hoo Ching, respectively.

The production is not staged in Chinese fashion, like the play called "The Yellow Jacket," in which chairs and tables are used to represent mountains, boats and the like. It is put on in the same way other pictures are produced, except that the entire cast is an Oriental one.

The first scenes are made in China, giving views of native life. The characters concerned then come to San Francisco, where most of the action takes place in the famous Chinatown section. A good idea is given of the conduct of the Chinese secret societies, known as tongs.

The plot concerns a Chinese girl in love with Wong Wing, a grocer's clerk. Ching Ting, tong leader, also desires her and the rivalry between Wong and Ching brings on a warfare in which numerous lives are lost, including that of the girl's father. Harmony is then restored, the tong leader giving the girl over to Wong, and the principal characters return to China.

Scene from "The War of the Tongs" (Red Feather).

The story itself is entertaining in spite of its simplicity. It contains numerous informing and amusing features, giving the observer an insight into Chinatown lotteries, gambling games of other sorts, and the Celestial life in general in this country. Chinese subtitles are employed, followed by the very necessary translations. Most of the action comes in the last two reels. It makes altogether an enjoyable novelty.

"Her Own People"

Lenore Ulrich Is Seen in Good Pallas Subject in the Role of a Half-Breed Indian.

Reviewed by George Blaisdell.

IN "Her Own People," the Pallas release for February 8, Lenore Ulrich is seen in one of her best roles. The story is of outdoors, of mountains, pines and lakes; of Indians, as well as white men. Real red men they are, and to the subject they lend the color of the west. They are shown at their best, in their dances and sports. Fights and gory scalps are not in evidence. The Indians and their country provide an admirable background for the story, which has for its principal a girl who is the daughter of a wealthy father gone to the woods out of sorts with civilization, and of an Indian mother.

Miss Ulrich gives a good, a convincing portrayal of the girl of mixed blood, woed by men of white skin and of red. Her heart favors one of the former, but through the cupidity of a white man she is inclined to condemn the whole race and take up with the Indian. It is a good character delineation.

John Kemp has the role of Howard Davies, the man of means and position, who, when crossed in love, quits the world he has known. Davies holds fast to his resolution until the daughter of his union with a squaw grows to young womanhood. Then, through fear of her marrying an Indian, he takes her to the east and educates her. Mr. Kemp has a good role and plays it well.

Colin Chase is Frank Colvin, the young prospector, who falls in love with Alona and eventually wins her when she is convinced he wants her for herself and not for the money of her father. William Jefferson is Agnew, the son of the woman who discarded Davies in earlier years and who seeks to win Alona for the sake of the money involved. Others in the cast are Adelaide Woods, Jack Stark, Gail Brooks and Joy Lewis.

Scene from "Her Own People" (Pallas).

"Her Own People" is a good picture. There are a number of strong situations, cleverly developed, and none of these is quite as strong, even as it is tender, as the final.

Triangle Program

"The Bad Boy," Five-Reel Fine Arts, With Robert Harron in the Title Role, and "The Last of the Ingrams," Five-Reel Kay-Bee, Featuring William Desmond.

Reviewed by Louis Reeves Harrison.

"The Bad Boy."

"THE BAD BOY" offers a delightful piece of characterization, that of the village ne'er-do-well, simply a youth whose vigorous primitive tendencies have not been tamed and cannot be suppressed by force alone without peril to his future career. F. E. Woods and Chester Withey, the authors, present a type easily recognizable in the role assumed by Robert Harron, one common enough in the every-day life of small towns and not absent from big cities. The village bad boy is simply a healthy boob, destined in the ordinary course of things to grow up half educated, go courting, marry, settle down, keep a grocery store and vegetate the rest of his life, as most of them do. The one depicted is in revolt against constituted authority, a rebel by nature, and, headed by sheer force of will for some good or bad variation from the commonplace, more or less according to circumstances over which he has no control.

The authors build up an admirable characterization during the reels of preparation and development, in which the deft hand of Woods is clearly visible. Thereafter Mr. Woods makes a concession to melodrama, much to the detriment of his story; his comedy skill is so rare and so thoroughly interesting in its results. So many of our men of prominence were bad boys at the outset that it seems a pity to send this one along into the criminal course of a weakling. There is a lack of compensation in his eventual reform. He comes out of jail to continue his criminal associations and becomes the meanest of the lot in stealing a safe combination from the home of his mother and father, the real criminal, whose accomplices are punished when he is converted, while he goes scot free. The character, however, is realistic and is made intensely so by Harron during all the early scenes.

The early part of the story is presented so amusingly that the average sympathies of an audience are roused for the boy. It is not shown that there is anything really vicious in his character—he is simply self-willed, a quality that helps men to win their way. Then comes a sudden and complete reversal, an announcement that he has been discharged from jail and sent home. That event and the boy's voluntary agreement to act as principal in robbing a bank in which his own father holds a position of trust places the young man at once beyond the pale of further sympathy—he is a crook at heart, not to be depended on in the future. His reform merely grows out of the gentle influence of a young girl, an accidental one at that, so it is clearly indicated that the change does not came from innate fine character. He is simply lucky in having influence which shields him from the punishment meted out to others. The value of the story lies almost wholly in the sort of characterization which Mr. Woods knows well how to formulate.

"The Last of the Ingrams."

"The Last of the Ingrams" has many of the elements of a fine story and both William Desmond and Margery Wilson contribute their full share to its interest. It is seriously marred, however, by an exaggerated and almost purely theatrical view of contemporaneous village life. To cover this exaggeration it is given a supposedly unknown locale, that of Cape Cod. It might just as well have been placed where it was enacted, so far as realism is concerned. They are not tarring and feathering people in one spot any more than in the other, nor is Puritanism so painfully thrust upon attention in either east or west. It is in very bad taste to present any view of American life today from a narrow sectional standpoint—we are too cosmopolitan. There are few specimens of human nature in all parts of the country, but our people are very much the same wherever they are found, as the Texan discovered when men from New York, Pennsylvania and New Jersey went down to protect his state from the Mexicans.

The exaggeration of malicious envy and scandal might be worth while in some cases, but it supplanted in this case a very beautiful love story, that of the man who had failed as a man, and a woman who had failed as a woman, brought together in an extremity. Very little was made of this highly sympathetic situation, showing a lack of appreciation of what really grips an audience, the development of character resulting from the force of circumstances. Of course this is indicated toward the last in action, but its growth is not made visible. Exaggeration, sometimes necessary to reach slow minds, is carried beyond reasonable bounds in acting of both Desmond and McKim. They are too obvious. The stupid part of an audience is not the only one to be considered. There is such a thing as overdoing the obvious.

Margery Wilson, in a most difficult role, really carries off the honors with a suppressed and truly pathetic picture of the wronged girl. Her work is the redeeming feature of this story, giving it both dignity and strength. The theme, "Though thy sins be as scarlet," is a beautiful one, well worth another development, one in which human character emerges from weakness through effort, not by chance. The general presentation of the story is good, but there are neglected minor issues, such as showing what became of the mother's portrait, which shows that haste which is so destructive to a finished performance.

"The Deemster"

Scenic Beauty Aplenty in Nine-Reel Screen Version of Hall Caine's Famous Novel, Photographed by Arrow Film Corporation.

Reviewed by Edward Weitzel.

THE admirers of the works of Hall Caine will find much to their liking in the nine-reel version of "The Deemster," produced by the Arrow Film Corp., with Derwent Hall Caine, son of the novelist, as Daniel Mylrea. Scenically, the picture is a delight. Laid on the Isle of Man early in the eighteenth century, the stretches of bold coast line, broad expanses of foam flecked ocean, picturesque views of humble fishing huts, and of the imposing castles of the lords of the land, are always things of beauty, and harmonize perfectly with the strange, primitive people depicted in the tale.

Born on the island, Hall Caine knew all the legends and odd beliefs of his countrymen by heart, and wrote of them as one who held each tradition and article of faith in the deepest reverence. As a consequence, the modern mind frequently finds the author of "The Deemster" devoted to the obvious and the hysterical; to others he is a novelist who depicts humanity with moving power and great faithfulness. "The Deemster" is universally acknowledged as one of his masterpieces, and the story lends itself easily and effectively to screen requirements.

Readers of the book will readily recall the love of Daniel Mylrea for Mona, the daughter of the Governor of the island, and the sorrow it brought to both; of how the brother of Mona was killed by her lover in self defence, and of the sentence of banishment pronounced upon him by his own father. If some of the situations seem familiar to the screen, it should be remembered that the story is one of Hall Caine's earliest works and was written long before the birth of the moving picture.

A critical estimate of the photographic version uncovers but few points at which to take exception. The largest of these is over emphasis, a shortening of a number of scenes deing desirable—especially those at the jail. This jail, by the way, is the only mistake in locations made in the picture—it looks large enough to house comfortably half the inhabitants of the island. These defects are of minor importance, compared to the romantic and scenic charm of the photoplay. A novel and impressive incident is the trial of Daniel Mylrea on Tynwald Hill, the ancient law mount.

There is a sentimental interest in the selection of Derwent Hall Caine to head the cast. The young man is able to maintain his position by right of merit. He is more the intellectual than the romantic type, and has been endowed with the Jovian brow of his sire. His acting reveals an easy command of his resources, and his personality is distinctly in his favor. A better understanding of repose, as applied to the screen, and a greater variety of facial expression, are two attributes of his art that will come to him through experience. Marian Swayne is physically attractive and mentally alert in the character of Mona. She also plays with sincerity and feeling.

Scene from "The Deemster" (Arrow).

Sidney Bracy is the best male member of the supporting cast, and competent impersonations should be credited to Albert Froom, K. Barnes Clarendon, Alexander Hall, James Levering, Ben Lodge, Thomas O'Malley, Lee Post, William V. Miller and Freeman Barnes.

W. E. Shallenburg, who presents the picture, has provided liberally and wisely for its production. Other names connected with the making of "The Deemster" are Charles A. Taylor and E. A. Bingham, the scenarioists; Howell Hansel, dramatic director, and Henry Cronjager, in charge of the photographic work.

"One of Many"

Frances Nelson, the Star of a Five-Reel Photoplay, Presented by Arthur James and Released on the Metro Program.

Reviewed by Edward Weitzel.

THE five-reel photoplay, "One of Many," presented by Arthur James and released on the Metro program, is designated on the press sheet relating to it as "A Moral Pantomime." The term has the advantage of novelty and comes well within the borders of fact. If the product of the author had equaled his intent, all would have been well. Unfortunately several errors of construction and the employment of a "punch" finish that has happened on the stage and screen

Scene from "One of Many" (Metro).

with greater frequency than in real life, mars a picture that is susceptible of being made an average good photoplay.

Shirley Bryson, the part played by Frances Nelson, is a young manicurist who makes the mistake of sacrificing herself that she may secure the money needed to properly take care of her invalid mother. Later, she is married to the son of the man to whom she sold herself. When the husband learns the truth he turns from her, but they are reconciled at the end of the last reel. The use of isolated cases to emphasize a great truth is of little value, especially when the hoped-for "punch" degenerates into a shock.

The principal error in construction is in having Shirley's future husband call upon her three times the same evening. It is a well founded rule of the drama that repeating a situation will raise a laugh, and repeating a serious situation brings the same result. A lack of diversity in the scenes of action, unexplained points of plot, too frequent use of close-ups and too devout a tone to the subtitles are other artistic failings. The story was written and directed by William Christy Cabanne. His work, in both branches of screen endeavor, gives the impression of being hurried and unfinished.

Frances Nelson's natural endowment for the character of Shirley Bryson meets every demand. A firmer technical efficiency is needed to bring out the full possibilities of her impersonation.

Niles Welch, Mary Mersch, Caroline Harris, Harold Entwhistle, Richard Dix, Walter Worden and Adella Barker are satisfactory in their respective roles.

Three Pathe Releases

"Crime and Punishment," A Five-Reel Drama, Featuring Derwent Hall Caine; "A Million Volunteers," an Episode of "Pearl of the Army," and "Alias Nemesis," a Chapter of "Patria."

Reviewed by Ben H. Grimm.

WITH better production than it has received, and with more forceful interpretations of the participating characters, "Crime and Punishment," a five-reel drama to be released by Pathe, might have been one of the most powerful five-reelers. As the production stands, it is its story value alone that makes it at all acceptable. By that it is not meant that the acting is poor, but there are dramatic depths to the story that are unplumbed in its screen presentation. It is indeed a powerful story from which the picture was made—a story with an unusual and radical philosophy that cannot fail to make the spectator think.

The story tells of the ultra-socialistic belief of a young Russian student that it is right that one useless life should be sacrificed for the greater good of the many who suffer through the one's acts. The student is forced to flee from Russia because of his writings. He comes to America, takes upon himself (at least his mind does) the burden of the poor that surround him. Finally he kills a merciless landlord-pawnbroker, with the idea that the latter's spoils can be distributed among the poor from which the spoils were wrung. The student allows an innocent man to be accused of the murder. The accused man, tortured by the third degree, confesses. The student's mental struggles are interrupted by the arrival of his mother and sister from Russia, and by a girl who has been forced to the streets. The latter, whose father was the cause of her vocation, reforms at his death. She reads the Bible to the student. He fights his own mind, but is finally overcome by the Scripture, and gives himself up as the murderer of the pawnbroker.

Scene from "Crime and Punishment" (Pathe).

Derwent Hall Caine is seen in the role of the young Russian student. On him most of the work devolves. Marguerite Courtot is cast as Sonia, the girl. Others in the cast are Cherrie Coleman, Lydia Knott, Carl Gerard, Sidney Bracy and Robert Cummings. The film was produced by the Arrow Film Corporation.

"Alias Nemesis."

The sixth installment of "Patria," the International serial with Mrs. Vernon Castle, shows Patria at a secluded house near Newport, where she was brought after her rescue. Elaine, a cabaret dancer, who is the exact counterpart of Patria, is masquerading as the heroine. Complications result. The Baron tells a suitor of Elaine that Captain Parr has won her affections. During a mask ball Patria gets Elaine into her room and changes clothes with her. Elaine's rejected suitor climbs to the window of the room, and having previously that night seen Elaine in costume, is about to shoot Patria when Elaine inadvertently gets in the way of the bullet. Elaine is killed. Patria makes the Baron believe that she is Elaine, and that the murdered girl is herself. Mrs. Castle wears a fetching bathing suit in this two-reel number. There are several very good double exposure scenes.

"A Million Volunteers."

The mystery-tension tightens in this, the eleventh two-reel episode of the Pathe serial, "Pearl of the Army." We expect near the end of the two reels, to see the Silent Menace unmasked, but the captive proves to be the Menace's servant. In this installment Pearl frees herself from the grip of the Menace and puts the wafers in the Dare safe. Orderly Adams figures largely in this episode, and tries to dissuade Pearl from marrying the Major. The Silent Menace and his gang get into the Dare house, where a fight takes place. The intruders blow open the safe. Just as the rescuers arrive a hand is seen taking the wafers from the safe. This is an exciting number. Pearl White is, as usual, pleasing.

"The Black Stork"

Five-reel So-called Eugenic Photoplay Introducing Dr. Harry J. Haiselden and His Plea for Better Babies.

Reviewed by Edward Weitzel.

THE public at large remembers the case of Dr. Harry J. Haiselden, the Chicago physician who refused to operate on a newly-born deformed infant in order to prolong its life. This case inspired the writing of "The Black Stork." During the development of the story the terrible consequences that are visited upon the offspring of the man or woman in whose blood the taint of syphilis exists are pictured with uncompromising realism. Numerous types of mental and physical defectives are exhibited, and the entire picture takes the form of a clinic.

In fact, about the only audience that the picture might be shown to would be a class of advanced medical students or those making a study of such conditions with a view to imparting such knowledge under proper conditions. The place to exploit it is not the moving picture theater. The revelation of such a subject is of vital importance to humanity, but only under proper conditions; these conditions are not to be found within the walls of a moving picture theater open to the general public. In other words, if "The Black Stork" be a fit subject for the public screen, then the books on the shelves of a doctor's library are fit subjects for places on the shelves of the juvenile department of a public library.

By George Blaisdell.

I "sat in" with Mr. Weitzel when he viewed "The Black Stork." I heartily agree with his conclusions. I am convinced that an exhibitor who shows this picture with or without a preliminary examination will do himself and his community a distinct disservice, to put it mildly, and probably would commit an offense that by many of his patrons would be considered damnable. In saying this I would in no measure detract from the high and noble purposes that in all probability inspired Dr. Haiselden in his participation in the enterprise. I do disagree with his judgment that the picture is one for promiscuous showing. As a propaganda picture, for exhibition before members of eugenic societies, it would reach its limit of usefulness.

The story shows the source of the taint to have been in a slave woman, which, of course, means that the contamination is of a double character. The inclusion of the color question will give Southern exhibitors pause on this one angle alone.

In the subject appear many deformed children, brought forward to exemplify the evil effects flowing from uneugenic marriages. The lot in life of their prototypes in every community can hardly be a happy one. What will be the position of one of these in a neighborhood following the showing of "The Black Stork"—especially among his playmates? What of the parents? I submit this to the consideration of exhibitors who may give a second thought to the showing of "The Black Stork."

FANNY WARD TO PORTRAY SALLY TEMPLE.

Sally Temple, the famed star of Drury Lane theater and of Pump Lane, in which she lived, is to be immortalized upon the screen. Fanny Ward, Lasky-Paramount, plays the title role in the adaptation of Rupert Sargent Holland's novel to be released under the title "The Winning of Sally Temple."

Among those who appear in the support are Jack Dean, Walter Long, Horace B. Carpenter, Billy Elmer, Paul Weigel, H. Woodward, Harry J. Smith, Eugene Pallette, Florence Smythe, John McKinnen and Vola Vale.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

CANIMATED NOOZ PICTORIAL, NO. 24 (Essanay), Serial No. 21709.—A split reel, embracing animated cartoon burlesques and scenic. The cartoons show a convention of the Weary Willies, the picklehound at the dog show, and a training school for young brides. The scenic portion was photographed in Alaska. Beautiful Alaskan and Yukon scenery is shown, including the White Mountain Pass and Dawson City.

THE MODEL JANITOR (Kalem).—In this comedy reel, Ham becomes a model for a sculptor, but Bud spills the beans by means of a sharp stick. The sculptor, his daughter and her young man all take part in the funmaking, which is characterized by fast and amusing knockabout action. Henry Murdoch and Ethel Teare furnish their part of the fun.

A STRANGE ADVENTURE (Selig), Serial No. 21718.—An interesting reel, which tells of the romantic adventure of a youth who wants to meet a certain girl. He tries in every way to get acquainted with her, even going so far as to sham drowning, but is unsuccessful. He finally follows her to a mysterious house, and rescues her from the hands of Orientals, only to find that it is all a dream. In the cast are Jack Pickford and Bessie Eyton, who keep the romantic element uppermost.

THE SIDE-TRACKED SLEEPER (Kalem).—There is an effective human touch in this number of the "Hazards of Helen" railroad series, beside the usual thrills furnished by Helen Gibson. Careless switching almost wrecks the sleeper in which the wife of the superintendent is resting with her new-born babe. Helen saves the day by following two runaway freight cars in an auto, leaping from the speeding machine to the freight, and so stopping the cars. George Routh and G. A. Williams are also in the cast.

THE TRAP (Kalem), Serial No. 21712.—Action runs riot throughout this reel—No. 17 of the "Grant, Police Reporter" series. George Larkin shows us some live thrills again, this time performing interesting stunts in a dumbwaiter shaft and jumping from a third story window to a telegraph pole. In this number the reporter protects a police officer from disgrace at the hands of a gang of crooks. The officer's daughter is the reporter's fiancee. Ollie Kirby is seen in a boy's suit of clothes. Reviewed on page 1035 of last week's issue.

GHOST HOUNDS (Kalem), Serial No. 21078.—Ham and Bud have a lot of shivers in a haunted house in this comedy reel. They are sentenced to spend the night there after they have been caught stealing eggs. Henry Murdoch is seen as the sheriff, and Ethel Teare as the farmer's daughter who at first falls for Ham. There are numerous laughable schemes invented for scaring people by the gang of burglars which uses the house as a rendezvous. A fair reel.

THE SADDLE GIRTH (Selig), Serial No. 21071.—Tom Mix is seen in numerous hazardous riding stunts in this one-reel Western. It is the horsemanship of Tom that makes the reel worth while. The story is secondary to the stunts performed during a rodeo. Tom has a rival for the hand of a girl. This rival is consumed with jealousy when Tom captures most of the prizes, and loosens the saddle girth of Tom's mount. The rider is thrown and rendered unconscious. The guilty one is found. The girl gives her hand to Tom. Included in the cast are Louella Maxam and Sid Jordan.

General Film Company Specials.

SHIFTING SHADOWS (Essanay), Serial No. 21696-97.—This two-reel number of the "Is Marriage Sacred?" series entertainingly presents the domestic situation in which prosperity goes to the heads of the man and wife. A girl marries a man whose invention makes him rich. Overwhelmed by prosperity, they snub their friends—even the girl's father. The husband loses his money in speculating, and they come to a realization of what they have done. Funds are forthcoming, however, and the lesson is learned. The cast includes Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

THE HOODOED STORY (Essanay), Serial No. 21706-07.—One of the "Black Cat" features—a pleasing two-reel number with Gertrude Glover and Richard C. Travers heading the cast. The element of romance is uppermost at all times. The story tells of a young author who endeavors to sell his best story. It is rejected, the youth is robbed of his last penny as well as the manuscript. A series of mistakes on the part of the editor keeps the young author jumping around considerably, and in the end he finds a mate in the editor's stenographer. A pleasing release. John Cossar plays the part of the editor.

CUPID'S THUMB-PRINT (Selig), Serial No. 21702-03.—A two-reel drama with enough love interest and enough mystery to hold interest to the end. The story tells of how a would-be burglar is reformed through love, and of the downfall of an unwelcome suitor of the daughter of a wealthy man. A thumb-print on the safe and on the shirt-front of the unwelcome wooer plays a leading part in the mystery-romance. In the cast are Maybelle Spaulding, Willard Burke, Ward Wing, Frank Hamilton and Roy Sutherland.

Art Dramas, Inc.

THE ACCOMPLICE (Sherrill Feature Corp.), Feb. 8.—This is a five-part society melodrama, featuring Dorothy Bernard and Jack Sherill. The production treats of the predicament into which the frivolous daughter of a Wall street magnate gets herself by too free association with a famous dancer of unscrupulous character. The picture is of moderate merit and has been reviewed in full on another page of this issue.

Arrow Film Corporation

THE DEEMSTER, February.—This nine-reel picture version of Hall Caine's novel reveals a number of beautiful scenes and a dramatic story. Derwent Hall Caine is the star. A longer review is given on another page of this issue.

Bluebird Photoplays, Inc.

THE SAINTLY SINNER, Feb. 26.—Old-fashioned melodrama in which everything is sacrificed for the "punch" is offered in this five-reel production, in which Ruth Stonehouse is the leading player. Jack Mulhall is also seen on the screen. The story tells of a girl who gets into jail and finally commits murder through the machinations of the villain, whose one weakness is women. The girl is saved from the electric chair by the hero, who gets a pardon from his father, the governor. This production is reviewed at length in another column of this issue.

Fox Film Corporation.

THE NEW YORK PEACOCK (Fox), Feb. 5.—Valeska Suratt repeats her favorite character of vampire in this five-reel photoplay, and displays several remarkable gowns. The picture is well produced. It is given a longer review on another page of this issue.

Metro Pictures Corporation

THE GREAT SECRET (Serial Producing Co.).—The sixth, seventh and eighth episodes of the Metro serial, featuring Francis X. Bushman and Beverly Bayne, have the rapid action of the former numbers. A longer review is printed on another page of this issue.

ONE OF MANY (James), Feb. 12.—Frances Nelson is starred in this five-reel photoplay which tells of a young girl's sacrifice. The production is of uneven merit. It is reviewed on another page of this issue.

WINNING AN HEIRESS (Metro), Feb. 12.—A one-reel comedy, with Ralph Herz in the lead, this picture has a surprise finish that turns the laugh on the audience and will put the picture over.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 110, Feb. 7.—New Ambassador from Austria-Hungary arrives in New York; reception at Thomas Jefferson's home, Charleston, Va.; two ships launched at Oakland, Cal.; Sarah Bernhardt sees Sarah Bernhardt handicap run, New Orleans; New York suffragists picket White House, Washington; Mrs. C. C. Boynton, family and friends live close to nature, Berkeley, Cal.; Latest creations in men's wear; eleven dog teams begin 522-mile journey, Winnipeg, Can.; three-day ice and snow carnival held at Saranac Lake, New York.

REEL LIFE, NO. 41 (Gaumont), Feb. 7.—This reel opens with instructive and interesting pictures of, as the title reads, "Queer Fish With Shells." We see the Littorina, which hides itself from enemies by attaching itself to some form of inanimate sea life with which its color blends, and the Haliotis, the inside shell of which is mother-of-pearl. Next is seen in animated cartoons, the diary of an egg from the time it is laid until the time it reaches cold storage and later the table. A visual argument against drinking from public drinking cups is given, as well as pictures of individual cups in the making. The reel closes with views of a small alligator being "hypnotized."

MUTUAL TOURS AROUND THE WORLD, NO. 15 (Gaumont), Feb. 13.—Interesting views of Mont St. Michael, a natural fortress comprising an islet on the northern coast of France, are seen in this reel. The scenes embrace sights of an imposing abbey, and the remnants of what are believed to have been the abode of the Druids, dating back to the

13th century. Also seen are views of Aro Lake, at the foot of the Alps in Northern Italy, the quaint Swiss-Italian city Lovere, the Riva di Solto, Predore, the Cascades of Aves and scenes in Casa Blanca, Morocco.

Mutual Film Corporation Specials.

SHORTY JOINS THE SECRET SERVICE (Monogram), Feb. 5.—No. 4 of the "Adventures of Shorty Hamilton." In this two-reel number Shorty leaves the West to become a secret service man. He meets up with Frisco Pete. His job is to trail down a missing secret service operative and catch the mail box thieves. A girl detective is caught by the gang and placed in a private insane asylum, where, it develops, the first detective has also been brought. Shorty fights his way into the confidence of the crooks and catches one of them. Finally a raid is made on the asylum and the two operators succored. The gang is brought to book after an exciting fight. A fair offering.

JERRY'S BIG RAID (Cub), Feb. 8.—George Ovey again in his well-known character of Jerry. He breaks into the headquarters of the Piffle Film Company and strikes them for a job. This is full of knockabout scenes and has considerable amusing nonsense in it. The plot is practically nil, but the number is pleasing in its way.

THE MUSICAL MARVEL (Vogue), Feb. 11.—Ben Turpin furnishes most of the laughs in this two-reel comedy. He is ably aided by a wild and wooly Westerner who invades the honky-tonk in which Ben is the whole orchestra. The dancehall is shot up considerably by the bold, bad man. Ben and the Westerener finally leave for the city, where a famous actress lives. The actress has told Ben that she can make him famous. In the city it develops that the actress is the bad man's wife, who left him several years ago. Several laughs occur when Ben turns on the sprinkling system in a theater during rehearsal of his orchestra. Gypsy Abbott is the leading female player. An average comedy number.

Paramount Pictures Corporation

PARAMOUNT-BRAY PICTOGRAPHS, NO. 55 (Feb. 28).—This issue contains two especially interesting subjects, the first "Swapping Foundations Under New York Skyscrapers," which takes us into the subway excavation where we see how the gigantic task which is being accomplished by the engineers is being carried out; and "Physical Experiments" showing the remarkable effects produced by rays of light through various kinds of lenses.

Pathe Exchange, Inc.

THE ISLAND GOD FORGOT (International), Feb. 11.—This, the fifth installment of Patria, has been made with the same care as that bestowed on the former releases.

A MILLION VOLUNTEERS (Astra), Feb. 11.—The mystery-tension tightens in this, the eleventh episode of "Pearl of the Army." A fine line of suspense is drawn when we expect to see the Silent Menace unmasked. But the captive is only the Menace's servant, and the real Menace is still at liberty. Exciting fight scenes occur in this number. The climax comes when a hand is seen extracting the wafers from the Dare safe, into which Pearl had previous put them, having eluded the Silent Menace. An exciting chapter. A review is printed on another page of this issue.

ALIAS NEMESIS (International), Feb. 18.—In this, the sixth two-reel episode of the serial "Patria," the girl meets with a cabaret dancer who is posing as herself. The girl is shot and Patria makes Baron Horuki and his followers believe that she (Patria) is the girl who was posing as the Channing heiress. Mrs. Vernon Castle wears a few fetching costumes in this number. Reviewed in another column.

CRIME AND PUNISHMENT (Arrow), Feb. 25.—Much of the power of the story from which this five-reel drama was made has been lost in the filming. Derwent Hall Caine is the leading player. The story tells of a young Russian student who believes that one useless life should be sacrificed for the common good of a thousand others. He carries out this belief in the murder of an oppressive pawnbroker, allows an innocent man to be blamed, but finally confesses the crime, changing his beliefs to conform with those of God. Marguerite Courtot is also in the cast. A longer review is printed on another page of this issue.

Selznick Pictures

THE ARGYLE CASE (Selznick), February.—This seven-reel version of the stage drama of the same name is a fine production and Robert Warwick is excellent in the leading role. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

THE BAD BOY (Fine Arts),—Feb. 18.—A bright comedy emerging in melodrama, containing one characterization sure to please, that of the title role, assumed by Robert Herron.

SLOTH (McClure), Feb. 19.—The fourth instalment of "The Seven Deadly Sins" series is a timely appeal to patriotism. Charlotte Walker is the featured player. A longer review is printed on another page of this issue.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 58 (Universal), Feb. 7.—Pictures of German and American ambassadors, war preparations in this country and various other features of interest are included in this number.

DOWN WENT THE KEY (Nestor), Feb. 19.—A comedy number, by Karl R. Coolige, featuring Eddie Lyons, Edith Roberts and Lee Moran. The latter plays the part of a Lizzie-boy artist, who fascinates the young wife. The husband returns unexpectedly and some farcical, knockabout scenes occur. This is not quite up to the usual standard of this company, though the wind-up proves amusing.

AFTER THE BALLED-UP BALL (L-KO.), Feb. 21.—A two-reel comic subject, featuring Phil Dunham and Lucille Hutton. The former goes to a fashionable ball and consumes all of the punch. There is considerable amusement in these ball scenes. Later a mix-up in an apartment house occurs, the participants finally emerging to the roof tops. This is followed by a lively chase. The number is not particularly novel, but will amuse.

THE KEEPER OF THE GATE (Rex), Feb. 22.—A mission story, featuring Douglas Gerrard as a monk who leaves his brothers one night and joins a masquerade party. Remorse overcomes him suddenly and he hastens back to his place beside the gate. This is a picturesque number, with good atmosphere and telling an appealing little story.

THE HEART OF MARY ANN (Victor), Feb. 22.—A comedy number, by Ruth Stonehouse, who plays the leading role. Mary Ann's sympathies are touched by the conditions of the poor and she opens a free milk station. She follows the milk man and steals his bottles of the product, but is finally caught. This is slight in plot, but makes a fairly amusing domestic story.

ROSIE'S RANCHO (Joker), Feb. 24.—This character comedy, by Jack Cunningham, features Wm. Franey, Gale Henry and Lillian Peacock. Gale Henry plays a lady ranch owner, who rules with a rough hand. She is bound and robbed, and some laughable scenes of a knockabout type are depicted. The number is a characteristic one and a successful one of the kind.

UNIVERSAL SCREEN MAGAZINE, NO. 8, Feb. 25.—An interesting issue containing views at the "Arlington Radio Station," a lesson on "Making Pie Crust," a "New Safety Deposit Vault," and an animated clay cartoon entitled "Let There Be Peace."

Universal Film Mfg. Co. Specials

THE WAR OF THE TONGS (Red Feather), Feb. 19.—A five-reel subject, enacted entirely by Chinese players. The cast includes Tom Hing, Lee Gow, Hoo Ching and Lin Neong. The production is staged in the usual American fashion, but contains good Oriental atmosphere. It tells of the love of a tong leader and a grocer's clerk for the same girl, which brings on a tong war. The scenes are taken in China and in the San Francisco Chinatown. The chief action occurs in the last two reels, but the production is amusing throughout. Chinese subtitles, with translations, are employed freely. It makes an entertaining novelty, though the plot itself is very simple.

THE PURPLE MASK, NO. 9 (Special Universal), Feb. 25.—The first reel of this instalment is vague and disconnected. Patsy poses as a chauffeur in order to get information concerning the forthcoming motor race. Later she takes one of the cars and wins the big event with it. The loose construction interferes considerably with the suspense; though the second reel is quite strong.

THE FOLLY OF FANCHETTE (Imp), Feb. 23.—A strong two-reel number, by Harry Hagenah, featuring Mae Bush, L. C. Shumway and Malcolm Blevins. This is the story of an unhappy wife, lured away by a society crook. She becomes involved in a shooting affair, but escapes with her reputation intact. The detective in the case afterward recognizes her, but spares her. The plot is not essentially new, but is well handled and holds the interest strongly.

THE COMEBACK (Bison), Feb. 24.—A two-reel subject, from a story by Chas. E. Van Loan, featuring L. M. Wells, L. O. Pierson and others. It pictures a mining camp, dead after its boom days. A tenderfoot invades the place and is buncoed out of his roll at faro; later he pretends to make a big gold strike and regains his loss. The action is slow, but comes to a good humorous finish. It makes an interesting and convincing study of life in a former mining camp, though the story value is slight.

A DANGEROUS DOUBLE (IMP), Feb. 25.—A two-reel comedy-drama, by Harry Dittmar, featuring Sidney Bracey and Sydell Dowling. The former doubles as a newspaper reporter and a foreign prince. The prince is betrothed to a girl in this country going to Vassar. The plot is a romantic one like that of the average comic opera. The intrigue is fairly well handled, some revolutionists from the prince's home country being on hand to force his abdication. The girl is saved by the reporter and the papers torn up after the prince has been inveigled into signing them. This does not round up with much of a climax, though it is quite entertaining as it goes along.

World Pictures.

A SQUARE DEAL, Feb. 19.—Carlyle Blackwell is at the head of the cast in this five-reel photoplay of Bohemian and social life in New York. The picture is interesting. It is reviewed on another page of this issue.

"THE GREAT TREASURE" (Selig).

"The Great Treasure" is the title of the latest Selig multiple reel feature to be released in General Film service. Otis B. Thayer directed the drama, which was written by William Anthony McGuire. "The Great Treasure" is a drama of the underworld and of reformation and love. "A Brother's Sacrifice," released the same week by the Selig company in General Film service, is a story of railroad life and of how a brother freely offered to sacrifice even his own life that his only brother might be saved. There is unusual love interest in the story. Included in the all-star cast are Edith Johnson, Lillian Hayward, Charles Wheelock, Lafayette McKee and others.

Manufacturers' Advance Notes

"GIRL REPORTER" FOILS FOREIGN CROOKS.

Two distinctly different characterizations—one of a quiet, unassuming lady's maid, and the other a clever, alert reporter out after a story and at the same time trying to foil a band of foreign crooks bent upon robbery, are entrusted to Helen Greene in "Birds of Prey," the eighth of the Mutual series, "The Perils of Our Girl Reporters." Appearing opposite Miss Greene is Earl Metcalfe as Phil Telfair, a detective and likewise the lover of the girl reporter, Claire Bristow. Edith Sinclaire does a clever piece of character work in the role of Mrs. Durkee, a wealthy, champagne-loving widow. Arthur W. Matthews appears as Baron Blanco, head of the band of crooks.

Scene from "Birds of Prey" (Mutual).

GREENWICH VILLAGE IN "WHERE LOVE IS."

Perhaps you have never been in Greenwich village, nor looked upon the famous Washington Arch through the windows of the Greenwich Village store, nor yet have slipped down McDougal Alley, past the stable studios where genius dwells—even peeked in the windows of Mrs. Harry Payne Whitney's own work shop. Perhaps you have never reveled in the Bohemian atmosphere of "Polly's" and the "Liberal Club." But you have read of these famous landmarks in New York's artistic world, and hoped that some day you might know them for yourself.

In Ann Murdock's first Mutual picture, "Where Love Is," they are there—the Village store, built in the basement of the old building on "The Square" and filled with its artistic tid bits. McDougal Alley with its wide paved street and its prim little row of studios on either side—enough to suit every seeker after artistic "atmosphere."

"Where Love Is," which brings Ann Murdock to the Mutual for the first time, is the picturization of William J. Locke's famous book by the same title. Miss Murdock is charming as the madcap "Nora," who deserts a home where everything that riches may buy can be hers, for a garret studio "where love is." Miss Murdock is supported by a distinguished cast, including Shirley Mason, Mabel Trunnelle, Jessie Stevens, Henry Stanford, Bigelow Cooper, Helen Strickland, Edith Wright, William Wadsworth and Raymond McKee.

LINDER COMEDIES FOR THE STRAND.

Kleine-Edison-Selig-Essanay announces that the Strand theater, New York City, has contracted for the Essanay-Linder comedies, the first to be shown during the week beginning February 25. This comedy, "Max Comes Across," was shown to a large number of expectant exhibitors at Loew's New York Roof theater, Tuesday, February 6, and the announcement that the Strand had signed for the entire series was made a few hours later.

Exhibitors throughout the country are prone to accept the Strand bookings as a safe guide and it goes without saying that the Essanay-Linder comedies will receive an exceptional sendoff by reason of the engagement at the Strand.

TRIANGLE MARCH 4TH RELEASES.

Constance Talmage and Dorothy Dalton are the stars of the Triangle feature releases for March 4. Miss Talmage will appear in Fint Arts comedy-drama entitled "Betsy's Burglar," written by Frank E. Woods and directed by Paul Powell. In "Back of the Man," a strong screen story written by Monte M. Katterjohn and directed by Reginald Barker, under the supervision of Thomas H. Ince.

In "Betsy's Burglar" Constance Talmage takes the part of a boarding house slavey with great aspirations. Kenneth Harland plays opposite Miss Talmage, and is said to have scored heavily in his initial performance.

"Back of the Man" is the story of a youth of brilliant prospects who lets ambition lead his heart astray from the one woman able to guide him to the heights of life.

IVAN CHANGES TITLE

In order to avoid confusion, the Ivan Film Corporation has changed the title of its new production from "The Promise" to "Two Men and a Woman." This story—written by Willard Mack, the author of "Kick In" and other famous stage and screen successes—was produced by the Ivan Film Corporation, under the direction of William Humphrey. When ready for release, it was learned that the Metro Pictures Corporation had ready for release a picture under the same title, and upon request of the officials of the Metro Pictures Corporation, the Ivan Film Corporation readily agreed to change its title.

"A GIRL'S FOLLY" NEXT WORLD RELEASE.

The next release of World Pictures Brady-made, will be "A Girl's Folly," which is mostly comedy with a very pretty love story for background. The entire play revolves around a moving picture star played by Robert Warwick and a little country girl who falls in love with him and runs away to join the company. Doris Kenyon fulfils the requirements of the little country girl. There are numerous scenes in the studio and "on location," and the making of motion pictures is shown in detail. The main idea is fun as supplied by authenic episodes in the lives of the movie players.

"A FOUR CENT COURTSHIP" (Essanay).

Bryant Washburn follows up his trmendous feature success, "Skinner's Dress Suit," in this short production. It is a Black Cat feature presenting a burlesque on the "high cost of loving." The hero, with only four cents as his bankrool, sallies forth to win the hand of a rich man's daughter. He does it, but the intermediate circumstances afford rapid-fire action which nearly lands him in jail. Hazel Daly, who was Mr. Washburn's leading woman in "Skinner's Dress Suit," appears with him in this production. There are some big scenic effects, including a theatrical performance and a lobster palace. The screen time is 28 minutes. The film will be released through the General Film Service, February 20.

Scene from "Four Cent Courtship" (Essanay).

Paramount Program

Fannie Ward and Mae Murray in Two Exceptional Lasky Features for the Week of February 19.

TWO Lasky productions will head the Paramount program for the week of February 19; "The Winning of Sally Temple," in which Fannie Ward plays the leading role, and "On Record," in which Mae Murray will be the star. "The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel, "The Heart of Sally Temple," in which Miss Ward, by her beauty, charm and rare histrionic ability has made this noted character literally live forever in one's mind. The reproductions of London in the period of the story are as remarkable as were the street scenes in Lasky's adaptation of "Oliver Twist."

The production was prepared for the screen especially for Miss Ward by Harvey F. Thew. Miss Ward's latest successes were "The Years of the Locust" and "Betty to the Rescue." In "The Years of the Locust," Fannie Ward was seen as the charming young bride of an unscrupulous broker. In "Betty to the Rescue," she added fresh laurels to her brow as the harum-scarum young western girl. In "The Winning of Sally Temple," she appears as the hoydenish, sympathetic, young actress of London in the period of 1770.

Two of the unusual scenes are thrilling fights; one between Jack Dean and Billy Elmer, and the other between Jack Dean and Billy Elmer and the Duke of Chatto's retinue of servants. During the taking of the picture, this fight became so strenuous that one man was thrown through a window and severely injured.

Others prominent in the cast are Horace B. Carpenter, Walter Long, Paul Weigel, Eugene Pallette, Florence Smythe and others. The production was made for the Lasky Company by George Melford.

"On Record" is the first production that Mae Murray will have appeared in since her recent marriage, and since her return to the Lasky studios on the coast. "On Record" is a story by John B. Clymer and Paul West, the scenario having been made by Beulah Marie Dix and George Dubois Proctor, and directed by Robert Leonard. This play gives Miss Murray a wonderful opportunity of displaying her inimitable characteristics on the screen. In the cast with Miss Murray are Emmett Flynn, Henry A. Barrows, Louis Morrison, Charles Ogle, Bliss Chevalier, Gertrude Maitland, Jane Wolf, Mrs. Lewis McCord and Lucien Littlefield.

The story of "On Record" is that of a typical young girl reared in a small town, the most interesting incidents of her life being the falling of an aeroplane from the sky, after which she is enabled to be a member of the rescue party. There is a young aviator with whom, after a series of interesting and dramatic situations, she falls in love and is happily married.

Surrounding the program for this week are four single reel features of great excellence; the fifty-fourth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the fifty-fifth of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, in which he takes a visit to the Stony Indians; and a Black Diamond Comedy entitled "Her Scrambled Ambition."

In the fifty-fourth edition of the Paramount-Bray Pictographs, there are three interesting magazine articles dealt with, topped off with a very clever cartoon comedy, the first of which is an unusual series of pictures showing the delicacy and use of the methods of the Japanese in their art of self-defense—jiu-jitsu; while the second is a unique series of pictures taken at Wesleyan University by their giant telescope, showing how it works and what it does for the public, and the last, depicting the evolution of winter sports.

The cartoon comedy for this week, features "Bobby Bumps in the Great Divide."

Burton Holmes, the world's greatest traveler, in his "little journeys" for this week, takes his fellow travelers to visit "With the Stony Indians," where he pictures in a very interesting manner, the Indians of the Canadian Northwest, who long since made peace with England and Canada, and who are seen in their annual festivities of crowning one of Canada's high officers as chief of their tribe.

"Her Scrambled Ambition," a Black Diamond Comedy for this week, is a very funny picture, telling the story of one of the many thousands of girls who desire to be a motion picture star at a salary of $20,000 a week.

WILBUR BEGINS NEW FEATURE.

After several weeks' respite from work spent in vacationing while David Horsely was shaping his policy for future production, Crane Wilbur next week renews his activities at the David Horsley Studios in Los Angeles. Mr. Horsley has arranged for the appearance of his star in six five-reel feature productions which he will release through the Mutual Film Corporation.

Three of these six features have been completed, namely, "The Painted Lie," "The Single Code" and "Love Everlasting."

"The Eye of Envy" is the title of the subject on which Mr. Wilbur begins his work. The picture is to be made from a story written by the star. It is based on the theme of envy and is treated in semi-allegorical fashion. The cast which will support Mr. Wilbur is being assembled, and other preparations for production are now going on. Following "The Eye of Envy," Mr. Wilbur will appear in another of his own plays called "The Eleventh Commandment."

Miss Minter Heads Mutual

Has Difficult Role in "The Gentle Intruder"—Program for Week of February 19 is Strong.

MUTUAL announces the sixth of the Mary Miles Minter features for release on February 19. This will be in five reels and is entitled "The Gentle Intruder." It will be a fit companion piece to the preceding pictures in which the young American star has appeared, and affords her a wide opportunity in a difficult role.

"The Gentle Intruder" was produced under the direction of James Kirkwood, who has directed Miss Minter in the other features. George Fisher plays opposite the star, while Eugenie Forde, as the ambitious wife, Harvey Clark, as the conscience-tortured lawyer, Marie Van Tassell, as a spinsterly aunt, Franklin Ritchie in the role of a fortune-seeking nobleman and George Periolat as the bequeathor of a fortune, all add much to the worth of the photoplay.

On February 19, also, will be released the sixth of the "Adventures of Shorty Hamilton" series, "Shorty Promotes His Love Affair." In this adventure Shorty gets mixed up with a gang of counterfeiters. He attempts to assist Anita Keller in rounding up this gang, but first is beguiled by one of their number into exchanging a good ten-dollar bill for a counterfeit one. Later he is arrested for "shoving the queer," and has a very difficult time persuading the guardians of the law that he was trying to break up the gang and not assist them.

In "Misjudged," the ninth of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Helen Greene, Earl Metcalfe, Edith Sinclair and Arthur W. Matthews play the principal parts.

The American company contributes two short dramas, "Calamity Anne's New Job," featuring Louise Lester, released February 23, and "Mouth Organ Jack," in which J. Warren Kerrigan is starred, ready February 24.

From the Horsley Studios comes a Cub Comedy, "Jerry's Brilliant Scheme," scheduled for February 22. George Ovey, of course, plays the role of Jerry and is assisted by George George, M. McCarty, Arthur Munns, Claire Alexander and Helen Gilmore.

Vogue offers "The Butcher's Nightmare" on February 25, in which Ben Turpin poses as the proprietor of a futuristic butcher shop where goat meat is sold as lamb chops. Arthur Moon plays a tough crook accused of robbing the till in Ben's shop, and there is a most exciting chase scene along the housetops, with Arthur jumping along the tops of chimneys and the police blowing up the chimneys in their effort to capture him. Gypsy Abbott, Marie Templeton and Ed. Laurie also contribute to the fun in this Vogue release.

"Mutual Tours Around the World," No. 16, reaches the screen February 20. It provides scenes at Old Heidelberg, Germany; Scottish Highlands, showing pictures of the northeastern part of the highlands in County Cromarty; Monaco, the World's smallest principality, showing scenes at Monte Carlo, the great gambling center; and the neighboring watering place at Mentone, France.

On February 21 comes the Mutual Weekly with all the latest news of the day. On this date also is released "See America First," No. 76, showing scenes around Vicksburg, Mississippi, and the National Military Cemetery. There are views of the city with its stately court house built by slave labor in 1858, of the Yazoo and Mississippi Rivers and of the battlefield. Among the monument pictures are the U. S. Navy Memorial and those of Mississippi, Illinois, Wisconsin and Pennsylvania.

On the same reel is one of the Gaumont Kartoon Komics, "Polly's Day at Home," dealing with the escapades of a parrot which creates havoc by answering the telephone and making itself an interloper in other directions with dire results.

Reel Life, No. 43, scheduled for February 25, shows four topics, "Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

GENERAL FILM'S BIG WAR SERIES TIMELY.

The General Film Company has released at an extremely timely date its big series of Official Government Pictures of the European conflict "The War," which is now ready for the exhibitor. At a moment when America faces the greatest crisis in her career, these wonderful pictures with their gospel of preparedness and its results should prove a splendid object lesson. The United States must do just what England and France and the other allies have done. War stares us in the face. Preparedness is no longer a political issue or a lecture theory; it is an absolute necessity. Its neglect now would mean national disaster.

"The War" is released by the General Film Company for Official Government Pictures, Inc., of which W. K. Vanderbilt is President and H. P. Davison, Treasurer. All of the gross profits from the showing of these pictures in America will be devoted to deserving War Relief Funds.

"POOR LITTLE RICH GIRL" FINISHED.

The production of Mary Pickford's newest Artcraft Picture, "A Poor Little Rich Girl," by Eleanor Gates, was completed early last week as far as the star herself is concerned. Several scenes in which "Little Mary" does not appear are now being taken, after which the final cutting and assembling will be commenced under the supervision of Director Tourneur at the Fort Lee plant.

Kalem's New Series Ready March 1

Strong Titles Selected for Initial Episodes of "A Daughter of Daring" and "The American Girl."

FOR the benefit of those exhibitors who have not had an opportunity to get into communication with their exchanges since it was announced that the Kalem Company would shortly market two new series productions—a two-part and a single-reel series—we are authorized to state that the initial episodes of both can be booked now for showing about the first of the month.

The title selected for the first complete chapter of "A Daughter of Daring" is "In the Path of Peril," from a story by Herman A. Blackman, featuring Miss Helen Gibson. Not only is the main theme quite refreshingly new, but several genuine novelties have been incorporated into this release that will certainly be well received.

Scene from "The Black Rider of Tasajara" (Kalem).

For example: Instead of wrecking a train in the ordinary manner, Gypsy Joe, who has sworn to be avenged for the rough treatment meted out to him by a young engineer, throws a sliding switch in the middle of the passing freight. The result is that the forward truck of a flat car keeps to the main track and the pull exerted by the rear truck taking the siding, breaks the train in twain. With the engineer helpless in his cab following an attack by the gypsy, Helen, the telegraph operator at the loneliest station on the line, must do something and do it quickly to save the onrushing express.

How she mounts her motorcycle and speeds down the track after the runaway, finally riding full tilt up the dragging flat-car and from there making her way over several intervening cars to the engine, is registered in a series of compelling scenes.

The first of the Bechdolt stories, each a complete two-part production starring Miss Marin Sais, and released under the series title of "The American Girl," will be called "The Black Rider of Tasajara."

This title not only fits the play perfectly, but has a decided advantage from an advertising, interest arousing standpoint. The element of mystery is cleverly worked out and will keep audiences guessing the identity of the Black Rider until near the close of the second part.

"The Black Rider of Tasajara" meets his match when the American Girl, Madge King, takes up his trail. The author, who knows his rugged west as well, if not better, than any author living now writing for the screen, has been on hand at the Kalem studios in Glendale during the filming of his story and has co-operated splendidly with Director James W. Horne in securing those bits of local color so necessary to an artistic, finished production.

Interest in both "The American Girl" and the new railroad series is bound to grow, in view of the fact that each release is complete and does not depend upon succeeding episodes to carry out the plots. As the public dictates additional episodes will be filmed.

UNDER WATER FIGHT IN "PEARL" 13.

With the United States likely at any time to be dragged into the World War, nation-wide interest in "Pearl of the Army," Pathe's military-mystery serial, is heightened. Wise exhibitors see their opportunity. The 13th chapter announced for release the week of February 25 is entitled "Modern Buccaneers."

This chapter is a thriller if ever there was one, with Adams and the Silent Menace in divers' suits fighting under water, sure that Adams is her country's enemy, cutting his air tube. Then comes the realization that whatever he may be she loves him. She, too, dons a diver's suit and descends to the bottom of the Canal. There she finds——.

The serial is produced by Astra with Pearl White as the heroine. Advertising matter includes one, three and six-sheet posters, heralds and lobby display.

Metro Has Big List

Its Offerings Up to May Include Many Interesting Subjects.

THREE features picturized from great novels, two plays based on famous poems and one powerful play written and directed by one of the world's foremost motion picture directors are among the many big offerings on the releases for February, March, April and May, just announced by the Metro Pictures Corporation. This elaborate list of offerings forms one of the banner motion picture events of 1917, and is in line with the big program of attraction pictures recently announced by president Richard Rowland of Metro. The full list of releases is as follows:

February 5, "The End of the Tour," with Lionel Barrymore as star; February 12, "One of Many," presented by Arthur James, with Frances Nelson as star and written and directed by William Christy Cabanne; February 19, "The Promise," based on James B. Hendry's novel of the same name, with Harold Lockwood and May Allison as stars; February 26, "The Secret of Eve," with Mme. Petrova as star.

March 5, "The Barricade," with Mabel Taliaferro as star; March 12, "The Beautiful Lie," an adaptation of the poem by Ella Wheeler Wilcox, with Frances Nelson as star; March 19, "The Hidden Children," from the novel of the same name by Robert W. Chambers, with Harold Lockwood and May Allison as stars; March 26, "The Mortal Sin," with Viola Dana as star.

April 2, "The Waiting Soul," with Mme. Petrova as star; April 9, "The Power of Decision," with Frances Nelson as star; April 16, "His Father's Son," with Lionel Barrymore as star; April 23, "The Secret Spring," an adaptation of "The Hidden Spring," the famous novel by Clarence Budington Kelland, with Harold Lockwood and May Allison as stars; April 30, "God's Law and Man's" with Viola Dana as star.

May 6, "The Belle of the Season," an adaptation of the poem by Ella Wheeler Wilcox, with Emmy Wehlen as star; May 13, "The Millionaire's Double," with Lionel Barrymore as star; May 20, "To the Death," with Mme Petrova as star;

Besides these big features four comedies are announced for March as follows: March 5, "A Modern Romance," with Max Figman as star; March 12, "Handy Henry," with Mr. and Mrs. Sidney Drew as stars; March 19, "The High Cost of Living," with the Drews as stars; and March 26, "The Awakening of Helena Minor," with the Drews as stars.

Following the list just announced will come Miss Ethel Barrymore in "The Call of Her People," an adaptation of Edward Sheldon's play, "Egypt." This is the first of a series of attraction pictures in which Miss Barrymore will appear and which will cost not less than $100,000.

NEW POLICY BY MOSS.

Marking a new policy for the B. S. Moss Producing Company, announcement is made that the new year's program of feature releases will be confined to screen adaptations of popular novels. The plan involves a series of eight monthly releases, starting off with "One Hour," of which Paul McAllister is the scenario writer and director. "One Hour" is now undergoing completion with a company headed by Zena Keefe and Alan Hale, at Saranac Lake. The final scenes will be taken at Jacksonville, Fla., the feature running into six reels. On the heels of "One Hour" will come a big teeming seven-reler, adapted from Cosmo Hamilton's great book, "The Sins of the Children."

The B. S. Moss Producing Company has practically completed negotiations with two stars whose identification with "Sins of the Children" will be of surpassing interest, topping a cast of intelligence and reputation. For the promulgation of this plan of novel adaptation, the B. S. Moss Producing Company has made extensive preparations down to the last detail, and for the remainder of this series, of which titles will be announced shortly, the Moss offices will fairly hum with activity. 1917 methods will be impressed into an advertising campaign of national range, presided over by a staff of experts who know how to reach the live spots of the motion picture world.

MISS WILLIAMS TO STAR IN REAL LIFE DRAMA.

"Out of the Wreck," the Morosco-Paramount production in which Kathlyn Williams is starred, is based on an incident in actual life, having been written from a story told to Erva Corsan, the author of the photoplay, by a newspaper reporter. The story is said to be so remarkable that it bears out the old saying that truth is stranger than fiction.

In the remarkably strong cast which supports Miss Williams there are included William Clifford, William Conklin, Stella Razeto, William Winter Jefferson and Don Bailey.

Universal Offers Chinese Picture

Red Feather Feature Written and Played by Chinese—Interesting Program for Week of February 19.

A DISTINCTLY novel and interesting feature, "The War of the Tongs," which will appear under the Red Feather brand, is the leading release of the Universal program for the week of February 19. This is an unique photodrama in that the entire cast is Chinese and the story was written by a Chinese. The leading roles are played by members of the Imperial Chinese players, and the work of the Oriental actors compares favorably with that of the best known American screen stars.

For the first time in the history of screen productions the customs of the Chinese in their homes, stores and secret societies are shown by native performers. The inner workings of the tongs and the Chinese gambling houses are vividly and faithfully depicted. Every phase of Chinese home life, including the strange marriage rites, is depicted, and adds to the interest of this offering. "The War of the Tongs" will be released on Monday, February 19, on which date will also appear the Nestor comedy, "Down Went the Key," an extremely funny farce written by Karl R. Coolidge and produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edith Roberts in the principal roles.

"The Great Torpedo Secret," a Gold Seal three act comedy drama featuring Herbert Rawlinson and Neva Gerber, is the chief offering for Tuesday, February 20. This powerful photodrama was produced by Stuart Paton, director of "20,000 Leagues Under the Sea," from the scenario by E. B. Lewis. In the cast supporting the stars are Howard Crampton, Adele Woods, Frank Tokanaga, Mrs. Crampton and Frances Mayon. "The Fireman's Bride," a Victor comedy drama, with Matt Morse and Jane Gail, is the other offering of this date.

On Wednesday, February 21 the L-Ko two-part comedy, "After the Balled Up Ball," which is one of the best of the famous L-Ko comedies. The funmakers are Phil Dunham, Lucille Gutton and Merta Sterling, and this trio makes things move lively throughout the entire two reels. The Universal Animated Weekly, with timely news in pictorial form, and the Laemmle drama, "Sin Unatoned," with Robert Leonard and Margarita Fischer, are other Wednesday releases.

The first of a series of Mary Ann stories, "The Heart of Mary Ann," written and produced by Ruth Stonehouse, and in which she plays the principal role, will appear on Thursday, February 22. This is a one act comedy drama with wide human appeal, and is an exceptional program release. If this first one can be judged a criterion the forthcoming Mary Ann photoplays will be in great demand.

The Big U two-part war drama, "The Man Who Saved the Day," with Wallace Reid and Pauline Bush as the featured players, and the Rex drama, "The Keeper of the Gate," with Douglas Gerrard and Ruth Clifford, are also scheduled for release on this date.

"The Folly of Fanchette," a two-act Imp drama of society and the underworld, produced by John McDermott from the story by Harry B. Hagenah, is the leading offering of Friday, February 23. This is a particularly interesting picture in which Mae Bush and Malcolm Blevins appear to excellent advantage. The Victor comedy, "A Bare Living," featuring Eileen Sedgwick and Ralph McComas, and the Big U Indian ,drama, "Heroes of the Plain," will also be released on Friday.

Charles E. Van Loan, the noted short story writer, is the author of the Bison two-act Western drama, "The Comeback," which will be presented Saturday, February 24. Mr. Van Loan is famed for the ingenuity of his plot, and in "The Comeback," which was scenariorized by Charles J. Wilson and produced by George Marshall, there is a clever and surprising twist to the story which makes it stand out as one of the best short features ever released. The Joker comedy, "Rosie's Rancho," with those inimitable laugh builders, Gale Henry and William Franey, will appear on the same day.

The feature release for Sunday, February 25, is the Imp two-part drama, "A Dangerous Double," written by Harry Dittmar and poduced by Robert F. Hill. This is a novel story of newspaper life, with Sidney Bracey and Sydell Dowling playing the leads. The Rex drama, "Lost in the Streets of Paris," with King Baggot and Leah Baird, and the Powers split reel, "A Day in the Life of a Dog," a comedy cartoon, and "The Buried Treasures of Ceylon," a Dorsey animated travelogue, complete the week's program.

"A Strange Discovery," the ninth episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," is the most thrilling episode yet released in this popular serial. It will appear during the week.

"BURNING THE CANDLE" (Essanay).

What is claimed to be one of the best feature productions ever put out by Essanay is nearly ready for the screen. It is "Burning the Candle," Henry B. Walthall's latest play. Only a few scenes remain to complete the filming process of "Burning the Candle." Not since "The Truant Soul," has Mr. Walthall been cast in a role as tensely dramatic as in this production. The story projects a powerful lesson on the liquor theme. It presents the great emotional actor as a young southerner whose lips have never before tasted alcohol suddenly confronted with the death-dealing temptations of the saloon and cafe cocktail. He succumbs to the lure, and his passion for drink, becoming suddenly inflamed, drags him to the depths of depravity. He loses his position in a New York cotton broker's office, and his young bride quits him.

A remarkable thread of love between the inebriate and his wife traverses the plot. In the end it lifts him from his depravity and restores the young couple to happiness.

Mary Charleson, who has won nation-wide praise in her support of Mr. Walthall in his past successes, is seen again as his leading woman. "Burning the Candle" offers the young star even a greater field for the exercise of her talent than before. She has achieved her best work here.

Week's Work at Fox Studios

Numerous Activities Engage Players and Directors at Various Plants of Producing Company.

THE casts for the new subjects starring Stuart Holmes, Valeska Suratt, and William Nigh were partly completed last week. Besides Dan Mason, three other players have been chosen for Mr. Holmes' next production. The trio consists of Carl Extrom, Betty Norris and June Daye. All three are new to Fox features. Miss Norris came from Canada just to get into photoplays. Miss Daye, a native of New York City, began her stage career at the age of five in "Ben Hur." Her motion picture work has included engagements with Solax, Lubin, Biograph and Crystal.

The company under the direction of William Nigh returned to New York last week after spending seven weeks in the mountains around Chattanooga, Tenn., on locations. In the cast will be Mr. Nigh himself in the stellar role, and Martin J. Faust, Mr. Nigh's assistant, Ned Finley, Ruth Thorpe, Bert Gudgeon, Edward Roseman, Frank Robbins, Eward Kennedy and Danny Sullivan.

Miss Suratt began work last week in her seventh Fox film under the direction of Kenean Buel. The photoplay will be an adaptation of a famous novel with a remarkable story. Already selected for important parts in the picture are Claire Whitney, Tom Burrough and I. W. Percyval. Mr. Burrough was in "Caprice of the Mountains," "The Unwelcome Mother," "Sins of Men," and "The Ragged Princess." Miss Whitney has also appeared in several Fox productions.

St. Thomas Island, in the one-time Danish West Indies, which have just been acquired by the United States through purchase from Denmark, will be the scene of Virginia Pearson's forthcoming production for William Fox. Within the next few days preparations will have been completed entirely for the making of the subject on this Government's newest possession. Miss Peason's will be the first pictureplay ever to be screened in these islands. James Vincent, who directed the film which Miss Pearson finished a fortnight ago, will again be in charge of the photodrama.

Following "A Child of the Wild" and "The Tiger Woman," which are scheduled for February 19, William Fox will release George Walsh's fifth starring western film under title of "Melting Millions."

Walsh's role in his newest screen play is perhaps the most suitable the big star has ever had. In one part of the subject he portays a football warrior who is so dashing and irresistible that he demoralizes the whole team. The supporting cast consists of Anna Luther, Velma Whitman, Frank Alexander, Sydney Deane, Cecil Holland and Charles Girard. Otis Turner had charge of the direction. Scores of "extras" were used in the drama.

The Hollywood studio's latest acquisition is Carlos Romanelli, master designer. Mr. Romanelli is an Italian and gained first fame in this country by doing a panel for a member of the family of Russell A. Alger, then Secretary of War.

MANY BOOKINGS FOR LINDER COMEDIES.

Two months of solid bookings for one hundred and fifty Max Linder prints, the pre-release aims of Kleine-Edison-Selig-Essanay Service and Essanay's special sales department, have been accomplished. There is still an opportunity for exhibitors to obtain the film at an early date, as Essanay will speedily furnish additional prints wherever required.

President George K. Spoor, of Essanay, announces that his plan of dividing expense on local advertising with exhibitors has resulted in the appearance of Max Linder copy in every paper of size in the country, and in a majority of the smaller dailies and weeklies.

The first comedy, "Max Comes Across," has been viewed by thousand of exhibitors, and exchanges report that complete bookings for the entire set of twelve comedies rapidly followed the exhibition of the initial effort.

The comedian is now at work on his second picture, "Max Wants a Divorce," which he promises to make even much funnier than the first, now becoming acquainted with American methods and requirements.

NOVEL TITLES USED IN "THE DEEMSTER."

The Arrow Film Corporation's production of "The Deemster," which is now being sold on the state rights plan, is supplied with novel titles in the way of typographical construction. Instead of utilizing pictorial or other forms of advertising now in vogue, the Arrow Film Corporation has utilized a new font and set the titles in a particularly attractive fashion, taking account of the fact of legibility and ease of reading. The titles are novel and unique, inasmuch as they bear very little decoration, the tone and typographical layout being depended on to lend an atmosphere of quality befitting to the subject.

Big Publicity for Marguerite Clark Picture

Famous Players-Paramount Production, "The Valentine Girl," Heralded by Over a Million and a Half Valentine Art Supplements in Newspapers.

ONE of the greatest publicity campaigns ever given a five reel program picture has been launched in advance of the Famous Players-Paramount production, "The Valentine Girl," in which Marguerite Clark, the idol of the screen public, is to star.

By arrangement with six great newspapers in the east and middle west, there was issued on February 11 a total of 1,500,000 beautiful art supplements to these papers showing an exquisite reproduction of Miss Clark as the Valentine Girl, the issue being particularly timely because of the coming of St. Valentine's Day on the 14th of the month.

Every Paramount exhibitor will profit by the issuing of this art supplement because of the fact that Miss Clark is mentioned on the picture not only as the Valentine Girl but as a Famous Players-Paramount star. The circulation of these million and a half copies so timed as to arouse interest in the Famous Players production, "The Valentine Girl," and is scheduled well in advance of the release day, which is set for April 9.

The supplement itself is so exquisitely tinted and the portrait of Miss Clark is so wonderful in its likeness that there is no question but what these pictures will remain in the households to which they are circulated long after the photoplay itself is released.

The following big newspapers have issued this beautiful art supplement: The New York World, with a circulation of 550,000; Philadelphia Inquirer, with a circulation of 300,000; Chicago Herald, with a circulation of 275,000; Boston Herald, with a circulation of 120,000; Washington Herald, with a circulation of 28,000, and Fitchburg News, with a circulation of 6,000.

In order to permit exhibitors to benefit to the largest possible extent from this innovation, slides have been made reproducing the art supplement itself and adding information that Miss Clark will be in such-and-such a theatre in the Famous Players-Paramount Picture, "The Valentine Girl," at such-and-such a time. Three hundred of these slides have been taken for circulation by the Boston Paramount exchange, and fifty slides have been taken by each of the other Paramount exchanges. These will be distributed to the exhibitors.

The popularity of Miss Clark and her recent success in "Snow White," coupled with this far-reaching publicity campaign, should make her picture, "The Valentine Girl," one of the greatest successes in which she has appeared.

GAUMONT PROGRAM FOR THE WEEK OF FEB. 25.

The capital of beleaguered Austria and the battlefields of Chickamauga and Chattanooga are among the entertaining pictures coming from the Gaumont Studios, Flushing, N. Y., during the week of February 25 through Mutual. The former is of interest because of the history that is being made there; the latter furnish material for comparison between the present methods of making war and those in vogue half a century ago.

The first release of the week is "Reel Life" No. 43, February 25. It shows the making of "Dainty Perfume," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home." Each of these is an interesting subject, showing all that is necessary for the understanding of the subject, yet now being so long as to tire the spectator. It will be noticed that the subjects have been selected with such care that they are of interest to everyone.

February 27 brings to the screen "Tours Around the World" No. 17. Vienna is the most important contributor to this reel, but there are excellent pictures also of the Gota Elf river, Sweden, and the city of Toledo, Spain. The Gota Elf is the longest river in Sweden, and is noted for its beautiful scenery. Toledo is a perfect example of a mediaeval city.

There are two releases from the Gaumont Studios February 28. These are Mutual Weekly No. 114, and the split-reel, "See America First" No. 78, and the Gaumont Kartoon Komic. As the weekly is not made up until it is ready for release, no forecast of it can be made. "See America First" will show the Battlefields of Chickamauga and Chattanooga, both bloody conflicts of the Civil War. The cartoon is called "The Elusive Idea."

MARY MILES MINTER'S NEW SUBJECTS.

Mary Miles Minter has just completed the American-Mutual feature, "The Gentle Intruder," and will soon start work on "Environment," the first of a new series of six features to be released through Mutual. The second of this series will be entitled "Annie For Spite."

"Environment" was written by James Kirkwood and will be directed by him. Mr. Kirkwood is also the author of two other of Miss Minter's plays, "'Faith" and "The Gentle Intruder." Jack Vosburg, who has just completed his first engagement at American in the juvenile role of William Russell's production, "My Fighting Gentleman," will play opposite Miss Minter.

"Annie for Spie," which will follow "Environment," is an adaptation of the story by Fred Jackson which appeared in the "All Story Weekly."

Diplomatic Incident in Pictures

Events Surrounding Break with Germany Fully Covered in Gaumont-Mutual Weekly.

THE resources of the Gaumont-Mutual Weekly are so vast that little extra effort was required to cover the news of the break with Germany. This has been done adequately in Mutual Weekly No. 111. Spectators are shown not only leading personages in the great world drama, but also places of strategic importance where trouble is anticipated should war be the result of the present situation.

Count von Bernstorff and Ambassador Gerard are first pictured, and then the "Carmania" is seen putting to sea despite the submarine warning. The vessels of the Central Powers which sought refuge in New York Harbor are then shown. As these ships are said to have been damaged by their crews and have figured largely in the news, the picture is of great news value. The special section closes with the pictures of guards protecting the bridges and aqueducts, of coast defense guns, of President Wilson, and of the Capitol dome at Washington with the Star Spangled Banner proudly waving in the breeze.

Other pictures in this issue of the weekly include views of the American Naval Party accompanying Franklin D. Roosevelt, assistant secretary of the Navy, on an inspection tour of the marine forces of the United States, the severe blizzard which crippled London's transportation lines, the gas explosion which killed twenty-six persons in Chicago's ghetto, and the fight made by New York firemen to save several large gas tanks when endangered by a blaze in zero weather.

ROBERTS IN ROLE OF NEW TYPE OF CONSUL.

Theodore Roberts, one of the screen's greatest character actors, has added to his list of accomplishments the creation of an entirely new type of Yankee in the Lasky-Paramount picture, "The American Consul." The story, which was written by Paul West, deals with the adventures of an American from the middle west who mixes into politics, becomes a consul in a South American country, and suddenly finds himself the central figure in a small-sized war.

The peculiar thing about this particular Yankee is that instead of being the typical slap-dash, hustling type of citizen which we are accustomed to picture ourselves as typifying—and which has become traditional on the stage—Roberts makes Abel Manning a dreaming, abstracted sort of man who is not aroused from his slothfulness until backed into a corner and made to fight for his life. It is a role at marked variance with others in which Roberts has recently appeared, notably the brutal, slave driving Boer in "The Plow Girl."

The character of Manning is typical of the photoplay itself, which gathers momentum as it goes along. Among those who appear in support of Mr. Roberts are Maude Fealy, Tom Forman, Raymond Hatton, Charles West and Ernest Joy. For the scenes which occur in Washington city the players were sent across the continent from the Lasky studio in Hollywood.

"IS MARRIAGE SACRED" SERIES INCREASED.

Several additions have been made to the schedule of Essanay's forthcoming units of the "Is Marriage Sacred?" series. The twelfth dramatic offering of the cycle is entitled "The Vanishing Woman." It parallels the struggles of the old-fashioned woman and the modern woman with present-day life. This production will be released March 3.

Four other gripping photodramas have been added to the "Is Marriage Sacred?" series. These will follow weekly the release of "The Vanishing Woman."

"The Pulse of Madness," the first, is a tensely dramatic offering, hinging on an inconsequential quarrel between a man and his wife which almost leads to the destruction of their happiness. It will be released March 10.

"The Pallid Dawn," the second, depicts the awakening of a young bride to her terrible mistake of marriage.

"The Wifeless Husband," which follows, shows a man who remains true to his wife even after she deserts him, and finally wins her back.

"Meddling With Mariage," the last, takes up the problem of relatives interfering with a young couple's marital affairs.

ASHLEY MILLER PRODUCING "THE MORAL CODE."

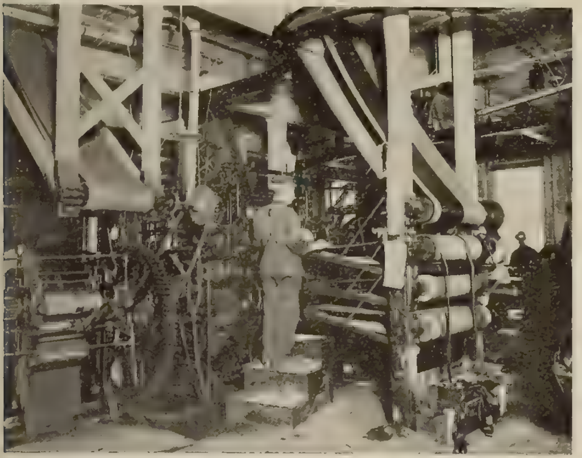
Ashley Miller is directing Anna Q. Nilsson and Walter Hitchcock in "The Moral Code," an Erbograph Company feature, which is to be released shortly on the Art Dramas program. Mr. Miller also wrote the story of the photoplay.

"The Moral Code" is described as a powerful screen presentment of a very real, vital problem of everyday life in America and England, where the regulation of the marriage relation is in accordance with the laws and traditions of the past, and not the living present.

An unusually competent cast is seen in support of the principals in this production. Florence Hamilton, who was last seen on the screen playing opposite Jack Sherrill in "The Accomplice," another Art Drama, is given a fine part in this picture, as a weak, light, butterfly type of woman, for whom a worthy man makes a great sacrifice. Richard Barthelmess is also given an important part in the production, as the weakminded, vicious younger brother of the leading character.

"MAKING A RUBBER SHOE" (Reel Life No. 44).

How great a part is being played in the general dissemination of knowledge is well illustrated by the weekly releases of Gaumont's "Reel Life," the Mutual Magazine in Film. Keeping well in view the fact that the screen's first purpose is to entertain, the editorial staff intrusted with the preparation of this single-reel also realizes that entertaining facts of everyday life may yet be presented in such form that exhibitors may use the pictures to hold their patrons and also to attract customers they might not otherwise secure. An illustration of this is found in "Reel Life" No. 44, showing "Making a Rubber Shoe."



Scene from "Making a Rubber Shoe" (Mutual).

The wonderful strides of the rubber industry since the days when a method of vulcanization was discovered are realized when one sees this highly diverting series of pictures of the various processes required in converting the crude rubber and other materials into the finished overshoe. The more nearly universal is the use of an object, the more nearly universal is the public's interest in it. Hence it follows that "Making a Rubber Shoe" will be a picture that any exhibitor will be glad to show. When it is remembered that this is only one section of the reel, the entertainment value of "Reel Life" may readily be understood. Week after week it shows the latest inventions, the proper way to do many things, and just how various articles are manufactured, in addition to featuring many other phases of life's activities. There is little wonder, therefore, that "Better Films" Committees recommend "Reel Life" so unhesitatingly.

MOSS TO MAKE "SINS OF THE CHILDREN."

It is announced by both Little, Brown & Co., book publishers, of Boston, and the B. S. Moss Producing Company, of New York, that the latter company has acquired the motion picture rights to "The Sins of the Children," one of last year's best sellers, and written by Cosmo Hamilton, author of "The Blindness of Virtue" and a number of other popular novels.

The Moss concern will enlist the services of a well-known dramatist to picturize the novel into a seven-reel feature. Mr. Moss is now negotiating with big players, both male and female. Also, he is flirting with several directors with reputations to stage the production. The picture will, according to present plans, represent Moss' April release.

Actuated by recently proposed adverse legislation and the motion picture antagonists generally, Mr. Moss will endeavor to make his forthcoming production free from the shortcomings ascribed to pictures by self-appointed critics. In this attempt he will engage the best material possible from the story to the minutest detail.

"PRIDE AND THE DEVIL" NEXT APOLLO-ART DRAMA.

"Pride and the Devil" is the title of the next Apollo picture to be released on the Art Dramas program. Richard Ridgely is directing the production, in which Alma Hanlon is starred, and Bigelow Cooper, Leo Delaney and Pamela Vale are seen in the principal supporting parts. The story of "Pride and the Devil" was written by Lawrence McCloskey.

Alma Hanlon plays the part of the wife in the production and Leo Delaney is the husband. Bigelow Cooper is cast for the part of an elderly libertine, and Pamela Vale, the new find of Harry Raver, plays a dramatic part. Miss Vale, incidentally, is the lady who, Mr. Raver promises, will soon outvamp the vampiest of vampires. The still pictures of the production which have come to this office would seem to bear out this contention, at least as far as looks, dress and general composition are concerned.

DAVIS DIRECTING JEAN SOTHERN IN ART DRAMA.

Will S. Davis, the former Fox director, who was engaged by the Van Dyke Film Production Corporation for the production of that company's pictures, is at work on his first picture at the Van Dyke studios. Jean Sothern is playing the lead in the production, which is being made under the working title of "The Cloud." The story is said to be an effective mixture of the light, pretty "business" that Miss Sothern does so well, and the heavier dramatic action which she demonstrated was well within her range in "Whoso Findeth a Wife," a previous Art Dramas release. The story of the picture was written by Joseph F. Poland, who is the author of a number of highly successful photoplays. In support of Miss Sothern appears a strong cast, including Arthur Housman, who distinguished himself in "The Lash of Destiny" and "Her Good Name," both Art Dramas; Ogden Crane, Mae Melvin, Franklin Hanna, Richard Tucker, Walter Miller and others.

"ENLIGHTEN THY DAUGHTER" READY FOR DISTRIBUTION.

Henry J. Brock, head of the Enlightment Photoplays Corporation, which concern is at present handling the distribution of the Ivan film, "Enlighten Thy Daughter," announced to the trade this week that the feature is now ready for distribution and that offers were being considered for territorial rights.

Mr. Brock, during the run of the picture at the Park theater, has refused bookings on the feature from various theatrical booking concerns.

First-class theaters in all the principal cities throughout the country have been offered, but Mr. Brock was firm in his desire to let the purchasers of territory use their own judgment as to the exploitation of the picture in their respective states and is now considering the many proffers for the picture.

"Enlighten Thy Daughter" has been at the Park theater for three weeks now, and during that time has shown a remarkable increase in patronage.

FAMOUS PLAYERS IN SAVANNAH.

Pauline Frederick, Thomas Meighan, Frank Losee, John Sanpolis, Pedro De Cordoba and the other members of Miss Frederick's company have gone to Savannah, Ga., where they will take the exterior scenes for Miss Frederick's next Famous Players picture under the direction of Hugh Ford. It was Mr. Ford who directed Miss Frederick's latest success on the Paramount program, "The Slave Market."

TOYLAND COMEDIES.

The Motoy Comedies, which are being produced by the Toyland Film Company, of Chicago, are something original and new to the exhibitors. The animated "doings" of these dollies bring roars of laughter from grown-ups as well as children, and the comedy is, in many situations, much more humorous than is possible for human comedians to produce.

The cleverness with which the dolls are manipulated and the photography and setting combine a picturization that holds the interest of the entire audience, and many exhibitors claim that their patrons look forward to "Motoy" pictures with an anticipation that is a new experience to the exhibitor.

Scene from "In the Jungle" (Toyland).

All the movie stars are burlesqued and Charlie himself cannot cavort in crazier capers than his doll imitator. Mary is always the heroine and appears in her pretty curls and coy manners to please her admirers.

This is the very newest thing in pictures—no doubt about it—and with the countrywide movement for "better film for children" they should be a big money making proposition for the exhibitor.

Selznick Producers Active

Herbert Brenon Returns to Studio Activity—Other Companies Reported Very Busy.

WITH the recovery of Herbert Brenon from the illness which incapacitated him for the past five weeks, activities in the Selznick Picture studios resumed their normal aspect this week. Although only out of the hospital ten days Mr. Brenon returned to his studio on the Palisades this week to finish his Selznick Picture, "The Eternal Sin," starring Florence Reed. This production was nearly completed at the time of the producer's illness, so only a few days' studio work remain. As soon as the last scene is taken Mr. Brenon will go to Atlantic City, where arrangements have been made to rent a theater to be used for cutting and assembling the film.

Meanwhile the other three Selznick Pictures stars are rapidly completing their new productions. Clara Kimball Young, under the direction of Albert Capellani, has only a few more days' work to do on her fourth Selznick offering, the adaptation of Eugene Walter's potent drama, "The Easiest Way." Her third picture under the Selznick banner, "The Price She Paid," founded on the novel of the same name by the illustrious David Graham Phillips, has been cut and assembled by its director, Charles Giblyn, and is now ready for release.

The Norma Talmadge company, under the direction of Julius Steger, is in the south filming the exteriors of her next Selznick production. The title of this picture is being withheld temporarily, but the story is said to be an exceptionally strong one and it is expected that the picture will prove a worthy successor to "Panthea," which is now playing to capacity business throughout the country.

Robert Warwick, whose first appearance as a Selznick Picture star will be made in all the Marcus Loew houses next week in the adaptation of "The Argyle Case," is progressing famously under the direction of Leonce Perret in the production of E. Phillips Oppenheim's unusual and stirring novel, "The Court of St. Simon." "The Argyle Case" is reviewed elsewhere in this issue.

Spring Bouquet of Thanhouser Pictures

Edwin Thanhouser is particularly proud of the spring Thanhouser releases which offer a variety of notable stars in Gold Rooster plays of diversified interest.

A Pathe-Thanhouser eight-act special is Mr. Frederick Warde in "The Vicar of Wakefield." The Gold Rooster program includes Florence La Badie, Gladys Hulette, Charlotte Walker, Mr. Warde in a modern drama, and Doris Grey and Wayne Arey co-starred.

Doris Grey and Wayne Arey will see their names in electric lights for the first time in "Her Beloved Enemy," a Thanhouser mystery romance released through Pathe on March 4. In the same month Glayds Hulette will be featured in another "lovely girl" comedy-drama, the most pretentious of the series, "Pots-and-Pans Peggie." Ernest Warde and W. Eugene Moore are the respective directors.

Charlotte Walker will make her first appearance as a Thanhouser star in April in "Mary Lawson's Secret," the drama of Lloyd Lonergan, which was directed by John B. O'Brien. Florence La Badie will next appear before her great following in "The Eyes of Eleanor," a story by Agnes C. Johnston, directed by Frederic Sullivan.

Mr. Warde's modern drama, "The Clerk and the Criminal," is by Lloyd Lonergan and was directed by the star's son, Ernest C. Warde. For the second half of May the Thanhouser offering will be another whimsical Gladys Hulette picture, "The Candy Girl," by Philip Lonegran. It was directed by W. Eugene Moore.

"Fortune Photoplays"

That's the Title Selected by General Film for the Street & Smith Subjects—Will Be Four-Reel Productions.

FORTUNE PHOTOPLAYS" is to be the title of the new series of four-reel features now being produced from the Street & Smith stories. This series as announced last week will be based on the pick of the thousands of stories that have appeared and will appear in the Street & Smith group of popular fiction magazines. The title has a peculiar significance from two standpoints—first in typifying the extreme good fortune of the General Film Company in securing from a score of competitors the exclusive motion picture rights to these stories, and, second, from the exhibitors' standpoint, who will be fortunate in being able to exhibit such splendid money getters.

"Fortune Photoplays" will be four-reel dramas. They will be based on stories from such magazines as Ainslee's, Popular, Smith's, People's, Detective Stories, Top Notch and The Picture Play Magazine. These publications publish more fiction annually than all other magazines combined. They reach 15,000,000 readers.

The first release, to be on or about March 2, will be based on "The Inspirations of Harry Larabee," by Howard Fielding. This story is the recognized masterpiece of this greatest of all short story writers. It has enough action to make several usual length features.

Bluebirds for March

Four Excellent Productions to Be Offered, Featuring Several Popular Players.

FOUR attractions of promised excellence have been scheduled for the Bluebird March program, leading off with Violet Mersereau, in "The Boy Girl," and embracing Myrtle Gonzales, Val Paul and George Hernandez in "Mutiny;" Ella Hall in "Polly Redhead," and Louise Lovely and Rupert Julian in "The Gift Girl."

John C. Brownell wrote "The Boy Girl" and assisted Edwin Stevens in directing Miss Mersereau, working at Bluebird's Leonia (N. J.) studio. In this feature the star plays the role of a boy through a large part of the story. The assisting players will be Sidney Mason, Byron Dean, Charles Mason, Maud Cooling, Tina Marshall, Florida Kingsley and Caroline Harris.

Lynn F. Reynolds wrote and directed "Mutiny," in which Myrtle Gonzales will be featured along with Val Paul and George Hernandez as the March 12 release. Mr. Reynolds has contributed a number of greatly popular features to Bluebirds, making a specialty of locations in the woods and mountains. This is the first time he has made a drama of the sea.

Ella Hall in "Polly Redhead," set for March 19, finished a week at S. L. Rothapfel's Rialto last Saturday, and it is said that "Mutiny" will also be shown at that theater before its date of regular release. Miss Hall plays a dual role in "Polly Redhead," the basis of the play being Edgar Jepson's "Pollyooly" stories. Jack Conway directed.

After being absent from Bluebirds more than three months, Louise Lovely returns as co-star of "The Gift Girl," with Rupert Julian, March 26. Mr. Julian directed. H. R. Durant's play, "Marcel's Birthday Present," suggested this feature, E. J. Clawson doing the scenario. Rex Roselli, Emory Johnson, Wadsworth Harris and Frederick Montague will be among the supporting players.

Apart from the regular program Bluebird is experiencing a revival of the demand from exhibitors for "The Eagle's Wings," the industrial preparedness feature released last December. The patriotic inspiration this strong play affords makes it exceedingly timely and beneficial right at this time in our nation's life.

"THE TRUFFLERS" (Essanay).

An exceptional cast is being filmed in "The Trufflers," Essanay's next feature, for release on March 4. The story was written by Samuel Merwin, the novelist, and published in the Cosmopolitan magazine. It depicts vividly the harum-scarum, unconventional life of New York's Bohemia.

"Skinner's Dress Suit" is Essanay's latest feature, having been released February 5. It is a picturization of Henry Irving Dodge's Saturday Evening Post story of classy togs and fame. Bryant Washburn is the star.

Nell Craig portrays the role of Sue Wilde, a young woman who has cast aside the draperies of conventionality, in "The Trufflers." The other well known characters in the story are impersonated by the following players: Richard C. Travers, who has occupied a stellar position in motion pictures for several years, is being filmed as Henry Bates, "The Worm." Ernest Maupain appears in the strong character role of Jacob Zanin. Sydney Ainsworth, who has won praise all over the country for his heavy leads in past Essanay features, is assaying the part of Peter Ericson Mann. Harry Dunkinson and Patrick Calhoun, both prominent in important roles in other productions, are to be seen as Abe Silverstone and Hy Lowe, respectively. Anna Mae Walthall is enacting the part of Maria Tonifetti of the story.

The story has a powerful appeal, revealing, as it does, the "inside" life of a colony of artists. It was widely and favorably read, and this in itself provides a good base for advance advertising for the picturization. It will be released through Kleine-Edison-Selig-Essanay service.

According to reports from advance private showings, "Skinner's Dress Suit" is a well staged, well enacted and well photographed feature. It is a semi-humorous treatment of human nature, portraying a clerk who buys a dress suit, and because he is well dressed and looks good, is enabled to put over a big business deal for his firm and win fame and fortune.

"Skinner's Dress Suit" is being released through the Kleine-Edison-Selig-Essanay service. It has a screen time of 1 hour, 10 minutes.

"SLOTH" IS FOURTH IN "SEVEN DEADLY SINS."

Because its message is of particular importance at this time, Charlotte Walker in "Sloth," one of McClure's "Seven Deadly Sins," will be made the fourth release instead of the sixth in this series of five-reel features.

"Sloth" is a drama of preparedness treated in an entirely new manner. It is a call for patriotism sounded on a different sort of instrument. Especially is it calculated to rouse the women of the nation, to show them their duties in time of war and to inspire them by the memory of the heroic deeds of their ancestors.

Battle scenes, exceptionally well done, are a big feature of "Sloth" and these scenes are of unusual value in that they contrast old time warfare with fighting methods of the present day.

"Is the American girl a slacker?" is a line being used in advertising "Sloth." In the play, Shirley Mason is a society loving example of "the idle rich." She cares little for anything but a good time. She lacks patriotism.

The story of "Sloth" concerns her development from a lazy little girl to one filled with the fire of a self-sacrificing love of country. The play will have the same effect upon the persons who see "Sloth" as it has upon Shirley in the motion picture.

CREATIVE SELLING "THE GIRL WHO DIDN'T THINK."

The Creative Film Corp. are now directing the sale of territorial rights on their picture, "The Girl Who Didn't Think," from their splendidly appointed new offices in the Strand Theater Building, No. 1585 Broadway, New York City. President Leon J. Wagner, Secretary Donald Campbell, and Treasurer Jack Weinberg are all active in the work of disposing of the picture with the thought that as soon as this feature has been placed another will be produced.

"The Girl Who Didn't Think" is being very favorably commented upon by the prospective purchasers to whom it is being shown. Jane Gail, who has the leading feminine role, is quite a favorite among moving picture men who remember the splendid work she did for the London Film Company and are well aware of her great popularity among photoplay fans. Stanley Walpole, who plays opposite her, is also a great favorite in the picture theaters throughout the country, and May Simon, the well-known Russian tragedienne, although a comparative newcomer on the American screen, has a role in the picture which is certain to establish her as a big asset for any producer who may be fortunate enough to secure her services for future pictures.

SELIG'S ON GENERAL FILM PROGRAM.

FOR release in General Film service the Selig Polyscope Company announced "The Redemption of Red Mullin," a sensational multiple reel drama with a capable cast. There are said to be a large number of unusual situations in the drama, which was written by Edwin Arden and produced by Otis B. Thayer. The photography, lighting effects, and scenic investiture are all said to be exceptional.

"For Reward of Service" is another of the Selig shorter length subjects exploiting a world famous star. George Fawcett stars in this comedy-drama, which is said to be filled with sentiment and appeal. The drama, "For Reward of Service," was produced by Al Green. Charles Le Moyne and other well known players will be seen in Mr. Fawcett's support.

William N. Selig is calling the special attention of the trade to his shorter length subjects released in General Film service. Such stars as Jack Pickford, George Fawcett, Bessie Eyton, Vivian Reed, Charles Le Moyne and others are appearing in these productions. They cannot but carry unusual box office value.

Picture Theaters Projected

LOS ANGELES, CAL.—J. A. Quinn has plans by O. P. Dennis, Fay building, for two-story theater building at 810-14 South Broadway.

SACRAMENTO, CAL.—The Sequoia theater has been remodeled, redecorated and the seating capacity increased.

WINTER PARK, FLA.—C. H. Morse will erect a moving picture theater here. Plans by F. H. Trimble, Orlando, Fla.

VALDOSTA, GA.—Mrs. A. Converse is to erect a theater to be occupied by Tyson Brothers, owners of the Strand theater; seating capacity 800; ceiling and ventilating system; to cost $25,000.

CHICAGO, ILL.—L. Metzenberg, department manager of Sears, Roebuck & Co., 925 S. Homan avenue, has plans by H. L. Newhouse, 4630 Prairie avenue, for a three-story theater, store and lodge building, 75 by 180 feet, to cost $100,000.

BROOKLYN, IA.—P. E. Wilcox has purchased a moving picture house here and assumed management of the business.

CHARITON, IA.—Management of Temple theater has been taken over by Grand theater.

ESTHERVILLE, IA.—Graaf's Opera House, owned by Herman Graaf, destroyed by fire, with a loss of about $100,000, will probably be rebuilt.

KAMRAR, IA.—A new moving picture house has been opened by L. A. Miller.

LOVILIA, IA.—King theater, formerly conducted by Frank Kissick, has been taken over by Harvey Porter.

MARSHALLTOWN, IA.—W. M. Pettit has purchased a moving picture house here.

MINNEAPOLIS, Minn.—P. H. Tallman has purchased the Gateway theater and assumed management.

PINE RIVER, MINN.—Cozy theater is now being conducted under the management of Theodore Hill.

WILLOW RIVER, MINN.—G. W. Stanton will open a moving picture house here in the near future.

KANSAS CITY, MO.—C. H. Elliott, 1328 E. 10th street, has plans by C. B. Sloan, 321 E. 11th street, for a one-story moving picture theater, 40 by 90 feet, to cost $6,000.

KANSAS CITY, MO.—Willis Wood estate will remodel Willis Wood theater, recently damaged by fire, involving a loss of about $40,000.

ST. LOUIS, MO.—Loyal Order of Moose plans to erect a $500,000 theater and club house.

OMAHA, NEB.—Lathrop theater is the name of a new moving picture house opened here by W. O. Jensen.

NEW YORK, N. Y.—Samuel Livingson, 101 W. 42d street, is preparing plans for a one-story moving picture theater, 50 by 100 feet, to cost $25,000.

AMBROSE, N. D.—A. A. Ashley has disposed of his interest in the Photo Play theater to John Knoph.

MARMARTH, N. D.—The Mystic theater has been remodeled and the seating capacity increased.

CLEVELAND, O.—The Olympia theater, located at the corner of Broadway and E. 55th street, has been acquired by the Central Amusement Company of Toledo. The house has seating capacity of 2,000.

EAST PITTSBURGH, PA.—Golden & Crick, 3512 Fifth avenue, Pittsburgh, have the contract to erect a three-story moving picture theater and office building, 38 by 120 feet, for N. A. Planos, to cost $60,000.

PITTSBURGH, PA.—Extensive improvements are to be made to the Hilltop theater on Warrington avenue. The seating capacity is to be increased; new indirect lighting system installed, and the interior redecorated.

YORK, PA.—Frank Bary, manager of the Jackson theater, has plans by J. A. Dempwolf, Casset building, for extensive alterations and improvements to Jackson theater.

PAWTUCKET, R. I.—The Star theater, owned by Walter S. Davis and Julia M. Reid, recently badly damaged by fire, will be rebuilt.

CHATTANOOGA, TENN.—Signal Amusement Company will erect Tivoli theater; seating capacity, 1,670; auditorium, 73 feet wide; proscenium arch of stage, 38 feet, with stage depth of 42 feet; dressing rooms on separate lot; eight boxes; fireproof construction; heated by hot air forced over steam coils automatically forming portion of ventilating system; cooled in summer by typhoon blowers in rear and roof; electric lighting system; cost $115,000.

CORPUS CHRISTI, TEXAS.—I. C. Tabor will erect brick theater of fireproof construction, 40 by 130 feet; lobby, 14 by 40 feet; stores on each side of entrance, 14 by 40 feet; total seating capacity of main floor and gallery 550. To be leased by H. H. Elliott, of the Rex theater.

SAN ANGELO, TEXAS.—Robb & Rowely are having plans prepared by George Burnett Company, Waco, for moving picture theater; face brick, terra cotta, marble and iron; metal partitions; electric lighting; to cost $35,000.

BLUEFIELD, W. VA.—S. L. Matz, of Cincinnati, O., is reported about to erect a moving picture theater, with seating capacity of 1,500.

FOR SALE—CHEAP

1000 Folding Chairs and Box Office for Airdome. Enquire or address Room 1020, Morton Building, 116 Nassau St., New York City.

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MANUFACTURERS, EXCHANGEMEN and EXHIBITORS
Owners of the CHILE FILM MFG. COMPANY
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References: BANCO OF CHILE, Antofagasta Cable Address: BIDLARRAIN

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NAME	REELS		ADVERTISING	PRICE
Rip Van Winkle	5	Joseph Jefferson	1-3-6 sheets	$150
Salambo	6	Maciste	1-3-6 "	90
Land of the Head Hunters	6	Sensational South Sea	1-3-6 "	50
Lena Rivers	5	Beulah Poynter	1-3-6 "	150
Dancer and the King	5	Barbara Tennant	1-3-6 "	100
The Butterfly	5	Barbara Tennant	1-3-6 "	100
Arizona	6	Cyril Scott	1-3-6 "	100
After the Ball	6	Effie Shannon-Herbert Keley	1-3-6 "	125
Germania	5	Fritz Bonnem	1-3-6 "	75
America	5	N. Y. Hippodrome	1-3-8 "	80

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. John Film Men Honor Jules H. Wolfe

Manager of Standard Film Service Leaving for New York Gets a Farewell Party, Including a Sleigh-Ride to a Suburban Inn.

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—Jules H. Wolfe, for the past year and a half local manager for the Standard Film Service, Limited, until recently distributors for the Metro pictures, is to leave soon for New York, and as a farewell party a half hundred or so of his St. John friends, including the staffs of Famous Players, the Fox, the Universal, the Pathe and the Vitagraph exchanges tendered him a sleighing party and dance.

Several large sleighs provided with heavy fur robs and all the equipment necessary for comfort for a long ride, left the Famous Players office at 7:30, and after a drive of ten miles or so into the country returned to the Manor House, an inn five miles outside of the city, where a fine chicken dinner had been prepared and was waiting. The demi-tasses were followed by a few brief speches. Bert Silberstein, of the Famous Players, paid a tribute to Mr. Wolfe as an industrious, energetic representative of the industry, and expressed regret on behalf of the St. John men for Mr. Wolfe's departure. The guest of honor responded modestly thanking his friends for the event which was a pleasant termination of a very happy stay in the city. He also took the opportunity to make known his appreciation of his fellow-workers and tradesmen. The whole affair, which brought the office staffs of the exchanges together on a social basis for the first time, was arranged by Carl Crawford, of the Fox exchange, and Mitchell Bernstein, of the Famous Players.

Mr. Wolfe is to be succeeded at the St. John post by his brother, Maurice, who has been with the Standard office in Montreal, and with the World Film Corporation in Chicago until a few years ago.

Ralph W. Sealey Building Theater.

St. John, N. B.—Ralph W. Sealey, who has been running a rink in Kentville during the winter and converting it into a picture theater during the warmer months, was a visitor in the city last week. He now has under way a fine new house costing about $20,000, which will be open and ready for business by the latter part of the spring.

Clark and Hiltz Are Building Theater.

Kentville, N. S.—Clark and Hiltz, who are now operating the Nicklet theater, are building a new house to be called the Strand, and which will be opened about May 1. The Strand will be an up-to-date theater in every detail, with 800 seats and an eight piece orchestra.

Amherst Theater Burns.

Amherst, N. S.—Fire of unknown origin destroyed the Empress theater early one morning last week, causing a loss of about $40,000. The building, owned by John H. V. Moore, was valued at $35,000, and was one of the largest motion picture theaters in the Maritime Provinces. The loss was only partly covered by insurance aggregating $15,600.

St. John Opera House Reopened.

St. John, N. B.—Repairs on the St. John opera house have been completed, and the building opened for its first season of vaudeville on Saturday, Feb. 10, under the supervision of J. M. Franklin, of the Strand theater of Halifax, with Walter C. McKay acting as resident manager.

Business Notes.

St. John, N. B.—Joe Lieberman, assistant manager for the Famous Players Film Service, Limited, is to go on the road in the near future with the big war picture, "The Canadian Soldiers in Action." Joe has been connected with the office staff for several years both in Toronto and St. John, and has had some experience on the road.

St. John, N. B.—R. Allan Christie, of the Universal office, has returned from a trip through the provinces and announces a very heavy booking of the serial, "The Purple Mask." Mr. Christie took the feature, "Idle Wives," to Digby, N. S., for a short run.

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Boston News Letter

By J. J. Phillips, Moving Picture Editor, Boston Journal.

J. A. Eslow Benefit a Success.

BOSTON, MASS.—Pearl White, Florence Labadie, Dorothy Green, King Baggot and Marjorie Roberts, the winner of the movie ball last year, and a troop of vaudeville and legitimate talent from the current productions playing Boston, entertained the large and enthusiastic audience that filled the Colonial theater, Sunday, February 4, at the J. A. Eslow benefit that was presented by the Film Managers' Association of New England.

J. A. Eslow.

Chairman Farrell and Tom Sprey and the rest of the committee are to be congratulated, first, for the fine entertainment that was provided, and, secondly, for the success of the affair from the financial standpoint. The figures have not been quoted as yet, but from the number that attended from all branches of the film industry, as well as the local exhibitors and countless movie fans that clamored for seats long before the doors of the theater were opened it is safe to predict that the present proceeds will run into the thousands.

Globe Feature Gets "Civilization."

Boston, Mass.—The Globe Feature Film Company of Boston will distribute "Civilization" for New England from now on, having secured the rights from the New England Film Distributors, Inc.

Manager Soriero Plays to Patriotism.

Boston, Mass.—Thos. D. Soriero, manager of the Park theater, Boston, has arranged a very timely and effective patriotic overture "stunt" that is meeting with the approval of the patrons of this popular theater. This "stunt" is put on at the opening and close of each show and consists of a stereopticon display of patriotic figures, finally dissolving into the picture of President Wilson.

Jack Merrill Goes to Paramount.

Boston, Mass.—Jack Merrill, formerly of the Boston Universal office, has now joined the Boston Paramount forces and will have charge of the sales and promotion end of this exchange.

Federal Feature Film Buys Exchange.

Boston, Mass.—The Federal Feature Film Company has just bought the Union Film Company. Grant, the manager of the Federal, contemplates a big season with the new aquisition and proposes to enlarge his sales force shortly.

D. W. Griffith Visits Boston.

Boston, Mass.—D. W. Griffith paid a visit to Boston yesterday for the purpose of securing a theater for the showing of "Intolerance." It is rumored that the picture will be shown at the Tremont theater where the "Birth of a Nation" played for several months.

Business Notes.

Boston, Mass.—The Bluebird films that were recently secured for New England by Louis B. Mayer, of the Metro, are being booked very heavily throughout this territory.

Boston, Mass.—Vitagraph's feature film, "The Girl Philippa," opened at the Modern theater for a run of two weeks. Manager Pinanski was thoroughly pleased at the first half week's business and expects to do equally well for the remainder of the run of this production here.

Triangle Exchange to Release McClure Films.

Boston, Mass.—The McClure series, "Seven Deadly Sins," that are to be released through the Triangle exchange, have been booked at Gordon's Oylmpia in Boston. A large newspaper advertising campaign has been planned for this series in Boston and New England papers.

Greater Features Buys "Dante's Inferno."

Seattle, Wash.—George P. Endert, of the Greater Features company, announces that he has bought the rights for the revised edition de luxe of Dante's "Inferno" for the six states of Washington, Oregon, Montana, Idaho, California and Nevada. The picture is already booked to the Greater Theaters company's new Butte, Montana, house, the Rialto, and Mr. Endert is sending two companies down into California with the film. He himself will leave this week for Montana to book "Where are My Children?" "The Dumb Girl of Portici," "The Conquest of Canaan" and Dante's "Inferno" throughout that state. The Greater Theaters company has also signed for "The Conquest of Canaan" for their Coliseum in Seattle, and their Columbia in Portland.

Theater Men from Juneau, Alaska, Visit.

Seattle, Wash.—George Irving, of the Jackson Amusement Company, who own the new Palace theater in Junean, Alaska, came down to Seattle this week on a business trip of a week or two.

W. H. Thompson, of the Dream theater, Juneau, is also in town looking after new bookings and new equipment. Mr. Thompson says that Juneau motion picture fans have learned to expect the best there is in pictures, and the manager who makes good there now has to furnish them.

Senate Passes Radical Bill

Oregon Moving Picture Men Believe Measure Passed by the Upper House of the Legislature to Be Aimed at Picture Shows—Bill Is an Amendment of Old Law —It Passed Without Exhibitors' Knowledge.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Moving picture men are much concerned about the introduction and passage by the state senate at Salem of senate bill No. 65, introduced by Senator Farrell, of Multnomah county. It was introduced January 15 and passed January 26, apparently as a matter of routine and without objection. The bill was still before the house for consideration on February 1, the time of this writing, and unless the moving picture interests send some one to Salem to explain its dangers, it is anticipated that it will also pass the house as a matter of routine.

Senate bill No. 65 is an amendment to Section 2094, Lord's Oregon laws, and is commonly regarded as a law concerning the publication and distribution of obscene literature. The law was originally passed in 1864 and follows statutes of similar purpose in other states. The amendment adds the words "immorally suggestive" to the classification of things, books, photographs, et cetera, which it is unlawful to publish under the old statute, and goes on to say, in effect, that it shall be unlawful to publish anything "that is principally devoted to, or contains, or is made up, in part, of accounts or stories of crime or lust, or deeds of bloodshed." The old law reads on this point "that is principally devoted to, or made up of, accounts or stories of crime or lust or deeds of bloodshed," the words, "or contained" and "in part," having been added by the amendment. The moving picture men claim that the new wording is such that if radically construed it will eliminate those little touches in films which, when taken with the whole plot, make an interesting and highly proper story, but which, when considered by themselves and "in part" might be put in the class denounced by the proposed amendment.

Owing to its vague title, the measure was not discovered by the moving picture men until it had passed the senate, advices coming from one of the general offices in the East that the bill had passed.

One of the anomalies of the situation is that Senator Farrell, who introduced the bill, is an owner of the Strand theater building.

Washington State's Censor Measure

State Senator Walter S. Davis Has Introduced a Censorship Bill—Three Well Paid Members Will Do Viewing.

By S. J. Anderson, East Seattle, Wash.

OLYMPIA, WASH.—Senator Walter S. Davis of Pierce county, a professor in the College of Puget Sound, introduced a bill in the state senate this week, which provides for the appointment of a state board of censors, without the approval of which no film can be shown within the state. With its approval the film can run the gantlet of any number of municipal boards and critics.

The Davis bill provides for a board of three members to be named by the governor. One of the members must be a woman, and each member is to receive an annual salary of $1,800.

A secretary-treasurer is to be employed at a salary of $2,000 per annum. The headquarters of the board is to be located is Seattle. Under the provisions of the bill each film producer must pay a fee of $1 for each 1,000 feet or less of film viewed by the censors. Only such films as are moral, entertaining, or amusing, and of a harmless character are allowed to pass the board's critical eyes. Each film so approved is to be stamped and thereafter may circulate freely throughout the state.

C. F. Hill Manager of Local Triangle.

Seattle, Wash.—Exactly one week from the day we first found C. F. Hill occupying a room all his own as sales manager of the Seattle Progressive office, we walked in upon him sitting complacently in the manager's chair at the Triangle headquarters, as if he had been holding sway there all his life, instead of just since that morning.

Such sudden advances have been a habit with Mr. Hill ever since he came to Seattle last March and first started in the film business, and he has seemed to take a delight in keeping his friends guessing as to exactly what title would apply to him next time they met him.

P. M. Brinch Has Been Busy.

P. M. Brinch, special representative for Triangle, who has been in the city for several weeks looking for the best man to take charge of the Northwest territory for Triangle, decided that Mr. Hill was the man.

Mr. Birch, who is leaving next week for Salt Lake City to establish a buying branch there, expresses himself as more than satisfied with his sojourn in Seattle. Besides obtaining the services of Mr. Hill as manager, he has signed 24 contracts in 23 days, among which were the renewal of contracts with the Liberty of Seattle, the Columbia of Portland, and the Liberty of Spokane. He reports 14 Seattle houses signed in two weeks.

Appoints M. G. Winstock as Service Doctor.

For the Northwest territory he has engaged M. C. Winstock as a sort of service-doctor, to go out on the road and, by feeling the pulse of the exhibitors, to fix up any film troubles before they become serious enough to be brought to the attention of headquarters in Seattle.

New Triangle Road Representative.

Another addition to the Triangle forces is that L. K. Scamahorn as road representative. Mr. Scamahorn was formerly connected with the Kissel Kar Company in this city.

De Luxe Gets "Garden of Allah" and "Vera, the Medium."

Seattle, Wash.—Al. Rosenberg announces that his brother, Mike, who is in New York arranging the purchase of the new films, has bought the Northwest rights to the "Garden of Allah" and Kitty Gordon's latest release, "Vera, The Medium."

H. A. Johnson Company Starts Advertising Department.

Seattle, Wash.—H. A. Johnson announces that the firm name has been changed from the H. A. Johnson seating company to The H. A. Johnson company, and that he is fast signing contracts for his new film advertising department.

Visitors on Film Row.

Seattle, Wash.—Visitors at the various film headquarters in Seattle this week were: W. S. Quinby, Liberty and Bell theaters, Bellingham; W. P. Armour, Mineral, Wash.; E. W. Groesbeck, Buckley; J. E. Farrel, Colonial theater, Ellensburg.

Special Association Meeting Called.

Portland, Ore.—Following the discovery that the city commission was to pass a new censorship ordinance, the Oregon motion picture men's association held a special meeting January 29 to discuss the issue. H. W. McLean, secretary of the city civil service commission, attended as emissary from the mayor and asked for ideas from the moving picture men on the proposed ordinance. The association suggested that a clause giving the right of appeal from censors' decisions to the municipal court be added and one or two other minor changes.

The meeting was well attended.

James Books "Patria."

Portland, Ore.—James' Broadway has booked the International serial "Patria" through the local Pathe exchange. Former owners of the big theater did not have any luck with serials there, but Manager James anticipates big business with this one. He opened Jan. 28 with seven reels, three chapters, which together with a scenic and a comedy, constituted the show.

The front of the Broadway has been completed and it is now a blaze of lights.

Grants Pass House Sold.

Grants Pass, Ore.—W. A. Betts has purchased the Joy theater. This house has had several owners of late, the most recent being a corporation to which Graham Bros. sold. Mr. Betts will now assume exclusive control. He recently made a trip to Portland arranging service.

East Side House Reopens.

Portland, Ore.—The American, a small theater on Union avenue and Shaver street, will be reopened Jan. 31. The new manager is B. McAtee, a former vaudeville artist. E. M. Loy, formerly with Metro in Portland, is assisting Mr. McAtee in getting the house ready to open and has designed a striking checkerboard front for the theater.

Heard on Film Row.

Portland, Ore.—Sam Sax declares that business at his house, the Princess, is better than ever. As evidence he asked us to ride in his new Willys six, a recent acquisition.

Camas, Wash.—Mrs. Lyman Ward, Grand theater, has put in a new Powers 6 B, installed by Pete Sabo.

Philadelphia Film Happenings

Fewer Picture Theaters in Philadelphia This Year—Mortality More Noticeable Among the Smaller Houses—Changes Among the Managers and Exhibitors—Picture Features Shown—Chapin's Lincoln—Lecture for Employes.

From F. V. Armato, 144 N. Salford St., West Philadelphia, Pa.

Joseph A. Murphy to Manage the Ruby.

PHILADELPHIA, PA.—Joseph A. Murphy, formerly assistant manager of the Regent theater, 16th and Market streets, has been transferred and will assume the management of the Ruby theater at 7th and Market streets. Mr. Murphy has had eleven seasons' experience in the theatrical business in musical comedy, drama, stock, minstrelsy, vaudeville and pictures.

Fewer Theaters in Philadelphia This Year.

Philadelphia, Pa.—Local film houses will be far fewer in number this year than they were last. The number of houses that have paid the city tax of $100 required of all picture theaters is 165 this year, as against 197 in 1916. In 1915 235 houses paid the license fee.

The decrease in number has been anticipated by the shrewdest men in the film business and the feeling is that the industry was never locally on so sound a basis. It is the little fellows, the houses with small capacity, that are being eliminated. Many of them have been operated by novices in the picture game who fancied that profits could be made with little capital and less work. As every manager knows, the tendency toward more elaborate pictures has boosted rentals to such a degree that only a house of large seating capacity can under normal conditions hope to show a profit.

Though Philadelphia theaters will be fewer in number it is a case of the survival of the fittest, and the houses that remain represent the cream of the city.

Ball of Local 307 Coming.

Philadelphia, Pa.—Local No. 307 Motion Picture Operators' Union will hold their annual entertainment and ball next month. The affair will be given at Eagles temple, Broad and Spring Garden streets. Elaborate preparations are already under way for the event and it is planned to have it eclipse any similar function in the union's history.

Automatic Stop Tried Out by Swaab.

Philadelphia, Pa.—The McDougall automatic fire shutter and motor stopping device was given practical demonstration before a number of exhibitors and newspaper men at the showroom of Lewis M. Swaab's motion picture supply house last week and proved itself up to the mark. It is chiefly for use on motor driven machines, which when equipped with the device will stop automatically when the film breaks or anything goes wrong with the machine. It is being brought to the attention of the fire marshal and the insurance underwriters, with the hope that it may be the means of reducing insurance rates at least 30 per cent.

Lectures for Theater Employes.

Philadelphia, Pa.—A course of lectures for theater employees in the handling of the modern electrical equipment essential in the success of the motion picture playhouse are being given every fortnight by Harry Domgen, chief electrician of the Earle store. Mr. Domgen with a large force of men has for several months been equipping the theaters under the management of the Central Market Street Amusement Company with the most up-to-date electrical service obtainable. The lectures were arranged under the direction of Frank Buhler, general manager of the company. Managers, operators, electricians and all other employees of the Victoria, Globe, Princess, Savoy, Market Street and Auditorium theaters attended. The lectures have as their purpose the familiarizing of the employees of the theaters with every detail connected with the electrical operation of the motion picture machine.

Chapin's Lincoln Pictures Shown.

Philadelphia, Pa.—The Lincoln Cycle, an animated visualization in motion pictures of the life of Abraham Lincoln, was shown here at Witherspoon Hall by Benjamin Chapin, who for some years has been turning to educational account his extraordinary resemblance to the great President. So successful was the first showing that the exhibition was repeated at the Academy of Music, one of the largest auditoriums in the city. Mr. Chapin is shown in three reels of pictures, showing incidents of Lincoln's life with realism and fidelity. He then steps upon the stage in person to play a scene, "Lincoln's Last Night at Home," in which the martyred President signs a pardon to save a young Confederate from being shot and addresses a cheering throng from his window.

Ben Shindler Takes Another Theater.

Philadelphia, Pa.—Ben Shindler, who recently sold his Royal Palace theater, at 27th street and Girard avenue, has taken over the management of the Ridge Avenue theater, at 18th street and Ridge avenue. The latter is at present enjoying a prosperous business and has all of the latest improvements.

Got Good Views of Guardsmen.

Reading, Pa.—Leroy Freese and Winfield Steele, of the Lyric theater, and Frank Escher, of this city, secured excellent scenes of the return of Companies A and I from the Mexican border. The companies were units of the National Guard of Pennsylvania in the federal service. The young men took views of the departure of the troops, which was marked by a big patriotic demonstration on the part of the citizens. The homecoming of the guardsmen was featured with a parade by the local patriotic societies, all of which are shown at advantage in the film. Messrs. Freese, Steele and Escher were complimented on their enterprise. The films are highly treasured. They were shown to capacity houses at the Lyric and are booked for other theaters.

Wm. Rippard Transferred to Philadelphia.

Philadelphia, Pa.—William H. Rippard, known throughout eastern Pennsylvania as one of the squarest men in the film business, leaves Wilkes-Barre, where he has been manager of the Mutual office for the past three years, to assume the duties of assistant manager of the Philadelphia office of the same company. While in Wilkes-Barre, Mr. Rippard made a host of friends who have expressed keen regret at his leaving this section.

Mr. Rippard first entered the film business in 1912 with the Universal exchange of New York, at which time he assisted E. M. Saunders in opening the first Universal exchange at 111 East 14th street. After a successful year with this company, he went to Baltimore and incorporated the Moving Picture Program company, furnishing a string of ten leading Baltimore theaters with a handsomely gotten up weekly program. Having spent nearly seven years on the Washington Star, his advertising experience stood him in good stead at this time and he was quite successful.

Baltimore News Letter

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

"Snow Cure" Lost.

BALTIMORE, Md.—On the night of December 29 Joseph Brodie had the three-reel Keystone comedy entitled "The Snow Cure" packed and ready for shipment from his Brodie theater, 1118 Light street. For some reason or other, when the theater was closed for the night and the package was looked for it could not be found, and whether it was shipped erroneously to some other place than Washington or not is not known. However, if this print turns up at some other point will the receiver please notify Mr. Brodie.

School Teachers See "Maud."

Baltimore, Md.—Louis Benesch, owner and manager of the Excelsior theater, 1358-60 West North Ave., screened the Bluebird feature, "Naked Hearts," which is based on Tennyson's "Maud," last week, and thinking that it would be especially attractive to school teachers he invited all of them from Baltimore to attend the showing.

Silver Cup Presented Bushman.

Baltimore, Md.—At a little party which was given in honor of Francis X. Bushman at the Hotel Belvidere on Sunday night, February 11, by his friends, of whom about seventy-five were present, a handsome silver loving cup was presented to the Metro star. A parchment strip was also tendered with the cup on which was inscribed the names of the donors. A very appropriate speech of acceptance was made by Mr. Bushman.

J. M. Spencer at Strand.

Baltimore, Md.—The Strand theater, 404-6 North Howard street, has been given a thorough cleaning and cut flowers have now been placed inside the theater. J. Moyer Spencer, a former well known newspaper man of this city, has now been placed in charge as house manager, and it is understood that an entire new force of employes has been appointed by him. A policy of a daily change of program is now in force with the slogan, "Every hour on the hour." As an advertising feature, it has been decided to place several 12-inch clocks in the shopping district, which is 50 seconds' walk from this house, on the faces of which the name of the theater with its slogan will be printed.

G. Kingston Howard Recovering.

Baltimore, Md.—G. Kingston Howard, a pioneer in the moving picture industry in this city, and now president of the Operators' Union, Local 181, is now recovering from an operation for appendicitis which was performed on him on January 23 at the University hospital. He is well liked by all who know him and his many friends will be glad to see him back at his old post when he arrives again in about two weeks.

Blairstown Theater Burns.

Blairstown, N. J.—In a furious blaze which is estimated to have caused the loss of $100,000 in this city on Friday, February 2, and which endangered the whole business section of the town, the beautiful moving picture theater of Robert Roy was completely destroyed.

New Equipment at Princess.

Baltimore, Md.—J. Selkman, manager of the Princess theater, Eager and Bond streets, has just completed the installation of a complete new operating equipment which consists of two motor driven picture projection machines and a gold fiber screen. Mr. Selkman has now also arranged visiting hours for his patrons to go to his projection room so that they can see just how the pictures are shown.

NORTH CAROLINA NOTES.

Clarence L. Linz, 622 Riggs Building,
Washington, D. C.

A. B. Cheatham Goes Over to "U."

CHARLOTTE, N. C.—The branch office of the Mutual, which has been located in Charlotte for the past four years, was closed on the first of January, they having moved all film and other equipment to the Atlanta office. A. B. Cheatham, who was manager of the Mutual office at Charlotte, has affiliated himself with the Universal Film exchange, of Charlotte, and will cover the state of North Carolina in the interest of this firm. Mr. Cheatham is well known to exhibitors and has a host of friends who wish him success in his new work.

R. E. Goldsmith With Universal.

Charlotte, N. C.—R. E. Goldsmith, of New York, who has been associated with the Mutual, General and other exchanges, has accepted a position with the Universal Film exchange of Charlotte and will cover Virginia for this firm. Mr. Goldsmith is an old time film man and a hustler. From reports received from him in the territory in which he is working, there is no question as to his success, and that he will make a host of friends among the Virginia exhibitors.

Personal and Business Notes.

Charlotte, N. C.—R. V. Anderson, of the Pathe exchange, is making an extensive trip over his territory and reports that he has been exceptionally successful in closin contracts for his latest serial, as well as the Gold Roosters.

Elizabeth City, N. C.—There is to be a new theater built in this city by Spence and Harney which will have a seating capacity of about 300. It will be one of the most modern and up-to-date theaters in the state.

Charlotte, N. C.—The Ottoway theater, of Charlotte, has installed a five-piece orchestra, made up of the best musicians obtainable, as Mr. Haas is a great believer in the motto that "Nothing is too good for his patrons," and this has been the cause of the popularity of this theater.

Durham, N. C.—R. D. Craver, who owns the Paris theater at Durham, the Broadway theater at Lynchburg, the Rex at Winston-Salem, and the Broadway at Charlotte, has closed negotiations and taken over the Grand theater at Durham, formerly owned by C. E. Jordan. It is understood that C. E. Demetrius, of Winston-Salem, is associated with Mr. Craver in the Durham houses. They will make a number of changes in these theaters.

Charlotte, N. C.—The Edisonia theater has increased its seating capacity over one hundred to take care of the business they have built up with the Universal program. Louis Holmes is manager of this theater, and deserves a great deal of credit for the success it has attained.

Sanford, N. C.—E. F. Dardine, manager of the Universal Film exchange at Charlotte, as the guest of W. A. Manes, of the L-Ma theater, gave an interesting five-minutes talk to an audience of people who visited the theater upon the inauguration of the Universal service as a part of the theater's program. Mr. Dardine spoke in reference to the program, telling how pictures are produced and the efforts made by the producers to bring out the most interesting features possible.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Jake Wells to Build Theater in Richmond

Colonial Theater to Be Razed and a Handsome Theater to Be Erected on Its Site—Seat 1,800 Persons—Part of the Wells Chain.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

RICHMOND, VA.—The Colonial theater, Eighth and Broad streets, is soon to be razed and on its site erected a handsome office and theater capable of seating 1,800 persons, according to the present plans of Jake and Otto Wells and their associates.

The proposed theater will not only occupy all the ground covered by the present structure, but will also take in the adjoining property and will extend back on Eighth street to an alley in the rear. It will have large entrances on both streets.

A drawing of the new building is now on exhibition in the lobby of the Colonial theater and shows that the Broad street front will contain, besides the entrance to the theater, three large stores, modernly equipped for high class specialty businesses. The executive offices of the theater will also be located on the street floor, while the upper floors will be used as an office building, and equipped with elevators and other features of a first class business structure.

The entrances on both streets will be protected from the weather by massive awnings of bronze and glass, suspended from the building by heavy chains. The seating capacity of the theater, it is claimed, will be the largest of any motion picture house in the South, and has been planned so that every spectator will have a clear and unobstructed view of the screen and stage. The projection machines and other equipment are to be of the latest and most approved types obtainable.

This theater will be operated in connection with a number of other houses in southern cities that have been secured by the Wells interests within the past few months. Among the houses that will form the circuit are four in Savannah, Georgia, including the Keith vaudeville house; four in Atlanta, including two Keith vaudeville houses and two moving picture theaters; the New Grand ,in Macon, and the Bijou, in Knoxville, Tenn., and a theater that will soon be completed in Augusta.

CAPITAL CITY NOTES.

Fire in Dudley Theater.

Washington, D. C.—The explosion of a hot water boiler in the basement of the S. H. Dudley theater, a colored motion picture house, at 1213 You street, northwest, started a fire that did damage to the extent of $400.

Stand for Camera Men at Inaugural.

Washington, D. C.—The Inaugural Committe which will have all matters incident to the inauguration of President Wilson in charge is figuring on erecting a special stand for the use of those cameramen who may be detailed to make pictures for the inaugural parade. This is the first time in the history of the industry that its workers have been given such recognition and the courtesy will be greatly appreciated. The stand will cost in the neighborhood of $1,200 to erect and it will be located at a point where the parade can be taken to advantage. The location has not as yet been selected.

New Motor Cars Scooting Around.

Washington, D. C.—Prosperity apparently has hit the Metro Film exchange, for Manager L. M. Day is to be seen sporting around in a brandnew up-to-the-minute Lozier twin-six. The new car is of the seven-passenger type, and is a beauty. In all probability, if accused of having made so much money out of the exchange business, Mr. Day would promptly deny this and say that the car was purchased with the proceeds from the theater he recently bought down in Virginia.

Wonders do not cease with the seven-passenger Lozier, however, for Abe Dresner, assistant to Mr. Day, accompanied by Mrs. Dresner and little Miss Dresner, may be seen scooting about in a Jeffrey car.

Pathe Exchange to Move.

Washington, D. C.—The Pathe exchange is soon to vacate its present quarters in the Bank of Commerce and Savings Building. Manager O'Donnell states that in all probability the new quarters, at Sixth and F streets northwest, will be ready for occupancy on or about the first of March. This latter place is in a building which conforms to the requirements of the proposed new fire regulations and, in addition, the space that will be available is greatly in excess of that represented by the several rooms at Seventh and E streets.

Willard Theater Company Formed.

Washington, D. C.—The Willard Theater Company has just been granted a certificate of incorporation under the laws of the District of Columbia. This company was formed to handle the proposed new Willard theater, which is to be located at 1306 F street northwest, and to include the property occupied by the buildings from 510 to 520 Thirteenth street northwest. This property is known as the Willard estate.

The company has a capital stock of $175,000 divided into 1,750 shares of a par value of $100 each. The incorporators are Charles M. Casey, motion picture exhibitor, of Lynchburg, Va.; Anson T. Babcock, George M. Mann, manager of the Famous Players exchange in Washington; Alexander Wolf, attorney, of Washington, D. C., and Charles H. Galliher, of Washington, D. C.

H. E. Reddish Joins Local Metro.

Washington, D. C.—Harry E. Reddish, who formerly was in charge of the Baltimore branch of the Washington Pathe exchange, has joined the sales force of the Metro exchange in Washington, and will handle Baltimore for the Serial Producing Company, marketing "The Great Secret." By reason of his long connection with the motion picture business, Mr. Reddish is one of the best known film men traveling in Maryland. He has a host of friends and is making good in his new position.

"Buffalo Bill" Film Seen by Evening Star Club.

Washington, D. C.—The five-reel feature, "Adventures of Buffalo Bill," was given its premiere at the Raleigh hotel under the auspices of the Evening Star club. The club, whose membership is confined exclusively to the employees of the newspaper, was enabled to exhibit the picture through the courtesy of R. Berger, local manager of the K-E-S-E Film corporation, and the manager of the hotel. In addition to the Buffalo Bill pictures the program included a showing of a number of Pathe films, the use of which was donated by D. F. O'Donnell, manager of the Pathe exchange. The newspaper folks were loud in their praise of the films, and were particularly interested in the first three reels of the Buffalo Bill picture, which contained many thrilling feats of horsemanship, and gave a very graphic description of the skirmishes had between the United States troops and the Indians in the old days before the West was settled. These pictures were made by Buffalo Bill himself in conjunction with regiments of United States soldiers who were detailed for this work by the War Department. The films are serving as a part of the pictorial history of the United States.

Pittsburgh Screen Club Holds Meeting

Short Business Session Followed by Entertainment—Plans Call for a Regular Monthly Meeting—Co-operation Asked For.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pitsburgh, Pa.

PITTSBURGH, Pa. — The Pittsburgh Screen Club held an enjoyable and largely attended meeting on Sunday afternoon, February 4, in the Lyceum building headquarters, this being the second gathering of a combined business and social nature "pulled off" by the club this winter. A delightful program was arranged and carried out in an able manner by President Alfred H. McClelland and several assistants.

Following a brief business session, the entertainment began with the showing of a very timely naval preparedness film, supplied by Manager Walter Kinston, of the Mutual. This was followed by the principal feature of the afternoon, an address by Lieut. Jacques A. La Belle, a soldier of note and a former exhibitor. He spoke on "Conditions Along the Mexican Border," having just returned with the Pennsylvania troops. His talk was highly entertaining, as he touched upon Mexican border life not only as a military man but as one interested in the moving picture business.

The program was concluded with the showing of the film "Is Any Girl Safe?" furnished by Manager Harry Grelle, of the Supreme photoplay productions. Plans were adopted to continue the regular monthly meetings of the club as informal get-together affairs, and interesting programs are to be carried out. The attendance and co-operation of all the members was requested, so as to continue the success of this new and pleasing arrangement.

Local Fox Leases Bigger Features

Pittsburgh, Pa.—The Pittsburgh branch of the Fox Film corporation, 117-125 Fourth avenue, has leased for a term of five years the entire second floor of its present location, the Decatur building, and has thereby more than doubled the size of the exchange. The addition consists of six large rooms. According to the terms of the lease, which takes effect May 1, the building will be remodeled to suit the requirements of the exchange. New film vaults will be built and other improvements made.

The Pittsburgh Fox exchange has experienced a remarkable growth during the past year, Manager Eckart states. The decision of the Fox exchange to stay for five years more at its present location removes the possibility of the entire abandonment of Fourth avenue's "old film row," and despite the many removals last spring it still remains an important center of the trade.

Strand's First Anniversary.

Pittsburgh, Pa.—The Strand theater, Forbes and Atwood streets, Pittsburgh, one of the finest of the Rowland and Clark chain of houses, celebrated in a brilliant manner its first anniversary during the week of February 5. The theater was completely renovated and redecorated for the occasion and presented a beautiful appearance. An extraordinary program of big pictures was presented, beginning with Metro's "White Raven," featuring Ethel Barrymore, and including "The Slave Market," featuring Pauline Frederick; "The Island of Desire," featuring George Walsh; "Redeeming Love," featuring Kathlyn Williams. Throughout the week handsome souvenirs were given away.

J. B. Buchanan Returns to Work for News Weekly.

Pittsburgh, Pa.—J. B. Buchanan, known in film circles as "Buck," has returned to this city permanently as cameraman of the Universal weekly, after spending several weeks doing special work for the Universal in the east. He will again look after Pittsburgh, Cleveland and surrounding territory. Arrangements have been concluded whereby the Pittsburgh "Leader" is now co-operating with the Universal in a news reel, the Pittsburgh Leader Universal animated weekly.

T. Kelly Back on the Job.

Pittsburgh, Pa.—T. Kelly, representative of Pathe in the Erie, Pa., territory, has returned to his duties after a serious illness of several weeks from ptomaine poisoning, having been in the Erie hospital. His many friends in the trade were glad to know of his recovery and welcome him back to the ranks.

Louis Ferry Buys American Poster Mounting Co.

Pittsburgh, Pa.—The American poster mounting company, 109 Diamond street, Pittsburgh, has been sold by D. L. Harmon to Louis Ferry, who has been connected with the concern for the past three years. William Ferry, a brother of the new owner, will be manager of the plant.

Alfred H. McClelland Nominated for Censor.

Pittsburgh, Pa.—Alfred H. McClelland, president of the Pittsburgh Screen Club, has been recommended by high officials at Harrisburgh for the important position of chairman of the Pennsylvania State Board of Censors, left vacant by the recent removal of J. Louis Breittinger. Captain McClelland has long been a prominent figure in civic and church work and in military affairs, and his host of friends are boosting him for the much-coveted chairmanship. His recognized broadness of view, depth of insight into affairs of a sociological nature and high general qualifications for the position have brought his name before the governor.

Trials of Cold Weather Gas Failure.

Pittsburgh, Pa.—A serious effect of the extremely cold weather recently upon the moving picture theaters in Pittsburgh was a shortage of gas, the most acute ever experienced in this city. A number of theaters closed down entirely, as it was impossible to keep the houses comfortable, and others continued open under difficulties. All exhibitors suffered a considerable loss on account of the gas shortage, which added to the general dullness during the cold spell.

Pittsburgh Local Notes.

Pittsburgh, Pa.—Work of remodeling the Hill Top theater, Warrington avenue, Pittsburgh, is nearing completion, and Manager Alexander Moore states that it will be finished within the next few weeks. The capacity of the auditorium is being increased from 300 to 500 seats, and the interior of the house greatly beautified and brought up-to-date in its equipment.

Pittsburgh, Pa.—The Imperial theater company has purchased the Imperial theater, at 1624 Beaver avenue, Northside, Pittsburgh, from A. P. Weitzel, trustee. The Imperial is one of the largest and finest houses in that section of the city and has been conducted with much success by the company for several years. The purchase price was $52,000. Big feature pictures will be continued and no change in policy has been announced.

Pittsburgh, Pa.—The Novelty theater, 217 Federal street, one of the largest moving picture houses on the Northside, Pittsburgh, was totally destroyed last week by a fire of undetermined origin. The blaze started in the early morning hours when there was no one in the theater. The loss is estimated at $20,000.

WINNIPEG MAY EXTEND CENSOR ACTIVITIES.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—If present plans of the provincial authorities go through, Manitoba will not only continue the censorship of films, but will also extend the powers of the board of censors to cover posters as well, and even newspaper advertising of moving pictures. This startling information was brought out at a recent meeting of the social workers' league held at the Y. M. C. A. here, at which there was considerable discussion of the film situation.

During the course of a talk dealing with the intentions of the provincial government with respect to films, A. Hedley Garland, chief inspector of amusements in Manitoba, stated that two amendments to the public amusements act were being drafted, and would be brought before the present legislature. The first will provide for the censoring of all moving picture advertising, while the second will make the same provisions in regard to posters.

Max Bloom, manager of the Famous Players film service office in this city, was quick to take exception to the policy outlined, and vehemently declared that the picture men would fight such a proposition to the last ditch. "We would carry it to the privy council, if necessary," said Mr. Bloom. "It would never go through." Other exhibitors and exchangemen have expressed themselves in similar terms.

On Reconsidering Passed Films.

Another question brought up and discussed at the meeting was the matter of reconsidering films, the suggestion being made that a petition signed by twenty-five people should be sufficient cause for reconsideration of a picture condemned by the censors.

The following resolution was unanimously passed: "That we endorse the motion of the local council of women recommending the government of Manitoba to amend the public amusements act to provide for the reconsideration of any film by the censor board upon the written request of 25 citizens.

"As the act stands, only the film producers or their agents have the right of appeal. It is felt that provision should be made extending this right to the public."

After considerable discussion another motion, of considerable importance to exhibitors, was passed, to the effect "That the portion of the film censored be not allowed in the advertising display on the billboards." This, it will be noted, would render it necessary for each exhibitor using a subject to know whether or not it had been cut by the censors, and if so, whether or not the scenes depicted on the paper were among those detailed.

S. B. Taube Drops Us a Line.

Vancouver, B. C.—The World man has just received a letter from S. B. Taube, formerly one of the real live wires of Vancouver, but now in the east with Regal films, distributers of World productions. Mr. Taube reports that the opening of the Winnipeg office is to be followed by other branches which will shorly reach the coast. Sid sends his best wishes to all his friends in British Columbia—and he has a lot of them.

How's the boy?

Winter's Demoralization of Traffic.

Calgary, Alberta.—Train service in this section has been badly demoralized recently, and several theaters have been forced to remain closed on occasions when a program failed to arrive on schedule time. Exchanges are making efforts to keep their customers going, but in some cases are unable to make the necessary deliveries. Another item which is causing small-town theaters to remain closed is the shortage of coal.

Pine Tree State Letter

By John P. Flanagan, 147 Park View Avenue, Bangor, Me.

Manager William Means Is Better.

BANGOR, ME.—Manager William Means, of the Phoenix opera house, Machias, has just been discharged from the Eastern Maine General hospital in Bangor, much improved after undergoing an operation for appendicitis. Mr. Means will enjoy a few days' stay around Bangor before returning to his home town. During the past few weeks his theater has been extensively remodeled and improved so that it is now one of the finest in Washington county. Mr. Means's many friends are glad to hear that he is better and extend him best wishes for future success.

Exhibitors Recent Visitors.

Bangor, Me.—Among the moving picture exhibitors who have been in Bangor durin the past few days to attend the food fair and automobile show were Harry Main of Patten, C. F. Pettengill of Island Falls, and Arthur Libby, proprietor of Libby's theater, Fort Fairfield. Mr. Libby reports that the show business is booming in his home town.

Shepherd's Hall Opens.

Rockport, Me.—Shepherd's hall recently opened in Rockport under the management of W. G. Crockett. He is showing Universal pictures three times a week.

Good Business in Maine.

Bangor, Me.—Manager Charles M. Stern, of the Universal exchange, reports that the moving picture business is better in Maine at present than ever before in midwinter, despite the fact that the weather has been extremely stormy and there has been a great deal of snow. Mr. Stern thinks that the stormy weather has tended to increase audiences for the most part rather than lessen them. People have had nowhere else to go, nothing else to do, so have patronized the film houses liberally.

Mr. Stern recently arranged for a unique circuit in northern Maine. Houses in Caribou, Van Buren and Presque Isle, towns away up in the top of the United States, are having a daily change of reels, taking five reels of Universal service daily. It is the Powers house at Caribou, Dreamland at Van Buren, and Golden Horseshoe at Presque Isle.

Bangor, Me.—Manager Harry Smith, of the Bangor office of the General Film, called on headquarters in Boston this week. "Grant, the Police Reporter" is going well all through eastern and northern Maine.

Bangor, Me.—Manager Grafton Corbett, of the Bangor branch of the Pathe exchange, says that "Patria," with Vernon Castle, is in great demand in this section of Maine. The Park at Bangor is the largest theater using this feature. It is showing on Mondays and Tuesdays. Later, it may be shown at the Nickel in Bangor. "Pearl of the Army" and the "Shielding Shadows" are big drawing cards. Mr. Corbett recently sold four serials and twenty features in one small Maine town, Presque Isle, to two houses.

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Modern Feature Photo Plays Opens Branch in Buffalo.

Buffalo, N. Y.—The Modern Feature Photo Plays, Inc., have opened a branch at 41 West Tupper street, Buffalo. Fred Gage is manager. Mr. Gage is well known in Rochester and Syracuse as an old-time legitimate show man. His assistant is Miss J. M. Ryan, who formerly did advertising work in the New York office of the Artcraft Pictures Corporation. For eight years Miss Ryan was connected with the Victor Film Service, Buffalo. She was lately sent to Buffalo to assist Mr. Gage on account of her extensive knowledge of this territory. W. J. Cushing, also connected with Mr. Gage's staff, will call on the local exhibitors.

Loyal Picture Stories Wanted

Buffalo Picture Men See a Demand for the Right Kind of Patriotic Pictures and War Stuff of Virile Nature Is Popular—Billy Sunday Also Sees This Fact—Plenty of Free Publicity for the Evangelist.

BUFFALO, N. Y.—Buffalo film men are on the anxious seat as to how their business will be affected through this country's complications with Germany. It is generally conceded that the local film trade, like the stock market, would be upset for a time, following an actual declaration of war. It is believed that the public mind would be so engrossed for a time with the war fever—enlistments, the protection of our coasts and arsenals, and other subjects prompted by patriotism—that amusements by means of the screen would receive a decided setback for a few weeks.

The present industrial prosperity of the city has greatly helped the moving picture theaters of Buffalo for more than a year. Local theatrical men declare that this prosperity would be uncertain in many lines directly following an outbreak. It is believed that people would hang on to their dimes to safeguard themselves against a possible slump in trade. This temporary conserving on the part of film fans and others would cut down the box office receipts at the Buffalo houses. The exhibitors in turn would have less money to spend at the exchanges.

Some of the local moving picture men say, however, that prosperity would not be absent very long from the theaters.

"Just as soon as the people would know where they were at, after hostilities began, they would have to be amused, and a heavy flow of patronage would soon return to our houses," said one exhibitor. "When war was declared in Canada in 1915 the film business was hit hard for a time, but now the theaters of the Dominion are doing a fine business. The same condition would prevail in Buffalo and other cities."

Loyal Picture Stories Wanted.

Buffalo exhibitors and exchange men are already casting eagle glances around the film market for suitable war pictures.

The appropriate kind will help to attract and satisfy the crowds who during war times would assemble, for instance, in front of the newspaper bulletin boards and at other sources of war news. On every side the opinion is expressed that Buffalo moving picture fans will have none of the "milk and water" war pictures, which cater to the smug contentment of the pacifists.

They will want pictures that coincide with this period of stress and action. If they clamor for pictures, the films must inspire loyalty among the various races represented in Buffalo and must show that personal service to this country is a paramount duty.

Billy Sunday in Buffalo.

Buffalo film men are learning from Billy Sunday, who is holding an eight weeks' campaign in Buffalo, that the people want "war stuff," whether at a revival or a theater. Mr. Sunday is now interpolating patriotic remarks into his regular sermons and his talks are "going over big."

At the same time Mr. Sunday is getting thousands of dollars, much of which would otherwise go to Buffalo theaters. On the opening day of his campaign here the attendance at his tabernacle totaled 42,000. The first day's collection amounted to $10,181. The attendance and receipts of his succeeding days also ran up into the thousands. Just as a circus for a day hits the local moving picture business, so is Mr. Sunday's campaign cutting down the receipts of the Buffalo theaters.

When a local exhibitor wants an additional reading notice from a Buffalo newspaper in which he is an advertised, the business manager of the paper acts as if he would much prefer to sacrifice his right arm than to give up a little extra space for a film story. On the other hand, Billy Sunday, whose financial contributions to the newspapers are infinitesimal, when compared to the thousands of dollars which the film and other theatrical men have spent and are spending for publicity in the papers, is getting hundreds of columns of free reading notices.

Envy His Free Publicity.

This partiality as to free publicity is galling to the exhibitors as well as to the managers of the local vaudeville and legitimate houses. The editors try to justify Mr. Sunday's free advertising on the ground that his words are "full of human interest" and therefore have a news value. Buffalo theatrical men say there is a "human interest" in the prompt way in which they have always paid their advertising bills. They also say that the regular, year-round advertisers, including the theaters, department stores, etc., are the ones who really support the papers, whose "animal," as an Englishman once said, Mr. Sunday now possesses.

"But what's the use of knocking a brother showman?" said one Buffalo exhibitor. "If I only had one-tenth of Billy Sunday's showmanship, I wouldn't be taking the time to criticise him for cutting in on the local moving picture business. I would have had my money made long ago."

J. R. Stevens Booking "Dope."

Buffalo, N. Y.—J. R. Stevens of Buffalo has taken over the six-reel feature, "Dope," which he is booking as a road show.

Popular Cinema Booking "Purity."

Buffalo, N. Y.—The Popular Cinema, Inc., Buffalo, has taken over the upstate rights on "Purity." J. M. Sitterly of the Popular has completed a trip in the interests of this feature. "Neptune's Daughter," the Annette Kellermann pictures, handled by this exchange, continues as a live attraction.

H. E. Hughes Moves to 1 Chapin Block.

Buffalo, N. Y.—H. E. Hughes, who handles feature films, has moved his office from 23 West Swan street to 1 Chapin Block, Buffalo.

Buffalo Business and Personal Notes.

Buffalo, N. Y.—E. M. Saunders, general manager of the Metro Film, recently caled on C. A. Taylor, Buffalo manager. Mr. Taylor has been visiting the exhibitors in the Rochester territory. In his absence his office is in charge of O. A. Siegel.

"Beginning this month the Buffalo newspapers will have a series of advertising of the Max Linder comedies," said Louis Green, Buffalo manager of the K. E. S. E. "Mr. Linder's first release, 'Max Comes Across,' wil be screened shortly at Becker's Film Exchange. 'Skinner's Dress Suit,' first run, will be shown at the Palace theater, Buffalo, for two days, and our 'Buffalo Bill Pictures' will have first run at the Regent and Academy theaters, Buffalo."

D. J. Savage and Howard F. Brink, of the Buffalo branch of the William L. Sherry Features, visited New York this week. Mr. Brink recently returned from a two weeks' trip east of Syracuse and reports satisfactory business. His daughter, Miss Katherine Brink, with Frank J. Leonard as partner, had the honor of opening the recent ball of the Buffalo Screen Club.

Evangelists in Cincinnati Advertise "Purity"

Protests of Ministers Are More Effective Than Newspaper Space in Boosting Mutual Feature—Two Weeks' Run With Good Business.

By Kenneth C. Crain, 307 First Nat. Bk., Cincinnati, O.

CINCINNATI, O.—The Masterpiece Film Attractions Co.'s film, "Purity," has created more than a little controversy and excitement in Cincinnati during the first half of its two-weeks' run at the Walnut theater; all of which has had the usual effect of advertising the film even more widely than the paid space would permit, and of making the second week more successful than the first.

The Juvenile Court, several religious organizations and an evangelist of the "hell-roaring" type who has been conducting a revival in Cincinnati all joined in the work of attacking and thereby advertising the film, with the result indicated. Several ministers secured the arrest by Juvenile court authorities of Manager Libson, of the Walnut theater, on a charge of contributing to juvenile delinquency by permitting boys under 18 to be present at performances of the film.

On the other hand, the dramatic critic of one of the papers pointed out that while the story of the picture is not extraordinary, its presentation is beautiful and unobjectionable. In the meantime, the public throngs the Walnut at 25 and 15 cents to see the beautiful Audrey Munson, and proves that it pays to advertise.

New Bill Aimed at "Nation" Film.

Cincinnati, O.—The anticipated action of the Ohio censors in removing the ban against the exhibition of "The Birth of a Nation," following the inauguration of Gov. Cox, gladdened the hearts of those interested in the picture, as well as of exhibitors who have been longing to exhibit it, and people who have not had a chance to see it in other states. There is another obstacle threatened, however, in the form of a bill which has been introduced by a gentleman of color sent to the Legislature as a representative from Cincinnati, designed to prohibit the exhibition of "any lithograph, drawing, picture, play, drama or sketch that tends to incite race riot or race hatred, or shall represent or purport to represent any hanging, lynching or burning of any human being." The measure is, of course, aimed directly at "The Birth of a Nation," but it is stated that there is little chance of its getting any substantial support, although a similar law is in force in Illinois.

F. B. Chase to Handle McClure Series.

Cincinnati, O.—The local Triangle officers are preparing to take full advantage of the wide general advertising which has been done on behalf of .the new McClure series, "The Seven Deadly Sins," Joseph Partridge, eastern division manager of the series, starting things in its behalf during a recent short visit. F. B. Chase, formerly with the V-L-S-E and the International, has been appointed to handle the Cincinati territory for the series and for McClure productions in general. Gus G. Kinzeler, formerly manager of the Elite theater, of Dayton, has also been added to the Triangle force as a special representative in Cincinnati.

Fire in Grand Opera House Extinguished

Cincinnati, O.—A fire which started in the dressing rooms of the Grand opera house a few evenings ago, shortly after the audience had left following the conclusion of the performance of "Hit-the-Trail Holliday," threatened serious consequences for a time. Quick and efficient work on the part of the fire department, however, extinguished the blaze, with a loss of only $600. The damage was principally to the clothing of some of the members of the company. The Grand is one of the city's principal theaters, and has been the scene of some large moving picture productions during its regular season, besides regular summer seasons of pictures for the past two years.

Callaghan-Merkle Co. in Receiver's Hands.

Cincinnati, O.—The producing venture of the Callaghan-Merkle Co. of this city, which started operations in Covington in the moving picture cartoon line, was short-lived, as the concern was in business only a few months, and receivership proceedings have just been filed by Arno Merkle, a member of the firm, on the ground of insolvency. Master Commissioner Hind has been appointed receiver to take charge of the concern.

New Producing Company in Dayton.

Dayton, O.—The Mena Film Company has been incorporated by local New York men, with a capital stock of $250,000, to engage in the production of feature films. It is one of the first companies organized in Dayton to handle features, although its headquarters will be located in New York, and some work will be done around Dayton. G. C. Driscoll, of Dayton, is general manager; E. W. V. Keuhn, of Toledo, president; G. G. Keuhn, of New York, vice president, and L. W. Jones, of Chicago, secretary and treasurer.

Suit Over Express Delay.

Piqua, O.—Young Bros., who operate the Favorite theater in Piqua, are firmly of the opinion that the loss caused by an express company's delay in the delivery of a film scheduled for exhibition on a certain date should be passed back to the company, and their attorney agrees with them, hence their suit for $200 damages against the Wells-Fargo Company. The damage is the amount estimated to have been lost by Young Bros. because of the express company's failure to deliver to them the film advertised for exhibition on Thanksgiving Day. The film arrived in the express company's Piqua office all right, it is alleged, but was not delivered, and the firm declares that not less than 1,600 persons would have seen it.

James Thomas to Manage Park Theater.

Youngstown, O.—James Thomas has been made manager of the Park theater, succeeding John Green, who has gone to New York. Mr. Thomas has been associated with the Beiber & Shea interests for some time in various capacities, being a skilled electrician and operator. The appointment was made by District Manager L. B. Cool, who has charge of the concern's houses in this section.

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Atlanta News Letter

By A. M. Beatty, 43 Capenhill Avenue, Atlanta, Ga.

Atlanta May Lose Essanay Plant.

ATLANTA, Ga.—Stories published in the Knoxville and Chattanooga newspapers indicate Atlanta is about to lose the Essanay motion picture studio and plant, which is soon to be established, with Ted Hardcastle, formerly manager of the Piedmont theater, in charge, unless some action is taken by Atlanta authorities.

Mr. Hardcastle, who was in Atlanta after a visit to Chicago and to Tennessee points, declared that while no decision had been made as to the location of the plant, that Knoxville and Chattanooga were very anxious to get it, and that Atlanta, up to date, had not taken the interest in the proposition which, in his opinion, the plant warrants.

"It would be a big thing for Atlanta," he said, "in more ways than one. For one thing it would mean the monthly expenditure of some $4,000 for the company pay roll, and in addition to advertising to this section, through the medium of the many pictures to be produced here, would be of immense value."

Mr. Hardcastle was so impressed by the plans offered by the Knoxville Boosters and their allied interests that he returns this week for a thorough inspection and will then definitely decide whether Atlanta or Knoxville will be the home of the new plant.

Kerrigan Warmly Received.

Atlanta, Ga.—J. Warren Kerrigan was at the Alamo No. 2 theater Friday and Saturday, Feb. 2 and 3. Immense crowd attended. Mr. Kerrigan gave a ten-minute talk every hour and was delighted with his Atlanta reception. After each talk he mingled with the crowd at the Whitehall street entrance of the theater and was greeted with true southern hospitality.

Belgian Benefits at Local Theaters.

Atlanta, Ga.—The Rialto and Odeon theaters gave motion picture programs from 2 until 10 p. m. Sunday for the benefit of French and Belgian war sufferers. Great crowds attended, due to the fact of our present strained relation with Germany.

Carl H. Pierce Here.

Atlanta, Ga.—Carl H. Pierce, special representative of the Paramount Picture Company, is spending a few days in Atlanta. A special invitation has been extended to all exhibitors in this territory to visit Atlanta while Mr. Pierce is in the city.

Strand Theater, Atlanta.

Tennessee News Letter

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn

Children's Matinees for Knoxville.

KNOXVILLE, Tenn.—Consistent with the general policy throughout the country of offering children's matinees on Saturday, Manager George N. Shorey, of the Queen theater, has made arrangements whereby this class of exhibition will be a regular weekly feature at one of his Knoxville houses. The co-operation of parents, teachers and others is assured in Knoxville, and is expected to prove of material benefit to the elevation of child welfare in this city.

Chattanooga Women Again Complain.

Chattanooga, Tenn.—Club women and social workers of Chattanooga have again shouted against the terrible "unclean pictures." They have sent their pet censorship measure to Nashville by the committee in charge, with a view of having enacted into law a state censorship bill. It is expected that this measure will be introduced in both houses of the Legislature within a few days by the Hamilton county delegation, and it remains to be seen just how far a radical measure of this kind can be carried in the law-making bodies of the state.

Tennessee Topics.

Nashville, Tenn.—During the week of February 5 a high-class quartette was on the bill at the Strand theater, in addition to the regular quality feature program. The singers attracted quite a bit of additional patronage to the house, and Manager Bradford and Billy Arnold were well pleased with the results.

Nashville, Tenn.—After leaving Nashville Warren Kerrigan appeared in person at the Knoxville Lyric for a day, and at a Chattanooga house, where he made short talks.

Nashville, Tenn.—Manager Milton Starr, of the Bijou, a colored house, is offering occasional road shows in addition to the picture program.

Knoxville, Tenn.—The Queen theater announces that the most popular five reelers, such as "Wildflower," "The Virginian," etc., will again be offered to Knoxville patrons in brand new editions—"unscratched," as they term it.

Big Advertising for Dixon Feature.

Nashville, Tenn.—One of the most pretentious newspaper advertisements ever displayed by a Tennessee moving picture theater was offered a few days ago by Manager W. H. Wassman, of the Knickerbocker, when the entire back page of the morning daily was devoted to exploitation of "The Fall of a Nation," booked for a four days' run in Nashville. The ad was printed in numerous colors, and created much comment locally.

Ontario May Rescind Censor Recall Rule

Board May Now Pass a Film and Later Recall It—It Is Expected That the Government Will Take Away This Power.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO, Ont.—There is a reason to believe that the Ontario Government may rescind the provincial regulation which allows the recall of a subject after it has been once passed by the Ontario board of censors. The reason in the case is the assurance of the provincial treasurer that action will be taken along this line. Representatives of the moving picture industry have waited upon the government official to pray for the granting of this and other relief.

It is also hardly likely that the fee for the censoring films will be increased from $2 per reel.

W. R. Stewart's New Theater.

London, Ont.—W. R. (Bill) Stewart, manager of the Princess theater, London, has opened his second picture house here. The new place is the Patricia and it is the finest thing in the city. Every brick of the Patricia is brand new and it started on its career auspiciously with Mutual productions. The seating capacity is 1,000. By way of variance, the policy will be to have some good vaudeville dividing the photoplays.

Good Business in Windsor.

Toronto, Ont.—The report brought back to Toronto after a personal tour of the principal cities of Western Ontario by Manager Barrett, of the Mutual's Toronto office, was that Windsor is one of the best moving picture centers of the Province. Barrett was particularly surprised to see the steady matinee crowds in this city of 25,000 people.

Barrett, by the way, secured a repeat order from the Home theater, Windsor, for Chaplin-Mutual releases. Repeat bookings for the Chaplins have also been received from Sudbury, Hamilton, Peterboro, Kingston and other Ontario places. The repeat list was scheduled to start in February.

New Loew Theater in Hamilton.

Toronto, Ont.—The construction of the new Loew theater in Hamilton, Ont., will be started in the early spring, according to additional information regarding the proposition available here. The plans have been filed with the building inspector of Hamilton. The building will cost $300,000 when completed. It will have a seating capacity of 1,600 and will be a two-story structure with flat roof, etc., with the frontage on King street, Hamilton.

Regent Theater Stock for Sale.

Toronto, Ont.—The Regent theater company, operating the new Regent theater, Toronto, is offering $75,000 worth of 7 per cent cumulative preferred stock on the open market. The offering is at par with a bonus of 25 per cent of common stock. Coincident with this offer comes an official statement from the company to the effect that the syndicate which created the company purchased $100,000, or one-half, of the authorized preferred stock for cash at the time the theater was built and decided to finance the whole enterprise until such time as it had been definitely proven profitable before making a public offering of any stock.

Incidentally the directors of the Regent company are announced as follows: President, E. L. Ruddy, who is president of the Regal films and other enterprises; vice-president, J. P. Bickell, stock broker; W. J. Sheppard, who is president of the Georgian bay lumber company; J. B. Tudhope, who is president of the Canadian Briscoe motor car company and other concerns; J. W. Wilson, director of Dome mines, and N. L. Nathanson, who is also managing director of Regal films, World distributors in Canada. G. S. Aronson is secretary of the company.

James Travis to Represent Essanay.

Toronto, Ont.—Announcement has been made of the appointment of James Travis, formerly Pathe's Toronto manager, as special Canadian representative of the Essanay company for Max Linder Comedies. W. Cooper, Toronto, the K-E-S-E representative in the Dominion, and J. Larente, Montreal manager for Cooper, as well as Mr. Travis, recently paid their compliments to President Spoor of the Essanay at Chicago, and the outcome has been the above appointment. Travis will look after the whole country for the Linder releases, but in the cause of Ontario and Quebec Travis will work through the Cooper offices at Toronto and Montreal. For all other parts of the Dominion, however, Travis will be the direct representative for the Linder subjects.

Mr. Travis has made his headquarters in Cooper's K-E-S-E offices at Toronto.

Offers Free Passes for Soldier and Lady.

Toronto, Ont.—J. S. Smart of the Royal theater, Port Hope, Ont., was good enough to drop the Toronto representative of Moving Picture World a line or two the other day to explain the new policy of the theater with regard to returned war veterans who were former residents of Port Hope.

"Any Port Hope man who has been honorably discharged after seeing active service at the front will be a welcome visitor at the Royal," writes Smart, who suggests that the policy of the Royal theater in this connection may offer a suggestion to other exhibitors, particularly in small places.

The returned men of Port Hope have been requested to apply at the theater box-office for permanent passes for "holder and lady." These passes will be honored for any picture performance at the Royal.

Cleveland Survey Questions Are Curious

How Many People Attend Your Moving Picture Show Every Week?—How Many of Them Are Between the Ages of 18 and 25?—How Many Are Older?

By M. A. Malaney, 218 Columbia Building, Cleveland, O.

CLEVELAND, O.—Cleveland for a year or more has been the victim of the survey movement. Bankers and other wealthy men are backing the Cleveland foundation to find out all about this and that and then make recommendations for improvements which may never be carried out.

Now these people have started at the moving pictures. They have taken up the matter with the Cleveland League, and have asked exhibitor to tell them different things about their theaters, something like this:

Between what hours is your show open?

How many days per week?

How many hours per week?

How many people per week attend, male and female, between 5 and 15 years?

How many between 16 and 25 years?

How many over 25 years?

The picture men are going to try to answer these questions, and they have one question which they want the survey folks to answer. It is this:

"What's the idea, anyway? If so state why."

Reserve Co. Winds Up.

Cleveland, O.—The wind-up of another film concern which sold stock in Cleveland came this week, when W. W. Burk, receiver of the Reserve Photoplays Co., which featured comedies with Johnny Ray, held a public auction sale of the effects of the company. Thousands and thousands of dollars were invested by Clevelanders, some very prominent, in the stock of the concern, which carried large ads in the newspapers.

Another "Purity" Arrest.

Cleveland, O.—Police again stopped the showing of "Purity," this time at the Liberty, a local vaudeville theater in the East End. The theater manager went to court and asked that the police be enjoined from interfering with the film.

The mayor took a stand against this picture when it had its first run at the Strand theater and instructed the police to notify theaters that pictures showing nude women in the future would not be allowed to be shown.

The owners, the Masterpiece Film Attractions Co., are making a hard fight to balk the ban on "Purity." Leon D. Netter, an official of the company, was in Cleveland last week directing the court fight.

Northern Ohio Theater Notes.

Marion, O.—W. D. Clark, manager of the Columbia theater, and others, have incorporated a company to build a new house.

Cleveland, O.—The new Grand theater, on Broadway, was opened last week, showing "The Raven." John Wisneiwski is the owner.

Wapakoneta, O.—The Brown amusement company, operating a theater here, is now in the feature film business. They have bought a new copy of "Satan."

Mt. Vernon, O.—The Grand theater, which has been closed, has been redecorated and opened up by William Coutts.

Lorain, O.—George Schenker and August Ilg, local theater owners, are planning to build a big new house.

Tiffin, O.—Ira E. Wright, owner of the Northern theater, Columbus, has bought the Sigma theater in Tiffin.

Missouri Censorship Fight Warms

Exhibitors and Exchange Men and Others Who Believe in Good Government Join in a Lively Contest to Keep the State Legislature from Enacting a Bill to Provide Salaries—St. Louis Club Women With Film Men.

A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, Mo.—Missouri exchange men and exhibitors are in the midst of the biggest censorship fight they have ever had. At various times during the last five years bills aiming at local, as well as state-wide censorship, have been up for passage, but in the past they have been defeated without much trouble.

The condition that confronts the industry now, however, is more critical. Shortly before his inauguration, Governor Gardner announced the various ways in which money might be raised for the state treasury, now in a very depleted condition. Among the things he proposed taxing were moving picture shows, and although it is doubtful if the bill now pending before the state legislature would result in any surplus after the purposes of the law is carried out, there is no doubt but that it is looked upon with favor by the law-makers.

The measure was scheduled to come up before that body for consideration on the evening of January 30, and almost caught the exhibitors, exchange men and others interested without warning.

A meeting of the Theater Managers and Motion Picture Exhibitors' Association, to which the heads of all exchanges were invited, was called for 11 A. M. of the day in question. The officers of the association got in touch with the legislative committee in Jefferson City, and secured a postponement of the hearing until February 1st. The association then appointed a committee composed of: E. W. Dustin, of the Pathe exchange; S. J. Baker, of the Bluebird; George V McKean, of Paramount; Hector Pasmezoglu, manager of the Congress theater; Fred Wehrenberg, of the Best; E. F. Fay, of the Grand-Arsenal, and Thomas Myers, of the Shaw, to go before the legislature and present arguments against the passage of the bill.

Exchange managers Jack Weil, of the World Film; Fred Keller, of the Mutual; Sam Shurman, of Fox; Sam Werner, Unicorn; Charles Werner, Metro, and the following exhibitors: Edward Pohlman, Al-Wittmann, and D. T. Williams accompanied the committee.

A. L. Stone, secretary of the operators' union, also went to Jefferson City, and Miss Sarah Edwards, of the St. Louis board of motion picture review, an organization composed of club women, who give voluntary and unlegalized criticism of films, arrange children's programs and work of that character. This body is well thought of in picture circles, and the members have always declared themselves as strongly opposed to legalized censorship.

The committees were given a very short time to present their claim, but arguments were made and a second hearing secured, at which time a committee composed of E. W. Dustin, representing the exchanges; E. F. Fay for the exhibitors; Miss Mary Grey Peck, of the legislative board of the national federation of women's clubs, and Miss Edwards, of the St. Louis board of review, will again appear and argue against the passage of the bill.

A lively fight has developed among the women's clubs of St. Louis and of Missouri in consequence of the impending censorship measure. At the meeting in Jefferson City Mrs. Gilbert Fox, of the executive board of the federation of women's clubs of Missouri, appeared as sponsor for the measure, and now many club women claim they do not stand behind the bill.

Mrs. B. F. Burch, who is a member of the legislative committee of the eighth district federated clubs, in an interview in the St. Louis Globe-Democrat, denies that 60,000 club women had indorsed the measure. She said that, to her knowledge, the bill had never been read before any of the St. Louis clubs.

An open forum meeting was held at the Planters hotel on February 3d, attended by members of various social organizations, exhibitors and exchange men. Speeches in opposition to the bill were made by Miss Mary Grey Peck, of New York; Mrs. C. V. L. Mechin, president of the woman's council; Rev. J. Boyd Coxe, pastor of Trinity Episcopal church; Rev. Frank Gonzales, of the Fountain Park Congregational church; Hector Pasmezoglu, manager of the Congress theater, and Miss Sarah Edwards, of the St. Louis board of review.

Resolutions condemning the bill as un-American were adopted, and a committee appointed to send copies of the resolutions to all exhibitors in the state, and to all state officers of the federation of women's clubs.

Good and Sufficient Reasons.

The St. Louis newspapers have taken up the matter, and strong editorials have appeared in the Globe-Democrat and the Times. The Times says in part:

"We are inclined to the opinion that the measure has an excellent chance for passage. We can readily understand the facility with which lawmakers will find reasons for law. We will undertake to give some of these reasons. * * * The censorship department of films will consist of three commissioners, one at $3,000 a year, one at $2,500 a year, and one at $2,000. Three good reasons for the enactment of the bill.

"Other reasons—perfectly good reasons—manifold reasons, unanswerable arguments: One chief clerk at $1,800 a year, one assistant clerk at $1,500, one assistant clerk, two stenographers, two more stenographers, one chief inspector, three assistant inspectors, one operator, two less important operators, another assistant operator, two messengers, one patcher, one assistant patcher—and 'such additional employes as the board may require.'

"All the jobs enumerated are lovely jobs, remunerative, not entirely exacting, and calculated to fit in as wholesome adjuncts to limited incomes, as Dickens would say. The private citizen, untutored in the ways of legislatures, need not waste any particular degree of valuable time in reading the rest of the censorship bill. The arguments for its passage, which are enumerated above, have a strange weight with legislators, even in this day of administrative retrenchment and reform."

Kansas City Screen Club to Hold Ball

Tentative Plans Have Been Arranged for the Club to Give a Dance Early in March at Convention Hall—Screen Stars Hoped for.

Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City Screen club will hold a big ball early in March in Convention hall.

This event has long been in the minds of the officers of the club, and at a meeting of officers and directors, February 2, the tentative plans were decided upon. The decision was reached following the receipt from producing companies of their cooperation.

While the attendance at moving picture exhibitions in Qansas City and the territory have been sufficient indication of public interest in the industry, the real sympathy of the public was not realized until the Kansas City Star had brought more than 75,000 people to see "Snow White" in Convention hall—more than that, since thousands did not get into the hall. The exchange men and exhibitors became convinced that the people of the community wanted more and more to get into personal touch with the industry. And the Screen club ball was the thing to do it.

The big feature of the ball will be the presence of screen stars. Several of these are expected to be on tour at that time, and others are to be sent especially for the event.

Another feature will be a plan for providing young women of this territory an opportunity to secure a try-out with producers, with the view of becoming screen stars themselves. This will be effected through a sort of contest, or awarding of prizes, the winners to have expenses paid to the studios.

Standard Film Opens Offices Here.

Kansas City, Mo.—The Standard Film Corporation opened its main office in Kansas City last week. G. H. Howe is general manager and Phil L. Ryan, formerly of Universal, is manager of sales and advertising for the new company. Branch offices are to be located in St. Louis and Des Moines.

The Standard has the distribution of Art Dramas for Iowa, Kansas, Nebraska and Missouri.

The first release in this territory will be "The Lash of Destiny," featuring Gertrude McCoy, and comes on Feb. 19. Contracts with over twenty-five leading theaters have been closed, among which is the Holland theater of Wichita, Kan., under the management of Jos Fox, a leader among Kansas and Missouri exhibitors.

A member of the new company stated today that an attempt would be made to secure one of the Art Drama stars here for the Screen Club ball to be held in Convention Hall, March 6. Any of the many screen favorites who will appear in these productions would help to make the Screen Club affair a bigger success.

Missouri Theater Notes.

Albany, Mo.—The Rigney theater was destroyed by fire here January 30, with a loss of about $25,000.

Trenton, Mo.—The Majestic theater has been closed down indefinitely. Byron Sherwood, the owner, is considering its sale to a prominent theater man of Cedar Falls, Ia.

Lancaster, Mo.—The building occupied by the Downing opera house was burned recently.

Kansas City, Mo.—Charles H. Elliot will begin soon the construction of a new picture theater at Tenth St. and Lydia Ave., here. The cost is estimated at $5,000.

Springfield, Mo.—Gruble Brothers, of Kansas City, are planning the erection of a $100,000 theater adjoining one already owned by them here. This one will be used as a moving picture house, while the other one will be reserved for vaudeville.

Kansas Theater Notes.

Osborne, Kan.—C. G. Neiswanger will build an airdome soon in connection with his Crystal theater. Seating capacity will be about 500.

Winfield, Kan.—Messrs. Eakin and Lathrop, of Burns, Kan., have bought the Novelty theater of this city from Rufus Cone, of Wichita, Kan.

Axtell, Kan.—R. L. Labbe is building a new picture house here. It will be of brick construction and 100x60 feet.

Concordia, Kan.—Leo Epstein is the new lessee of the Brown Grand theater. Between big theatrical productions moving pictures will be presented.

Iola, Kan.—The Grand theater, ranked as one of the finest houses in southeast Kansas, has been sold by its owner, C. L. Knowlton, of Geneva, to F. B. Logan, of Botes County, Mo. Ernest Williamson, of Pittsburg, is the present manager.

Washington, Kan.—A second picture house has been established here by Dr. E. A. Grindle.

Cawker City, Kan.—Fred Mollenkopf and his son Walter have purchased the interest of E. A. Lutz in the local picture house. The new owners contemplate a number of improvements.

Luray, Kan.—Hickman Brothers will erect a building to be used as a picture show soon.

Chanute, Kan.—Chanute is to have a new picture show with a seating capacity of between 550 and 600. Up-to-date machinery is to be installed.

Kinsley, Kan.—W. M. Harwood will begin work about March 1 on the erection of his new theater here. It will be a one-story brick, 33x120 feet.

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Kentucky News Letter

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Men Handling "The Crisis" Are Busy.

LOUISVILLE, KY.—The Big Features Rights corporation closed a very successful engagement with "The Crisis" at the Mary Anderson theater, of Louisville, and is busy in other cities booking this picture. George Starkey, Jr., connected with the southern headquarters, at Atlanta, has been transferred to the Louisville office, and is booking in southern India, having closed a deal for showing this picture at the Circle theater of Indianapolis. Frank Montgomery is covering northern Indiana for the company, which is now working four prints. One print has been doing fine work at Jacksonville, Fla., and proved so successful that Jake Wells contracted with V. T. Koch, of the Atlanta office, for the picture to open his new Lyric theater. It is also booked at the Bijou, of Birmingham, Ala. Herbert Morgan, who is handling Kentucky and other states for "The Little Girl Next Door," and other special features, has met with great success. The revival of the war scare has also revived interest in the company's picture, "The Battle Cry of Peace," which is again being shown in some of the larger cities. Col. Fred Levy, head of the corporation, has gone to New York, where he expects to close deals for one or more additional big pictures, taking state rights in the district now handled.

Strand's Festival Features.

Louisville, Ky.—The Strand theater staged a festival week starting Sunday, February 4, which was without doubt the worst day the theaters of Louisville have ever known. However, a double bill was offered, and prices advanced to ten and twenty cents. The double bill was headlined by "The Witching Hour," featuring Helen Prettyman Arnold, prominent Louisville girl. The other half of the bill consisted of Gladys Blackwell in "One Touch of Sin." During the latter part of the week "The Witching Hour" and Mable Taliaferro in "A Wife by Proxy" made up the attraction.

Mary Anderson Abandons Big Features.

Louisville, Ky.—After five weeks of special features at increased prices, the Mary Anderson theater has gone back to continuous feature shows at ten cents. During the early part of January, Annette Kellermann showed for two weeks at fifty cents, and during the last two weeks "The Crisis" was shown at fifty cents, a twenty cent show, having featured Christman week. Lee Goldberg, connected with the Keith interests, and managing the Strand and Keith houses, has moved his offices from the Mary Anderson to the Strand.

J. G. Connor in Charge of Local Mutual.

Louisville, Ky.—A change has been made in the Louisville office of the Mutual, whereby J. G. Connor, feature specialist connected with the Indianapolis office, has temporarily taken charge of affairs, succeeding Percy L. Smith, who made no announcement of his future plans in absenting himself from the office. W. H. Engleman, manager of the Indianapolis office, is also in the city aiding in rearranging operating plans.

Southern Rights to "Civilization" Are Acquired.

Louisville, Ky.—Announcement has just been made of a deal by J. Harper Read, Jr., general manager of the Harper film corporation, to the effect that the All Star features company, of Jacksonville, Fla., has acquired state rights to the new Thomas H. Ince production "Civilization," for the entire southern territory, including Kentucky, Virginia, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The Jacksonville company is now busy booking the picture, having a crew of men on this work. It has not been booked in Louisville so far, but several theaters will probably bid for it.

Orpheum at Richardson's Services.

Louisville, Ky.—Arrangements have been made between A. C. Farrel, of the Central film service, and Judge W. A. Kinney, of the Orpheum, whereby that theater will be placed at the disposal of F. H. Richardson, projection editor of the Moving Picture World, who, in making his tour of the country, will address the operators and managers of the local theaters. No date for the local address has been selected as yet.

Personal Mention in the Trade.

Louisville, Ky.—C. C. Hite, of the Cincinnati office of the Triangle film, recently paid a visit to Louisville, calling on Joseph L. Steurle, manager of the Walnut theater, which is the Louisville Triangle house.

Sunday Local Option Bill in Wisconsin

State Senate Is Considering an Amendment to Blue Law 4595 Which Will Give Local Option on Sabbath Shows—Originated in North Wisconsin.

By Frank H. Madison. 628 S. Wabash Ave., Chicago.

MADISON, Wis.—Efforts to have Wisconsin blue laws amended so that moving picture theaters can be operated on Sundays have resulted in an airing of the question before the corporations committee of the Wisconsin State Senate. This committee of the Senate on February 1 reported for passage a substitute for 32s, the original bill legalizing Sunday shows.

The substitute measure does not mention moving pictures, but provides as amendment to the blue law section 4595 that keeping open Sunday places of entertainment tending to upbuild character and elevate morals, or participation in wholesome sport promoting health and physical development, providing peace of the community is not disturbed, shall not be deemed prohibited if town board, village board or city council permits it, such permission to be granted subject to censorship or restriction by board or council, and permission may be given only if upbuilding of character, elevating of morals or development of health and physical welfare is promoted.

The original bill provided that the operation of Sunday moving picture shows should be left to the local community. It did not open the entire Sunday law. R. W. Jackman of Madison appeared before the committee and asked that it be amended so as to apply to all theaters. Rev. R. A. Chase of Madison, who, with Rev. J. E. Davison of Milwaukee opposed the bill, said it was class legislation and that groceries, meat markets and other business should be opened on Sundays.

The movement to have a bill passed to legalize all Sunday shows originated in northern Wisconsin. Some of the houses now operating in that part of the state find there is a general tendency on the part of churches to agitate the movement against the theaters.

Neenah and Menasha Theaters Raise Prices.

Neenah, Wis.—Exhibitors in Neenah and Menasha have raised admission prices from ten to fifteen cents except on Mondays and Tuesdays, when the old price will be charged.

Wisconsin Theater Notes.

Milwaukee, Wis.—Manager O. L. Meister of the White House theater on Third street had a Contractors' Day, when he entertained every contractor and workman who assisted in the construction of the theater and their families. Over 600 workmen were engaged on the building, therefore Meister had a large number of appreciative guests.

Meister has made every Saturday from 9:30 to 6 P. M. Children's Day and is giving special educational and comedy programs in addition to the regular program. He is working this out with school principals and teachers.

Fond-du-Lac, Wis.—Incorporation of the Henry Boyle Theater Company with capital stock of $35,000 does not indicate any change in the policy for the Henry Boyle theater here. O. F. Beyer, treasurer; T. A. Lee, manager of the theater and District Attorney T. C. Downs, who has been connected with the company for several months, are the incorporators.

Madison, Wis.—Student patronage from the University of Wisconsin comprises about ten per cent. of the moving picture business, according to one manager. Two-thirds of this number are men and one-third women. Matinees draw about a two per cent. crowd of women students.

Milwaukee, Wis. — "Intolerance" was held over at the Davidson theater for a second week by Manager Sherman Brown.

Two Rivers, Wis.—The Opera House has planned a series of Saturday afternoon and evening shows, featuring Mary Pickford, Marguerite Clark and Mary Miles Minter.

Amery, Wis.—The Gem theater is now under control of O. Stiendorff.

Racine, Wis.—A new moving picture theater will replace the Baker block, it is reported.

LaCrosse, Wis.—F. M. Rehfuss, proprietor of the Star, has sold his moving picture house at Wausau.

New Clarus, Wis.—E. J. Helgeson has sold his moving picture theater to G. Lengacher and son.

Michigan Theater Notes.

Rockford, Mich.—Benjamin Van Antwerp has purchased the interest of Victor Priest in the Star theater.

Grand Ledge, Mich.—Because of an epidemic of scarlet fever, moving picture theaters in Grand Ledge were closed until Feb. 19 by orders of the board of health.

Clinton, Mich.—The local moving picture show has been taken over by the Culture club, an organization of women which will operate both with a view of profiting financially and to developing the taste of the community for better pictures.

Benton Harbor, Mich.—The Princess theater had a special showing of the films made of the fifth annual tour of the West Michigan Pike. The films were made by the National Education Film Company of Detroit.

Jackson, Mich.—The Majestic theater is elated over its bookings for February. Among the attractions scheduled for this month are: "The Truant Soul," "The Birth of a Nation," "A Daughter of the Gods," "The Crisis," "The Witching Hour," "Panthea," and "Patria," and other big features.

Indianapolis Schools Advertise Good Films

Commissioners Permit the Use of the School Blackboards for Boosting the Pictures Commended by the Local Review Board.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—The Board of school commissioners of this city has granted permission to the Indianaplis board of indorsers of motion pictures to use the city schools in their efforts to supervise motion pictures for children. The schools, it was pointed out, are about the only means the indorsers have of reaching many of the children of the city.

By using the schools, said Mrs. C. A. Hodges, the indorsers could place the names of the best films on the blackboards.

Children, she said, should see the motion picture shows only Friday night. The indorsers, she said, are thinking of asking the owners of theaters in the residential districts to show films passed for the children only on these nights.

In an editorial, the Indianapolis News had the following to say regarding the work of the board of indorsers of motion pictures:

"The Indianapolis board of indorsers of motion pictures has taken steps to make it possible for careful parents to exercise some control over the kind of pictures their children see. The board of school commissioners has done well to grant to those interested in the movement the assistance of the schools in conveying to parents, through their children, the names of picture productions which can be classed as fit for the child mind. The project includes a plan whereby exhibitors will endeavor to present such pictures on Friday night. There is nothing in the program to compel parents to keep their children away from improper pictures, but the way is made clear for the dutiful parent, and this is a great step in advance."

Will Erect Fine Theater in Fort Wayne.

Fort Wayne, Ind.—The Bankers and Merchants Theaters company, of Fort Wayne, which was recently formed for the purpose of establishing a chain of photo play houses throughout the state with the Orpheum of Fort Wayne as a nucleus, has purchcased the Varieties theater in Terre Haute and after tearing down the present structure will erect a new theater, costing approximately $65,000.

The property just purchased was owned by John McFall and is situated at the corner of Main and Eighth streets, one of the most valuable business corners in Terre Haute and a strategical location for a motion picture theater. The purchase price has not been announced. Officials of the company say the new theater will be one of the handsomest and most up-to-date photo play house in the state of Indiana.

Local Unicorn Bankrupt.

Indianapolis, Ind.—Action on a petition filed in the federal court in Indianapolis by L. L. George, Samuel H. Fine, and Charles Abrams, of New York City, Albert Rabb, referee in bankruptcy, appointed John F. Boesinger, of Indianapolis, as receiver for the local branch office of the Unicorn Film Service Company, a New York Corporation.

The petition of the men alleged that they had filed a similar petition in the federal court in New York City and that a receiver was appointed there and the firm adjudged a bankrupt. They alleged that attachment proceedings had been filed in the state courts against the firm's fixtures, etc., and that the appointment of a receiver was necessary. The Indiana assets of the company, the petition alleged, are listed at $2,500.

Mr. Rabb directed Boesinger to take charge of the assets, property and effects of the corporation's branch office in Indianapolis, and to take whatever other measures necessary for the conservation of the corporation's assets.

Indiana Film Managers Elect Officers.

Indianapolis, Ind.—A new organization to be known as the Indiana Film Managers' Association was perfected last week by attaches of local film exchanges at a banquet given at the Severin hotel. Officers were elected and arrangements made to hold weekly meetings every Friday night.

The officers elected were H. W. Engleman, assistant manager of Mutual Film exchange, president, and W. A. Ratz, manager of the eGorge Kleine exchange, secretary-treasurer. The new organization, it is said, will be affiliated with the F. I. L. M. Club, of Chicago.

H. W. Drucker, of Chicago, secretary of the Film Industries Local Managers' Association, and also attorney for the Hoy Reporting Service, explained working conditions in cities where other organizations of this nature are being perfected. Mr. Drucker urged greater co-operation among exchange men and exhibitors.

Indiana Theater Notes.

North Manchester, Ind.—Charles Copeland, who recently purchased the Crystal theater, here has had a force of men working at the place, decorating the ceiling and side walls and making other improvements. A new cash window was built and the lobby repainted, giving it a much brighter appearance.

Warsaw, Ind.—The Colonial theater, a local photoplay house, will be formally opened the latter part of the week under the personal management of B. E. Miller, of Decatur, who recently purchased the house and removed with Mrs. Miller to this city. Mr. Miller has installed a complete individual heating plant in the Colonial and besides redecorating and overhauling the pretty place is installing an electric piano.

Rockville, Ind.—The Cozy theater, one of Rockville's pretty motion picture houses, was badly damaged the latter part of the week as a result of a fire that apparently started in the ticket office. The show had not yet been opened for the evening and it was the opinion of firemen that the flames originated from a small oil stove in the office. The picture machine and seats in the rear of the theater were destroyed. The show is owned by Tad L. Johnson.

Gary, Ind.—"Gary on a Busy Day" is the title of a motion picture made recently by U. V. Young, the hustling manager of several Gary photoplay houses.

North Vernon, Ind.—The North Vernon Amusement Company, which operates the Jennings theater, has taken over the Philbarg theater of this city. The Philbarg has been operated for the last ten years by W. E. Phillips and Fred Verbarg, as a motion picture and vaudeville house.

Goshen, Ind.—Charles A. Freeland, formerly of Middlebury, has sold his interest in the Crystal theater, a motion picture house at Sturgis, a few miles from this city, to John E. Luttman.

Church Worker Plans Closed Sundays.

Indianapolis, Ind.—Sunday moving picture shows will follow the exit of Sunday saloons in Indianapolis if Miss Elinor Stafford Millar, of the Moody Bible Institute, who spoke at the Roberts Park M. E. church last week furthering the evangelistic campaign now in progress, has her way about it.

"After we close the saloons we are going to see that the moving picture houses shut up on Sundays," declared Miss Millar. "The Church Federation, supported by the women of the city, can easily do it. We intend to begin working at once with that end in view."

Motion picture men of the city said they were not losing much sleep over Miss Millar's assertions, because, they say, there is no just comparison between the saloons and the moving picture houses.

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Illinois News Letter

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

Miss Margaret Padavic to Sell Film.

QUINCY, Ill.—Miss Margaret Padavic will be one of the road representatives of the Specialty Feature Service company which her father, Anton Padavic, has opened in the Quincy National Bank building. The latter's son John also will go into the field for his father.

Another Young Woman Exhibitor.

LaSalle, Ill.—Another young woman has entered the ranks of Illinois exhibitors. Miss Olga Heilstedt has purchased the Marquette theater on Marquette street from Westmeyer & Weidner. The re-opening under the new management was marked by the presentation of carnations to the patrons.

Federal Tax for Entertainments in Schools.

Springfield, Ill.—If not more than two entertainments are given in any one month at any one school it will not be necessary to pay the federal tax for motion picture theaters. An admission fee may be charged. This ruling given by John L. Pickering, internal revenue collector at Springfield, has been upheld by the department at Washington.

Pontiac License Committee to Censor.

Pontiac, Ill.—Censoring the moving pictures in Pontiac is to be done through the supervision of the committee on license of the city council. Mayor Torrance has notified Alderman DeVoe, who is chairman of the committee, that the watch that the police keep on theaters is to be supplemented by supervision of the committee which has power to call upon the police department any time to enforce orders that may be given.

New Illinois Incorporations.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued certificates of incorporation to the following:

LaSalle Film Company, Chicago; capital stock increased from $10,000 to $25,000.

Illioscope Motion Picture Corporation, Rockford; capital, $5,000; incorporators, William E. Clode, Edwin J. Burley, John H. Sutherland.

Barrison Theater Company, Waukegan; capital, $2,500; incorporators, Harvey W. Fulton, William J. Sweeney, A. P. Zattan.

Avers Amusement Company, Chicago; capital, $10,000; incorporators, Daniel O'Connell, Walter A. Sweitzer, Michael A. Vitullo.

Barker-Swan Reorganization.

Peoria, Ill.—The Crystal Photoplay Company probably will be the concern which will emerge from the affairs of the Barker-Swan Film Company. Dr. A. H. Shields, who has been active in the affairs of the company, has been working for reorganization along this line.

New Illinois Picture Theaters.

Yates City, Ill.—Carl Stark has reopened the moving picture show in the Opera House.

Peoria, Ill.—James Carrier has resigned as assistant general manager at the Apollo theater to take a similar place at the Avon theater in Decatur, Ill.

Aurora, Ill.—Mrs. C. W. Dewey, owner of the Orpheum theater in Main street, has been making plans to remodel that house, adding a balcony and about 200 seats on the main floor. The total capacity will then be 700 persons.

Arthur, Ill.—Willard Fleming has purchased the Garden theater from Frank Stanley.

Nokomis, Ill.—Holmes Opera House has been leased by Harold G. Holmes, who will operate the moving picture house nightly.

Ottawa, Ill.—Harry Lewis, who has been manager of the Gayety theater, has entered into a partnership with Frank Thielen, lessee of that house. The Gayety is planning to enter the moving picture field, running high class features exclusively.

Rockford, Ill.—John Morrison has sold the Princess theater to Charles F. Hunt. Robert S. Hoppe, a brother-in-law of Hunt's, one of the original founders of the Bijou and later manager of the Orpheum, will be in charge of the Princess for the new owner.

Savanna, Ill.—J. D. Fulrath had plans drawn for a fireproof theater costing $30,000 and seating about 900 persons to replace the structure which recently was destroyed by fire.

Sterling, Ill.—John Cushman of this city and C. M. Fox of DeKalb have purchased the Grand theater in Joliet, Ill., and will operate it as a strictly moving picture house under the name of the Fox.

Ava, Ill.—Martin's moving picture theater which has been closed since the first of the year because of an epidemic of smallpox has re-opened.

Sterling, Ill.—The remodeled Grand theater has been re-opened by Manager George Greenough. One of the improvements is that the seating capacity has been increased to 499.

MINNEAPOLIS NOTES.

With the Exhibitors.

Minneapolis, Minn.—Joseph Farrell laid a trap for telephone thieves at The Strand here recently and after the fifth telephone to be stolen in two months had been "lifted" two arrests were made.

Hankinson, N. D.—Mefers and Withnell are the new owners of the Gem theater here.

Thief River Falls, Minn.—A. J. Lawrence has opened the new Princess theater here.

Bird Island, Minn.—J. G. Lyon has purchased the Crystal theater here from Ralph Hebberstad.

Swanville, Minn.—H. E. West will conduct a picture theater in the Cox hall here in the near future.

Glendive, Mont.—Owen Wyman has opened the Lyric theater here to the public.

Denton, Mont.—E. O. Jenkins has purchased the Paramount here from W. H. Bruen.

Hurley, Minn.—Ollie Towney of Minneapolis has bought the Garrick theater here from Carl Becker.

Granite Falls, Minn.—The Palace theater here has been sold to George M. Feroe.

St. James, Minn.—J. C. Clausen has taken over the Star theater here.

Sauk Rapids, Minn.—E. A. Kurr has sold his photoplay house here to Walter McGraw of Hutchinson, Minn.

Towner, N. D.—Charles Hultman has leased the Grand theater here and will show films.

Hettinger, N. D.—L. O. Ramstad has purchased a half interest in the Star theater here.

Knox, N. D.—The photoplay theater here has been closed.

Bonesteel, S. D.—E. G. Culp is contemplating the erection of a picture theater here.

Minneapolis, Minn.—W. Phillips, formerly with the Theater Equipment Co., has announced the opening of an accessory and equipment business of his own at 614-16 Boston block.

W. K. Hollander, Fox exchange road man, has returned from the East, where he attended the funeral services of his father. Mr. Hollander visited his brother of the Chicago Daily News, photoplay critic, on his way back to Minneapolis.

Minneapolis Filmdom Last Week

A New Artcraft Exchange Manager—Good Business During Carnival Week—Local Operator Proves Himself Innocent of Charge of Film Theft and Is Aiding Police in Tracking the Real Culprits—Local Personal Notes.

By John L. Johnson, 604 Film Exchange, Minneapolis, Minn.

New Artcraft Manager.

MINNEAPOLIS, MINN.—Another new film exchange manager was crowned here the week of January 29, R. C. Fox having succeeded Benjamin Drum as chief executive at the Artcraft office in the Film Exchange building. Mr. Drum, who has left the Asbury hospital after about six weeks within its walls must take things easy for some time to come according to his physicians and with a hope that he could regain his former health, Mr. Drum tendered his resignation. As soon as Mr. Drum is able to return to office work it is expected that he will have but little trouble in locating with some local exchange.

Mr. Fox, who was formerly a road man for the local Vitagraph and Mutual exchanges here, has resigned his position as manager of the "Ramona" department of the Elliott & Sherman Film Corporation to accept the Artcraft managerial berth. He is well known in the Northwest and it is believed that he will be very successful in his new location. Mrs. Benjamin Drum will continue as assistant manager at the Artcraft.

Good Business in Carnival Week.

Minneapolis, Minn.—The continued cold and extra heavy fall of snow has not kept the film followers of the Twin Cities within their homes to any noticeable extent. The past week or two, with all of the leading theaters offering good bills, box office receipts picked up considerably. The week of January 28, being carnival week in St. Paul, brought thousands of visitors to both St. Paul and Minneapolis and first run pictures proved very attractive to a majority.

At the Minneapolis Lyric, "A Daughter of the Gods" started off its third week with good business and "Panthea," at the New Garrick, played to a big week's business at 15 cents. Two Triangle features drew well at The Strand, and February 4 a week's run of "The Libertine" was begun.

In St. Paul, Clara Kimball Young at Starland in "Hearts Afire," furnished opposition for Clara Kimball Young at The Strand in "The Common Law" at advanced prices and both theaters did well. Carnival films were added to the programs at both theaters. Theda Bara, in "A Darling of Paris," drew overflow crowds to the Blue Mouse every day during its run, and Anita Stewart in "The Glory of Yolanda," at the New Princess enjoyed good business. "Patria" has proved a valuable addition to the vaudeville program at both St. Paul and Minneapolis Orpheum theaters.

W. B. Mick's Popularity Contest.

St. Paul, Minn.—Manager William B. Mick of The New Palace theater here staged a queen's popularity contest at his theater during St. Paul Carnival week and this and carnival pictures added much to the box office. Miss Louise Schilling, Northern Pacific Railway queen, won the contest with 21,000 votes. She was given a diamond ring by the theater.

James V. Bryson Has "20,000 Leagues Under the Sea."

Minneapolis, Minn.—The Lyric theater has booked "20,000 Leagues Under the Sea" for an indefinite run to begin Sunday, Feb. 11, at advanced prices. The big Universal subsea is controlled for the Northwest by James V. Bryson of Minneapolis, who has incorporated for $100,000. Mr. Bryson has opened branch offices in Milwaukee and Butte and has arranged with the Western Newspaper Union to handle his publicity campaign. Essay and art contests will be conducted in several cities in connection with the showing of the feature. A collapsible submarine which can be put on an automobile body will be used to advertise the feature in various cities also.

B-B Gets German War Film.

Winona, Minn.—The B-B Film Producing Co. has secured a six-reel feature "The Battles of a Nation," which shows the German side of the European conflict.

J. Barnet Exploiting Dardanelles Film.

Minneapolis, Minn.—Jacob Barnet of the Crystal theater here has secured a feature film entitled "The Great Dardenelles Expedition" and exploiting it in the Northwest.

Westcott Offers "Masque of Life."

Minneapolis, Minn.—The Westcott Film Corp. has offered for sale its rights to display "The Masque of Life" in Iowa, Nebraska, Missouri and Kansas, according to Manager E. A. Westcott.

Regent Becomes the Alhambra.

Minneapolis, Minn.—The Regent theater on Hennepin avenue near Sixth street has been renamed the Alhambra by Manager James McClenaghan. The Alhambra, a small but well located theater, was the only local house to raise its admission prices January 1. Until the first of the year the theater was a jitney house.

Local Personal Notes.

Minneapolis, Minn.—I. Ruben, who with M. L. Finkelstein controls seven Twin City vaudeville and picture theaters and who is spending a few weeks in California, is expected to return to his desk next week. Mr. Ruben has missed the most severe weather Minneapolis has experienced in a decade.

Jack Cohen Proved Innocent.

Minneapolis, Minn.—Jack Cohen, whom local papers connected with a recent arrest of a ring of film thieves, has proved his innocence and is aiding the police in their investigations. Mr. Cohen will be called as a witness when the thieves are brought into court, it is expected.

Northwest Personal Notes.

Minneapolis, Minn.—Joseph Gardner, who has been managing one of the Favorite Feature Film Corporation's "Dumb Girl of Portici" shows on the road, has joined the sales force of the local Bluebird exchange.

Minneapolis, Minn.—The membership committee of the newly organized F. I. L. M. club reports big success in its campaign for members to date and according to Chairman W. K. Howard a 100 per cent organization will likely be attained within a short time.

Minneapolis, Minn.—Word has been received from H. E. Friedman, former manager of the local Pathe exchange, and now in the East, that he is shortly to assume the management of some other Pathe branch. It is expected Mr. Friedman's new office will be in a Southern city. J. E. Schwartzbein is acting manager of the Minneapolis Pathe exchange.

St. Paul, Minn.—G. R. Kerschner, camera man from Detroit, Mich., attended the outdoor sports carnival here to take moving pictures for the Ford weekly and independent news reels. Selig, Htarst-Pathe, Universal and Paramount cameramen also snapped views of the carnival.

Denver's Newest Neighborhood House Opens

Webber's Show Has Formal Premier on February 1—Over 2,000 Persons Turn Out to Celebrate the Occasion—Has 1,000 Seats.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—The Webber Show, Denver's newest neighborhood picture house, was formally opened February 1. Fully 2,000 people turned out for the occasion, in spite of bad weather, and the theater's seating capacity of 1,000 was taxed to its utmost all night.

State and city officials and prominent business men made speeches as part of the dedicatory program.

The Webber is the largest and most costly neighborhood theater in Denver and is said to be without equal in the whole United States. It is owned by De Witt C. Webber, a veteran show man who until recently operated the Iris, a downtown picture house. E. H. Moorman, who has had considerable experience in the building of theaters, was the architect in charge of the construction of the Webber.

Mr. Webber announced that the policy of his house will be to show only first run pictures at a standard admission price of 10 cents. This is something that never before has been attempted in Denver. All the other neighborhood houses in the city use second run films. "Her New York," a Pathe production featuring Gladys Hulette, and a Universal comedy constituted the opening program.

J. C. Graham Stops Off.

Denver, Colo.—J. C. Graham, former vice president of the Mutual Film corporation and now general representative for the Jesse L. Lasky company was a Denver visitor last week. He stopped off here on his way from the Pacific Coast to New York. His visit in Denver had no business significance but was, in fact, an accident. He got held up by the snow blockade in Wyoming and was detoured east by way of Denver.

Eugene Gerbase to Help Manage the America Theater.

Denver, Colo.—Eugene Gerbase who has been connected with the General Film exchange in Denver for four years has resigned to accept the position of assistant manager of the America, the new Curtis street moving picture theater which is almost ready for opening. Gerbase was in the booking and selling department of the General Film company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Royal Theater Reopens.

Denver, Colo.—The Royal theater located at Second and Broadway in South Denver, has been reopened under the management of H. C. Bowers, a former Pittsburg, Pa., exhibitor. The Royal has had a rather checkered career and recently closed down after several changes in ownership. The new owner has established a straight five cent admission policy instead of the former five and ten cent plan and believes that the theater can be made a success. The crowds which responded to his call during the first week of his management justifies the prediction.

In Pittsburg Mr. Bowers operated the Keystone theater on the North Side. Prior to this he was the owner of the Pitt theater at Turtle Creek near Pittsburg.

Ozz Theater Being Remodeled.

Denver, Colo.—F. N. Baldwin has started work on the remodeling of the Ozz theater in Elyria. The seating capacity will be increased to 450, and the house will be entirely redecorated within and without.

Alcott Theater Changes Hands.

Denver, Colo.—The Alcott theater in North Denver, owned by Runkle and Gable, has been sold to A. B. Hoover. The latter will make some needed improvements and continue to operate it as a moving picture theater.

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Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines.

Jess Hartman With Midwest.

DES MOINES, IA.—Jess Hartman has accepted a contract with the Midwest Photoplay Corporation, and will act as special representative for the A. H. Blank interests in Iowa and Nebraska. Mr. Hartman will handle the Clara Kimball Young and the Norma Talmadge productions, Nazimova in "War Brides," the Triangle program and other features which Mr. Blank controls.

Reed, of McClure Features, Drops In.

Des Moines, Ia.—Mr. Reed, the road man out of Kansas City for the "Seven Deadly Sins" and other McClure features, was in town last week and has closed a deal with Abe Frankel of the Casino for the "Sins." The five-week series will start on the 21, 22 and 23 of February.

C. J. Ruble Goes to A. H. Blank.

Des Moines, Ia.—C. J. Ruble, formerly of the General Film in this territory, has been secured by A. H. Blank as the Triangle salesman out of Kansas City for the Iowa and Nebraska territory.

With Exhibitors Over the State.

Vinton, Ia.—A. G. Stolt is managing the Palace theater in Vinton now, and with good stuff is said to be doing a rapid fire business. With "War Brides" last week he broke all records of the house in spite of bad weather. Mr. Stolts was formerly a newspaper man and was connected with the Waterloo Times-Tribune.

Henry J. Lego has just had a $5,000 pipe organ installed in his Majestic theater in Fort Dodge.

Spencer, Ia.—C. C. Cartwright recently took over the New Star theater in Spencer, Iowa. He was in town last week and booked the Mutual star productions, the Mutual service and "The Lass of the Lumberlands." Mr. Cartwright was formerly in the hardware, harness and implement business in Paton, Iowa.

Creston, Ia.—N. Samish and L. Rosenfield have closed up their Willard theater and will devote all their time from now on to the operation of the Temple Grand.

Leon, Ia.—The Idle Hour theater in Leon was damaged by fire last week, but just to what extent had not yet been found out. W. F. Lindsey is the manager and with a very new opposition in the form of the New theater on his hands, the fire is indeed a disaster.

Local Hits—Business Notes.

Cedar Rapids, Ia.—W. J. Slattery of the Majestic theater in Cedar Rapids, seems not to be able to express in mere words the manner in which the International-Pathe serial, "Patria," took in his city. The Majestic is a vaudeville house that caters to the very highest class of trade, and he is running "Patria" almost as a separate act. His house was packed and the people seemed most enthusiastic over the star and the story. This is the first serial that Slattery has ever run in his house. He began the picture with a four-day run Sunday, the 21st of January.

Waterloo, Ia.—Myers, of the Palace in Waterloo, is featuring Baby Marie Osburne in "Twin Kiddies" in a program to be given in connection with the Women's Clubs of the city.

Des Moines, Ia.—Mr. White, who formerly traveled for the Vitagraph out of Kansas City, is now with the Vitagraph in Omaha, but will continue to make Des Moines his headquarters.

Des Moines, Ia.—Lew Bent, the St. Louis representative of the Midwest Photoplay, has his office now at 3320 Lindell Boulevard.

At the Des Moines Pathe.

Des Moines, Ia.—The Des Moines exchanges are surely going through a course of reconstruction. At the Pathe it was possible to find Manager Sheridan in the maze on changes and carpenters. He reported that the cold weather had knocked the train service until it was almost impossible to get the films over the state and the extreme cold weather is knocking business almost off the map.

Big Jim Garrity considers himself a lucky big man since he took the train just ahead of the one which met with such a fatal accident near Creston last week. In addition to this escape he succeeded in leaving Creston with a pocketful of contracts much to the chagrin of six rival roadmen, who were left behind in the hotel.

Strand Theater Manager Averts a Panic.

Iowa City, Ia.—The Strand theater was damaged by fire Saturday night, Feb. 2. A large audience was seated in the playhouse when at 8:30 o'clock smoke was seen emerging from beneath the stage Thomas A. Brown, proprietor and manager of the theater, quickly stepped to the front of the house.

Calm, cool, and collected, he took his stand at the south end of the auditorium, and, in tones stentorian, but composed, he gave a call of warning and of advice—echoed at the various entrances of the playhouse, by his son, Charles, and others in audience, who took their stands at the inner doors of the packed playhouse.

Mr. Brown was thoroughly the master of the situation—the governing genius of the hour, and inspired by his calmness and his evident understanding of the actual dangerlessness of the situation, the men, women and children in the audience—instead of indulging in a wild, mad flight that would have resulted in trampling, crushing, and tragic climaxes—obeyed Mr. Brown's instructions, and filed out quietly, but quickly; peacefully, but promptly; and without the vestige of a panic.

A number of persons who left their wraps and pocketbooks in the theater recovered their valuables later.

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ARKANSAS NOTES.

Eagle's Wings Pleases Hot Springs.

Hot Springs, Ark.—The most important picture event this season took place at the New Central theater, when "The Eagle's Wings," the Bluebird production, from the pen of Rufus Steele, made its initial appearance in this noted health and pleasure resort.

Mr. Steele is a Hot Springs boy. His venerable father is one of the city's most loved ministers. His brother, Hugh Steele, is recognized as one of Hot Springs' most successful and enterprising business men. Hot Springs is proud to claim Rufus Steele as its own. The author was visiting in this city when his feature was shown, and the proprietor of the New Central theater, Sidney M. Nutt, beautified the exterior and interior of the lobby with special decorations of a patriotic nature, and Mr. Steele delivered a lecture on the subject of "Industrial Preparedness," the theme of his picture.

The Business Men's League, the city's leading commercial organization, took cognizance of this picture, members of its board of governors attending the performance, and Mr. Steele was introduced by Walter M. Ebel, secretary of the league, who paid a tribute to the author of "The Eagle's Wings."

San Francisco Briefs.

A. L. Erlanger, a theater magnate of New York, and partner of Marc Klaw, was a recent visitor here.

E. Carl Wallen, formerly of the local International staff, has gone to Los Angeles to act as news photographer for Pathe.

Edgar G. Milne, manager of the Pantages theater at Seattle, Wash., was here a short time ago on a vacation and will visit all of the coast cities covered by the Pantages circuit.

Beatriz Michelena, for the past three years with the California Motion Picture Corporation, and George Middleton, director for the same length of time, will leave shortly for New York.

J. J. Unger, district manager for the Metro, returned recently from a trip of inspection thoughout the Western territory. He reports that conditions in Colorado are especially satisfactory.

M. L. Markowitz, of the California Film exchange, returned recently from a trip to Los Angeles, made for the purpose of superintending the move into new quarters.

Mitchell Leichter, a recent arrival from New York, has taken over the management of the Rex theater, on Polk street.

H. J. Henrioulle has been made assistant manager of the Pathe exchange, succeeding O. B. Smith.

Morris Epstein plans to go to Los Angeles shortly in the interests of the Consolidated Film, and will remain there about three months, while Marion H. Kohn is here.

California Jottings.

Oakland, Cal.—The Home theater in East Oakland has been opened by H. Berg.

Oakland, Cal.—The Imperial theater, on Broadway, is being enlarged.

Oakland, Cal.—The Linden theater, on Seventh street, has been renovated and reopened by Harry Chambers.

Monterey, Cal.—Ed N. Kaiser has taken a lease on the El Monterey theater and will renovate the house throughout.

Sacramento, Cal.—Fred J. Johns has started a movement for the organization of a company to erect a $250,000 theater.

Northern California News.

Antioch, Cal.—Stamm & Beede have disposed of their theater to L. H. Rickenbacher and Jesse League, who have also purchased the Royal theater at Turlock from Henry Krebs.

Vallejo, Cal.—A balcony is to be installed at once in the Strand theater, conducted under the management of P. J. Hanlon.

Marysville, Cal.—The new theater to be built by K. A. Adelberg is to have a seating capacity of 950 and will cost $22,000.

Lindsay, Cal.—A contract has been awarded by William Daugherty for the construction of a theater to cost $10,000.

San Luis Obispo, Cal.—Ed. N. Kaiser, who has taken a lease on the El Monterey theater, has awarded contracts for a complete renovation of the place.

Tulare, Cal.—The Theater Tulare has been purchased by O. B. Eustace from S. J. Greenwood.

Hawaii Film Man to Visit San Francisco.

San Francisco, Cal.—Henry Bredhoff, manager of the Hawaii Film Supply, of Honolulu, T. H., is expected to arrive in this city at an early date, for a stay of several months, and his son, C. H. Bredhoff, will go to the islands to take charge of the business during his absence. The latter is considering making a trip through the Orient in a few months.

Eureka Hit by Epidemic.

Eureka, Cal.—An epidemic of scarlet fever has caused the Board of Health to issue an order closing public and private schools for two weeks and forbidding children under sixteen years of age from attending theaters and other public places.

San Francisco Fox Exchange's New Quarters

Has Moved to Its Finely Appointed New Office at 243-245 Golden Gate Avenue—Some of the Special Advantages of the Building.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The local branch of the Fox Film celebrated the first of February by removing from its former quarters at 107 to its magnificent new home at 243-245 Golden Gate avenue, in a building erected for its special needs and occupied by it in its entirety. An interesting feature of the removal is the fact that the new building was occupied exactly two months following the breaking of ground for its erection, the builders having made unusually rapid progress on account of fine weather.

Much attention has been paid to the arrangement of the shipping room in the rear and films and advertising matter are cared for with a minimum of handling. All express shipments are received and delivered from a rear entrance, the wagons being brought directly to the door. Manager William J. Citron has devised a system of filing racks for small publicity matter that is at once unique and convenient. A vertical row of boxes in each rack is given over to separate productions, each distinguished by a number, and here are carried all slides, cuts, photographs, write-up material, etc., enabling the shipper to assemble an order without loss of time.

In the basement is a large vault of fireproof construction, with metal racks for films, and on this floor is carried all the posters and heralds. A freight chute from the street greatly simplifies the handling of incoming shipments.

One of the distinguishing features of the new exchange is the facilities provided the inspection department. This department is located on the mezzanine floor that covers the rear half of the exchange and all work is done under daylight conditions. Two huge skylights, in addition to side windows, furnish an abundance of natural light, and electric lights will not be used, except in rare cases when light work is necessary. All films are carried between the inspection and shipping departments by a dumb waiter.

The building is a very attractive one in appearance, being of brick construction with a concrete front, and can be seen from Market street, three blocks away. A feature of its design is the extensive use of windows, which form almost the entire front. The wide expanse of glass is relieved by an interesting grill work painted a light green, an effect copied from the recent Exposition in this city.

Earle Takes a Partner.

San Francisco, Cal.—Ralph Radnor Earle, 451 Eddy street, has taken a partner in the person of Hale Ayres, and a producing, developing and printing business is now being carried on under the name of Earle Films. In addition to making scenic pictures feature productions are now being turned out under the direction of Mr. Ayres and some of these will be ready to be marketed at an early date.

New Exchange Enters Field.

San Francisco, Cal.—The Pacific Photoplays Company has been organized by Fred C. Richardson and Mitchell Leichter and quarters have been opened on the sixth floor of the Mechanics building at 948 Market street. A large part of the films handled by the C. L. Williams company has been taken over, together with one of the offices and the exhibiting room formerly used by this concern. Mr. Leichter, who also has charge of the Rex theater on Polk street, is a recent arrival from New York, and Mr. Richardson is learning the film exchange business under his direction.

Progress on California Theater.

San Francisco, Cal.—Rapid progress is now being made on the California theater being erected at Fourth and Market streets by the Market Street Realty Company, a large part of the steel work already being in place.

Eastern Film Man on Coast.

San Francisco, Cal.—W. H. Whipple, representing the Lincoln & Parker Co. of Worcester, Mass., producers of films for schools and colleges, was a recent visitor here to place these productions.

Lesser Sending Out Road Shows.

San Francisco, Cal.—Sol L. Lesser is sending out three companies to cover the California territory with "War Brides," each of these including a manager, musical director and publicity expert. A similar number will be put on the road with "Civilization," following its premier in this city. The engagement of "War Brides" at the Alcazar theater was a great success.

E. H. Emmick Home Again.

San Francisco, Cal.—E. H. Emmick, of the Peerless film service, returned recently from an extended stay at Los Angeles, visiting exhibitors on the way home. He has added another comedy release and is now releasing five comedies a week, a record for an independent exchange. In view of the publicity being given Mrs. Vernon Castle in "Patria" a big demand has sprung up for the "Whirl of Life," featuring the Castles, controlled by this firm.

Artcraft Representatives Come In.

San Francisco, Cal.—Arthur S. Kane, Western district manager for the Artcraft, has returned to his headquarters following an extended visit to the Northwest. J. J. Patridge is also here for a short stay, after having completed a successful trip of several weeks through Arizona.

San Francisco Briefs.

The Empress theater has booked "The Great Secret," this being the first serial to be shown at this house.

The Greater Vitagraph will be in its new quarters in the Musical building about the middle of February.

The California film exchange has just received a shipment of the new Model Motiograph and now has this machine on exhibition at its quarters on Film Row.

J. H. Magoon, vice-president of the Consolidated Amusement Company of Honolulu, is here inspecting late releases, securing advertising ideas and making arrangements for service.

Mark A. Lasky, president of the De Luxe-Lasky, plans to make a visit to New York at an early date in connection with important business matters.

The Turner & Dahnken circuit of this city has announced its intention of building a new house at Richmond, Cal., at an early date.

The Gem theater, 1025 Ocean Drive, has been opened by Bartola Lima.

Recent visitors have included R. Shinn, of Monterey; N. Throckmorton, of Oak Park; C. C. Howell, of the Monache theater, Porterville, and Chas Goddard, of Sacramento; all well known exhibitors.

Phil Doll, formerly of the Excelsior theater, has returned from an eastern trip of several months.

The Polk theater has been remodeled and refitted since the recent fire and will be reopened at an early date.

The Atlas Educational Film Company has received its first shipment of the new Atlas projectors and is also showing the new Universal camera with a dissolver.

Jacob L. Kempner, of Signet Films, Inc., was a recent business visitor here.

"Patria" Thrills Spokane Society Audience

Pathe's Northwest Manager, F. C. Quimby, and Exhibitor H. S. Clemmer Show Five Reels of Serial in Hotel Ballroom.

By S. Clark Patchin, 1811 Eleventh avenue, Spokane, Wash.

SPOKANE, Wash.—At the Marie Antoinette ball room at the Davenport hotel, January 26, nearly 1,200 were entertained and fully 300 turned away with the unusual atraction of a pre-release showing of the moving picture film serial, "Patria," featuring Mrs. Vernon Castle.

Two performances were given during the evening, both to capacity crowds. An adequate screen had been provided at the east end of the ballroom and a temporary operator's booth was located in the balcony. All the remaining space on the ballroom floor and in the balcony was crowded with people and fully 75 stood for the first exhibition.

Five chapters were shown of "Patria," representing the first two episodes of the serial. Thrill follows thrill in rapid succession in the production and occasioned gasps and exclamations and much applause from the fashionable audiences.

The winsome personality of Mrs. Castle and her seemingly inexhaustible wardrobe of stunning creations are the outstanding features of the production, but Louis Joseph Vance, the author, and the Whartons, producers, have injected exciting thrills which should satisfy the most ardent lover of melo-drama.

The private showing was made by F. C. Quimby, Northwest manager for Pathe, through arrangement with L. M. Davenport, president of the hotel company, and H. S. Clemmer, manager of the Clemmer theater; the audience were their joint guests.

Many Children See "Snow White" at the Clemmer.

Spokane, Wash.—More than 4200 children saw "Snow White," with Marguerite Clark as the princess, during the five-day run at the Clemmer theater. During the first four days of its showing the children's tickets averaged 800 a day, and on the fifth afternoon, between 11 a. m. and 5 p. m., 2180 children's tickets were sold.

Ralph Ruffner Gets New Projectors.

Spokane, Wash.—The Liberty theater is installing two Baird projectors in its operating booth, said to be the first of these machines to be purchased by a northwestern theater. Each projector weighs 590 pounds, a fact, according to manager Ralph Ruffner that absolutely removes all vibration in the operation. He describes the new projectors as rock steady, non-flickering machines with mechanism that operates in oil, noiselessly. The projectors are operated by electrical power and every bit of mechanism is enclosed. The machines have been attracting much attention on the lobby, where they have been on exhibition.

Western Union Film Organized.

Spokane, Wash.—The Western Union Film Company has just been organized in Spokane and is putting up a studio where the work of taking motion pictures will be started it is said within a month. The company contemplates making pictures of various events in Spokane and vicinity and will also make advertising moving pictures, some having been contracted for. The company further plans to make moving pictures of parties at the various homes which will be run on local screens in connection with features.

Montana Theater Items.

Ronan, Mont.—The Ronan opera house, Ronan, H. M. Gehlert, manager, was burned down one afternoon last week, the place catching fire from a blazing store next door.

Whitefish, Mont.—J. L. Shaw, an exhibitor of Washington, has taken over the Liberty at Whitefish, and reports good success in showing Pathe and Vitagraph features. Much credit for his success must be given the consistent and judicious use of advertising, especially the personal reviews of each feature in Shaw's especially prepared heralds and programs.

Polson, Mont.—The Orpheum theater, Polson, managed by D. Earl Evans, is again running after a short shutdown, occasioned by fire. Taking advantage of this layoff, manager Evans installed two new Simplex machines and it is the boast that Polson sees as good projection as the larger cities.

Want No State Censor Board in Washington

Spokane's City Commissioners Throw Out a Plea from Tacoma Commissioner of Public Safety Asking Help Toward State Censorship.

Spokane, Wash.—With a view of having a state board of censorship for all moving picture films, F. H. Pettit, commissioner of public safety of Tacoma, has requested the co-operation of the city commissioners of Spokane. Copies of the proposed law were received from him, together with a statement that he had presented the matter to a number of the legislators, who received it favorably. In his letter he sets forth that he does not believe the city censorship boards are fair to the exhibitors and that a state board could pass on all films, and claims that this would be a benefit to the public.

After conferring with moving picture managers, Commissioner of Public Affairs F. K. McBrown prepared a resolution, which the city fathers adopted, opposing state censorship, explaining that the city consorship ordinance had been working fairly satisfactorily and that as a national censorship law was pending in Congress the commissioners felt that would be better than a state law.

The commissioners further set forth that it was not fair to the moving picture men who have probably $5,000,000 invested in the state, to have their films censored by a poorly paid board of three persons, appointed by the governor of the state, as that would be placing too much power in the disposal of the board and would put the matter into politics.

Copies of the answer adopted will be mailed immediately to the legislators now in session in Olympia.

Dr. H. S. Clemmer expressed himself as opposed to the state law, and that of the two propositions he preferred the proposed national censorship law.

The exhibitors are of the opinion that in the end the public will have to pay the cost of censorship, and on this point Manager Ralph Ruffner, of the Liberty theater, who just returned from the coast, said:

"Exhibitors on the Coast do not want a state board. The proposed measure fixes a charge of $1 per reel, which the board can collect for each reel of 1,000 feet it inspects. In theory, that is paid by the producer of the picture, or the owner of the state rights. Actually, it will be tacked on to the price the exhibitor has to pay, and the exhibitor will pass it on to the

Spokane Society at Private View of "Patria" in Marie Antoinette Room of Davenport Hotel, Friday, January 26.

patrons who buy tickets to his entertainment. He must do so in self defense.

"In a year, based on present film importations, the board would be called on to inspect 8,736 reels of 8,736,000 feet of pictures. This would mean a revenue of $8,736."

More Montana Notes.

Big Timber, Mont.—Dorman Kellog has closed his Arcade theater at Big Timber, being content to let what profit there is in the town go to his opposition rather than keep open for the sake of competition.

Malta, Mont.—The Lyric theater, Malta, has been taken over by the Orpheum interests and closed, and its manager, R. Robbins, it is said, will have charge of the Orpheum at Glasgow, a nearby town. It is not known who will run the Orpheum at Malta.

Glendive, Mont.—Wyman and Wyman, new men in the business, have taken over the Lyric theater at Glendive, Montana. Among the features are three Pathe Gold Roosters each week and from reports they are doing a good business by showing features only.

Butte, Mont.—Manager C. E. Schmidt, Pathe exchange at Butte, has just returned from an extensive trip which he is understood to have taken in Spokane and Seattle. When asked about rumors that the Rialto was to use Pathe service, he would neither deny nor affirm it, saying that he was merely coviring his territory and denying that he was in Seattle lining up service.

Great Falls, Mont.—The new Lafayette theater, Mrs. Leona Deakin, manager, will open in West Great Falls, using three changes of Pathe Gold Roosters each week.

Hamilton, Mont.—E. C. Freshwater has taken over the Star and Family theaters at Hamilton, Montana, from Mr. and Mrs. Seafield.

Livingston, Mont.—The Lyric theater, Livingston, has closed. The owners, it is said, are now running the Orpheum, having taken over the interest of W. M. Haight. Like lots of other Montana towns, the number of theaters are being reduced. Last summer there were five theaters—Lyric, Strand, Alcazar, Orpheum and Hefferlin—while now there are but two, the Strand and the Orpheum.

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SALT LAKE NEWS.

Local Screen Club to Give Ball.

Salt Lake City, Utah.—Motion picture circles are all astir with preparatons for a big ball which will be given toward the end of February by the Screen club, the new organization of exhibitors, theatrical managers and exchange men. Every feature is to be unique, say those in charge, and there will be enough "stunts" to make the evening a whirl of gayety from start to finish.

The exact date of the affair has not been set, pending word from several noted film stars as to when they can attend. One of the big features of the ball is to be a grand march led by several of the most brilliant luminaries in motion pictures. If all goes well at least half a dozen will be in attendance as nearly that number have already indicated their desire to attend.

The following committees have the affair in charge: general committee Frank Newman, manager Pantages, George E. Carpenter, manager Paramount-Empress, Lewis Marcus, president Notable Feature Film exchange, W. P. Moran, manager Kleine-Edison-Selig-Essenay exchange, J. L. Frazier, manager Mutual exchange, Carl Q. Cannon of the Deseret Film company and M. H. Hanauer, manager of the Broadway theater; advertising committee, Mr. Newman, Mr. Carpenter, E. P. Levy, manager of the Orpheum, and H. E. Ellison, manager of the Swanson theaters; finance, Mr. Cannon, George Mayne, of the Universal, Mr. Moran and Ben Ketchum, manager of the Wilkes theater.

Utah Censorship Discussion

Bill Is Being Prepared by Senator Chez and the Women's Clubs—Film Men Organize to Fight State Censorship—Three Organizations Elect Officers—Aid Will Be Given by Vaudeville and Stage Managers.

By D. W. Cummings, Motion Picture Editor, Deseret News, Salt Lake City.

SALT LAKE CITY, Utah.—Censorship is the principal topic in the minds of motion picture managers and fans in Utah just now. Senator Joseph Chez, of Ogden, has introduced a rigid censorship bill which he declares is practically a copy of the Kansas law on the subject. The bill had only its first reading before the senate and is now in the hands of a committee.

Senator Chez himself says that before being finally presented to the legislature for passage the bill will be materially changed. In its present form it is being criticised, not only because it is a censorship bill, but because of the vagueness of its provisions and the impracticability of the scheme it proposes.

The bill makes the state superintendent of public instruction responsible for the review of every film that comes into the state. He is outhorized to hire one or more "clerks," although the bill does not say clearly whether they will be empowered to help him review films or not. Senator Chez says he intends that they shall have this right. The clerks are to receive $3 a day. This sum, declares the author of the bill, will probably be raised to $5 or $6.

Economy is the big cry in Utah affairs just now, and in order to keep the bill afloat, Senator Chez has endeavored to make the censorship self-suporting. He provides that a fee of $2 shall be charged for the review of each picture. This has aroused a storm of objection, both from motion picture men and even from clubwomen advocating censorship. As the bill now reads an exhibitor with a program of four or five pictures would have from an $8 to a $10 review bill to pay every day, not counting the films that might be rejected and have to be replaced. Senator Chez says he will modify this provision, but insists that it should be retained in some form.

In case of a refusal on the part of an exhibitor to accept the ruling of the superintendent of public instruction, the bill provides that he may appeal to a committee consisting of the governor, the secretary of state and the attorney general. Mr. Chez himself admits that this may prove to be impracticable and is now studying up a more economical and accessible mode of appeal.

The only grounds upon which films may be ruled out are those of sacrilege and obscenity or immorality. The penalty for displaying films prohibited by the censor is a fine of from $25 to $100 for the first offense and not less than $100 for the second offense. The law is to take effect on the first of April.

Club Women and Censorship.

Clubwomen of the city are taking an active intrest in the subject of censorship. Many are opposing it strenuously while others are advocating it just as hard. But even among those who favor some sort of state censorship, the Chez bill does not seem to be meeting with great favor.

The legislative committee of the state federation of women's clubs has taken up the matter and is framing proposals which, if adopted by the legislature, will materially change the Chez plan. They propose to have the reviewing done by voluntary committees in each town, the state superintendent of public instruction to be the final arbiter in case of appeal. These local committees would serve without pay. They would, in most instances, accept the ruling of the New York Board of Review, but would reserve the right to view some films which the New York board had approved. This committee is holding meetings with Senator Chez and the question will probably be threshed out within the next two weeks. The women are opposed to any fee, and are inclined to be liberal in their ideas of censorship.

Film Men Will Fight State Censorship.

The motion picture men of the city are determined to fight state censorship to the bitter end.

The motion picture exhibitors and managers of exchanges take the position that state censorship is not only unjust but that it is unnecessary. They argue that the sentiment among the great majority of producers and exhibitors is against salacious, unpatriotic or sacrilegious films, and that there are not enough of these types of pictures in existence to worry about. And if they do appear in the state, they contend that present police powers are quite sufficient to deal with them.

Realizing that they must do something themselves to obviate the necessity of censorship, as well as to protect the industry in other ways, the exhibitors and exchange managers are organizing. The exhibitors have united with managers of the local vaudeville and stock houses and formed the Theater Managers Association of Utah. They are preparing to file articles of incorporation and plan to hold regular meetings each week at which problems confronting the industry will be discussed. Among other things they have taken their stand for clean, high-class photoplays and vaudeville acts.

New Film Organizations Elect Officers,

Salt Lake City, Utah.—All three organizations in Salt Lake composed of men interested directly or indirectly in the photoplay industry have now selected officers.

The Screen club has as president Lew Marcus, president of the Notable Feature Film company, for vice president H. E. Ellison, manager of the Swanson theaters, for secretary, Ben Ketchum, manager of the Wilkes theater, and for treasurer, M. H. Hanaouer, manager of the Broadway.

The Theatrical Managers' Association of Utah has Frank Newman as president and George E. Carpenter as secretary.

The F. I. L. M. association has the following officers: Lew Marcus, president of the Notable Feature Film company, president; George Mayne, manager of the Universal exchange, vice president; J. L. Frazier, manager of the Mutual exchange, secretary; Carl Q. Cannon, of the Deseret Film company, treasurer, and these, with Leon Vorhies, of the Metro exchange, constitute the board of directors.

Exchange Managers Form Separate Organization.

The exchange managers have formed a separate organiaztion known as the F. I. L. M. association. Besides the purpose of general mutual interest, the organization has for its aim the elimination of objectionable films. They contend that the exhibition of such pictures is to be feared only from the wild-cat transient exhibitor, and have determined to unite in an attempt to keep this class out of the state. They have agreed to sever relations with any exhibitor who persists in giving a welcome to the transient with filthy films.

Screen Club.

Besides these two organizations there has recently come into existence the Screen Club, composed of both exhibitors and exchange men. Its purposes are largely social, but it holds regular meetings each week, at which topics of general interest to the industry are discussed.

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Calendar of Program Releases

(For Extended Table of Current Releases See Pages 1258, 1260, 1262, 1264.)

General Film Company

Current Releases

ESSANAY—The Lighted Lamp (11th of the Black Cat series—Two parts—Drama).

ESSANAY—All in a Day (Comedy).
—Alaska (Scenic) on same reel.

ESSANAY—Ashes on the Hearthstone (10th of "Is Marriage Sacred"—Two parts—Drama).

KALEM—The Model Janitor (Comedy).

KALEM—Winged Diamonds (18th of "Grant, Police Reporter"—Drama).

KALEM—The Sidetracked Sleeper (No. 119 of the "Hazards of Helen"—Drama).

KNICKERBOCKER STAR FEATURE—The Beloved Vampire (Three parts—Drama).

SELIG—The Redemption of Red Mullin—Two parts—Drama).

SELIG—Selig-Tribune No. 13 (Topical).

SELIG—Selig-Tribune No. 14 (Topical).

SELIG—For Reward of Service (Comedy-Drama).

VIM—Title not reported.

VITAGRAPH—The Seventh Son (Drama).

VITAGRAPH—The Footlight Lure (6th of the "Dangers of Doris" series featuring Mary Anderson—Comedy-Drama).

VITAGRAPH—Missing (Two parts—Drama).

Advance Releases

SELIG—The Great Treasure (Two Parts—Drama).

VITAGRAPH—The Meeting (Drama).

SELIG—Selig-Tribune No. 15 (Topical).

ESSANAY—A Four-Cent Courtship (Black Cat Feature—Two Parts—Drama).

KALEM—A Flyer in Flapjacks (Comedy).

ESSANAY—Canimated Nooz Pictorial No. 25 (Cartoon Comedy) and British Columbia (Scenic).

SELIG—Selig-Tribune No. 16 (Topical).

VIM—The Newlyweds' Mistake (Comedy).

KALEM—The Screened Vault (Episode No. 19 "Grant, Police Reporter"—Drama).

VIM—Art and Paint (Comedy).

VITAGRAPH—The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama).

ESSANAY—The Extravagant Bride (No. 11 of "Is Marriage Sacred" Two Parts—Drama).

SELIG—A Brother's Sacrifice (Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending February 24 and March 3

(For Extended Table of Current Releases See Pages 1258, 1260, 1262, 1264.)

Universal Film Mfg. Company

	(Serial No.)
SUNDAY, FEBRUARY 18, 1917.	
POWERS—Mr. Fuller Pep—He Does Some Quick Moving (Cartoon Comedy), and Drama of the Orient (Dorsey Educational)	02178
UNIVERSAL SPECIAL FEATURE—Robinson Crusoe (Three Parts)	02179
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama)	02180
MONDAY, FEBRUARY 19, 1917.	
RED FEATHER—The War of the Tongs (Five—parts—Drama)	02181
NESTOR—Down Went the Key (Comedy)	02182
TUESDAY, FEBRUARY 20, 1917.	
GOLD SEAL—The Great Torpedo Secret (Three parts—Drama)	02183
VICTOR—The Fireman's Bride (Comedy-Drama)	02184
WEDNESDAY, FEBRUARY 21, 1917.	
L-KO—After the Balled Up Ball (Two parts—Drama)	02185
UNIVERSAL—Animated Weekly No. 60 (Topical)	02186
LAEMMLE—Sin Unatoned (Drama)	02187
THURSDAY, FEBRUARY 22, 1917.	
VICTOR—The Heart of Mary Ann (Comedy-Drama)	02188
REX—The Keeper of the Gate (Drama)	02189
BIG U—The Man Who Saved the Day (Two parts—Drama)	02190
FRIDAY, FEBRUARY 23, 1917.	
IMP—The Folly of Fanchette (Two parts—Drama).	02191
VICTOR—A Bare Living (Comedy)	02192
BIG U—Heroes of the Plains (Drama)	02193
SATURDAY, FEBRUARY 24, 1917.	
BISON—The Comeback (Two parts—Drama)	02194
JOKER—Rosie's Rancho (Comedy)	02195
SUNDAY, FEBRUARY 25, 1917.	
IMP—A Dangerous Double (Two Parts—Drama	02196
POWERS—A Day in the Life of a Dog (Cartoon Comedy), and The Buried Treasures of Ceylon Dorsey Educational)	02198
REX—Lost in the Streets of Paris (Drama)	02198
UNIVERSAL SPECIAL FEATURE—The Purple Mask Episode No. 9 "A Strange Discovery"—Two Parts—Drama)	02199
MONDAY, FEBRUARY 26, 1917.	
RED FEATHER—The Girl and the Crisis (Five Parts—Drama)	02200
NESTOR—A Million in Sight (Comedy)	02201
TUESDAY, FEBRUARY 27, 1917.	
GOLD SEAL—Mary From America (Three Parts—Comedy-Drama)	02202
VICTOR—A Novel Romance (Comedy-Drama)	02203
WEDNESDAY, FEBRUARY 28, 1917.	
L-KO—Spike's Bizzy Bike (Two Parts—Comedy)	02204
UNIVERSAL—Animated Weekly No. 61 (Topical)	02205
THURSDAY, MARCH 1, 1917.	
VICTOR—They Were Four (Comedy)	02206
REX—The Rented Man (Two Parts—Drama), and The Funicular Railway of the Niesen (Edu.)	02207
IMP—An Hour of Terror (Drama)	02208
FRIDAY, MARCH 2, 1917.	
IMP—Evil Hands (Drama)	02209
UNIVERSAL SCREEN MAGAZINE Issue No. 8 (Topical)	02210
BIG U—A Battle of Wits (Two Parts—Drama)	02211
SATURDAY, MARCH 3, 1917.	
BISON—The Tornado (Two Parts—Drama)	02212
JOKER—Passing the Grip (Comedy)	02213
LAEMMLE—Undoing Evil (Drama)	02214

Mutual Film Corporation

	(Serial No.)
SUNDAY, FEBRUARY 18, 1917.	
VOGUE—Lured and Cured (Two parts—Comedy)	05330-31
GAUMONT—Reel Life No. 42 (Subjects on Reel: Oysters on the Mississippi Coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of The Rainbow (Mutual Film Magazine)	05332
MONDAY, FEBRUARY 19, 1917.	
NIAGARA FILM STUDIOS—The Peril of Our Girl Reporters—No. 9 (Two parts—Drama)	
MONOGRAM—Shorty Promotes His Love Affair (No. 6 of "Adventures of Shorty Hamilton"—Two parts—Drama)	05333-34
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 170)	
TUESDAY, FEBRUARY 20, 1917.	
GAUMONT—Tours Around the World No. 16 (Subjects on Reel: Scottish Highlands; Heidelberg, Germany; Monte Carlo, Monaco, and Mentone, France (Travel)	05335
WEDNESDAY, FEBRUARY 21, 1917.	
MUTUAL—Mutual Weekly No. 112 (Topical)	05336
GAUMONT—See America First No. 76 (Subject on Reel; Vicksburg, Miss. (Scenic) and "Polly's Day at Home" (Kartoon Komic)	05337
THURSDAY, FEBRUARY 22, 1917.	
CUB—Jerry's Brilliant Scheme (Comedy)	05338
FRIDAY, FEBRUARY 23, 1917.	
AMERICAN—Calamity Anne's New Job (Comedy)	05339
SATURDAY, FEBRUARY 24, 1917.	
AMERICAN—Mouth-Organ Jack (Drama)	05340
SUNDAY, FEBRUARY 25, 1917.	
VOGUE—The Butcher's Nightmare (Two parts—Comedy)	05341-2
GAUMONT—Reel Life No. 43 (Subject on Reel: Dainty Perfumes; Teaching Children to Swim; Logging in Louisiana; Making Bottles at Home (Mutual Film Magazine)	05343
MONDAY, FEBRUARY 26, 1917.	
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama)	
MUTUAL STAR PRODUCTION—The Greater Woman (Powell—Five parts—Drama) (No. 171)	
MONOGRAM—The Adventures of Shorty Hamilton (No. 7—"Shorty Hooks a Loan Shark"—Two parts—Drama)	05344-45
TUESDAY, FEBRUARY 27, 1917.	
GAUMONT—Tours Around the World, No. 17 (Subject on Reel: Vienna; Gota Elf River, Sweden; Toledo, Spain (Travel)	05346
WEDNESDAY, FEBRUARY 28, 1917.	
MUTUAL—Mutual Weekly No. 113 (Topical)	05347
GAUMONT—See America First, No. 77 (Subject on Reel: Battlefields of Chickamauga; Chattanooga (Scenic), and "The Elusive Idea" (Kartoon Komic)	05348
THURSDAY, MARCH 1, 1917.	
CUB—Jerry's Romance (Comedy)	05349
FRIDAY, MARCH 2, 1917.	
AMERICAN—Calamity Anne's Protege (Comedy)	05350
SATURDAY, MARCH 3, 1917.	
AMERICAN—Cupid and a Brick (Comedy-Drama)	05351

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SELIG.

SELIG TRIBUNE, NO. 10.

New York, N. Y.—The Rules Committee of the National House of Representatives hold first hearings as to the alleged leak to Wall street of President Wilson's peace note.

Washington, D. C.—Rear Admiral William G. Benson is appointed to succeed late Admiral Dewey as President of the General Board of the Navy.

Denver, Col.—The Y. M. C. A. conducts a department where women are being taught remedies for motor troubles.

Berkeley Hills, Cal.—Fresh air devotees, who believe open air life is not only healthful, but that it broadens the mind and expands the soul, meet at the home of Mrs. C. C. Boynton.

Seattle, Wash.—The Takoma, the first of the big four-masted schooners constructed here, is launched.

St. Paul, Minn.—Town and Country Club members unite in making the Winter Carnival the most joyous occasion.

New York, N. Y.—Miss Louise Sachen, aged 19 years, travels 15 days by dog sled out of northland on her first lap of a New York journey to complete her education.

Boston, Mass.—The annual ice harvest produces thousands of tons.

Belleville, France.—Targets for months for heavy artillery fire, very few buildings remain unscathed and practically the entire civil population has fled from the city.

Verdun, France.—Dugouts furnish warm and not uncomfortable quarters for French artillerymen.

Newport News, Va.—Our new battleship Mississippi is launched in the presence of a distinguished company of spectators, including Secretary Daniels of the Navy, and the sponsor, Miss McBeach, of Meridian, Miss.

SELIG-TRIBUNE, NO. 11.

Near Verdun, France.—Germany has renewed activities around this battered fortress with but scant success.

Beaver Dam Lake, N. Y.—The social elite of Long Island have a glorious carnival day on the ice with Mr. Irving Brokaw, one of the leading exponents of ice skating, playing a prominent part.

Brookline, Mass.—The "Young Old Fellows" of the Brookline Country Club "tune up" in preparation for their curling match against Canada's crack team.

Red Bank, N. J.—Philip E. Greene demonstrates his new motor ice boat, which is capable of running 70 miles an hour on the frozen surface of the famous Shrewsbury.

Brighton Beach, N. Y.—Undeterred by the icy waves of the North Atlantic, the mermaids of Long Island insist on using the old "Palm Beach Sea House" for recreation and exercise.

New Orleans, La.—Miss Pauling Thurston creates a new dance known as the "Aeroplane Glide."

Phoenix, Ariz.—Hundreds of thousands of sheep migrate, some a distance of 200 miles, with the start of the great annual sheep drive to winter pasture.

Seattle, Wash.—Battalion Chief Fred C. Gelham dies under half a ton of ruins when the roof of the Grand Theater caves in during a fire.

Denver, Col.—Thousands attend the Stock Show and pronounce it the equal of any exhibition ever held.

Oakland, Cal.—Sheriff Barnet has invented this new weapon. By combining the former inefficient revolver and club he produces a rifle of deadly precision.

Winnipeg, Man. (Canada).—Louis Hill, of the Great Northern Railroad, witnesses the start of the Red River Derby Dog Race, from Winnipeg to St. Paul.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

CUPID'S THUMB-PRINT (Two Parts—No. 21702-03).—The cast: Dean Fairchild (Frank Hamilton); Irma, his daughter (Maybelle Spaulding); Leonard Prewitt (Ward Wing); Hewitt Breen (Willard Burke); Bret Nelson (Roy Sutherland). Written by L. V. Jefferson. Directed by Otis B. Thayer.

Leonard Prewitt, in desperate financial straits, courts Irma, Dean Fairchild's daughter, but without encouragement from her. He resolves to rob his host on the night of a social event given for Irma.

Hewitt Breen, a burglar, has just opened the Fairchild safe when Prewitt comes upon him. The burglar escapes and Prewitt robs the safe. Breen has left a thumbmark on the safe. Maddened at the loss of loot, he strives to enter Prewitt's room to claim his share, but by mistake enters the room of Irma. Seized with the desire to be worthy of the love of such a beautiful woman and to some day win her, he is regenerated.

Prewitt drinks deeply and resolves to force his attentions upon Irma. As he gropes into the girl's room he is confronted by Breen, who overpowers him. Prewitt escapes, turns in an alarm and poses as a hero, claiming to have saved Irma. The girl, although grateful to Breen for saving her from Prewitt, says nothing. Breen disguises himself and becomes a butler in the Fairchild home. There he is instrumental in showing up Prewitt and in winning the love of the beautiful Irma.

KALEM.

THE SIDETRACKED SLEEPER (No. 119 of "The Hazards of Helen").—The cast: Helen (Helen Gibson); Rupert Winslow (George Routh); George Summers (G. A. Williams). Author, E. W. Matlick. Director, Walter Morton.

Rupert Winslow, traffic superintendent of the railroad that employs Helen as operator at Lone Point receives a telegram stating that his wife, who is ill, will be on the midnight express. He calls in Summers, a veteran brakeman on the passenger run and instructs him to watch over Mrs. Winslow and to sidetrack her sleeper if she requires medical attention.

Near the Lone Point station the superintendent's wife takes a turn for the worse and Helen, on night duty at Lone Point, is appealed to. She rouses Dr. Harris, whose headquarters are at the Burro Mine nearby. Meantime the sleeper has been set out on the Lone Point siding. Helen telegraphs Winslow, who charters a "special."

Careless switching at the Burro Mine sets two cars running down the siding upon which the sleeper stands. Helen makes use of the doctor's automobile and manages to switch the runaway cars onto the main track. Having saved the sleeper, she sets out to warn the special. Reckless of her own danger, she makes a flying leap from the hood of the auto to the ladder of the box car and, climbing up, sets the brakes. Running forward, she signals the approaching special, which is brought to a grinding stop with only a few feet to spare.

ESSANAY.

THE LIGHTED LAMP—(Black Cat Features—Two parts). The cast: Sam Leiter (Edward Arnold); Mary Elizabeth (Anna Mae Walthall); Walt Sheldon (Arthur Koeppe).

Sam Leiter, big of statue and mind, loves Mary Elizabeth. Instead of asking her to marry him, he tells her she is going to do so and through cave man tactics makes her his wife. The union proves an unhappy one. Sam should have given Mary Elizabeth a "say-so" in the first place. They separate and Sam lives for a year in solitude. This makes a new man of him. By chance he happens to return to the little home where he left Mary Elizabeth. She is there, waiting for him. But Sam is no longer the cave man now, and so their reunion is a happy one.

ALL IN A DAY.—A school of physical culture languishes for lack of clients. The partners decide to obtain at least one. They kidnap a thoroughly henpecked individual and make a physical giant of him. He returns to prove to his wife that he is the master of his household. But so busy have the physical culturists been in developing the muscles of their victim, that they have neglected themselves and fall easily before the onslaughts of the irate wife. Alaskan scenic shares the reel with this comedy.

IS MARRIAGE SACRED?—(No. 10).—"Ashes on the Hearthstone"—(Two parts).—The cast: Stella Wentworth (Marguerite Clayton); Carl Dixon (Edward Arnold); Albert Fowler (Sydney Ainsworth); Willard Wentworth (Thomas Commerford).

Frivolity and luxury have undermined Stella Wentworth's womanhood. She elopes with Carl Dixon, a poor, hardworking youth, but becomes dissatisfied with love in a cottage. Her dissatisfaction is encouraged by her father and Albert Fowler, an unsuccessful suitor and finally, following the birth of her baby, she is pursuaded by them to desert her husband and infant for Fowler. Fowler proves an evil genius. Stella, upon her disillusionment, returns to Carl's cottage to seek forgiveness and go back to him and her child. She enters the little home to find Carl kneeling over the dying infant. It was too late to recitfy her great mistake.

VIM.

NORA DECLARES WAR (No. 21711).—Nora, an Irish cook, is imbued with the idea that she is terribly abused. All the members of the household order her around and the children play pranks which anger her. Her back is turned for a few minutes and the children pepper the soup which she is about to serve to the head of the house, a grouchy old man. It is so strong with pepper that he decides to get after Nora. Just as he is about to chastise Nora, the iceman enters and, thinking that he is crazy, forces a piece of ice into his mouth.

Next door Bridget reigns supreme, and Nora cannot understand it. Bridget discloses her methods and Nora decides to try them out. She routs the old man from the kitchen, spanks the children, and everyone in general begins to feel her temper. After getting the members of the household under her control she dresses and informs them that it is her afternoon off. She and Bridget depart to enjoy a few hours of recreation—which is something Nora has not done for some time.

HAPPY NAT'S DILEMMA (No. 21713).—Happy Nat, a society drunk, has an engagement with his fiancee, a widow. Through overindulgence he falls asleep and dreams that his fiancee has jilted him because of his drinking, and he therefore decides to become a prohibitionist. He becomes "charitable" and steals a delivery boy's groceries because he sees a blind man and his daughter in want. He also steals clothes for the little girl.

When he wakes he remembers his appointment with the widow. His dreams so worry him that he decides to quit drinking and then he hustles to meet his intended.

SEEING DOUBLE.—Dud, a henpecked husband, while doing the weekly ironing, burns his hand. He leaves by a window and is met by his friend Bert, who has left his wife because of her biscuits. Bert steals a cigar cutter. The two ex-husbands enter a saloon, followed by a policeman. The cigar cutter serves as a weapon of defense, and after Bert has succeeded in ejecting the proprietor and the officer the two ex-husbands take over the thirst parlor and become hilarious, proceeding to invite all who enter to join them. While in hiding the two heroes see double and they decide to visit their wives at Bert's home, where they receive a peppery reception and are forced to retreat to the dog house, where, wrapped up in each other's arms, they depart for the land of dreams.

HARRY'S PIG.—Harry La Pearl, a rube, visits the grocery store, and as he is about to leave, is attracted by a pretty girl. In endeavoring to make a hurried exit he upsets things in general, including the flour barrel, fruit stand, etc. His wife, however, is close upon his heels and to make a getaway he steals a pig and rides through town, followed by his wife, the marshal and others. The pig finally finds his way back to the pen. Harry is captured by his wife and resolves not to look away from the straight and narrow path in future.

Universal Film Mfg. Co.

LAEMMLE.

SIN UNATONED (Feb. 21).

Bob is a gambler, but upon his marriage he gives it up. One night a man whom he recognizes as an old pal enters the house and he gives the man money not to betray him to his wife. He leaves the room to get the money and his wife enters. The man catches her and kisses her. Bob returns and a fight ensues, in which Bob is victorious.

REX.

THE KEEPER OF THE GATE (Feb. 22).—The cast: Fra Bennoni (Douglas Gerrard); Floretta (Ruth Clifford). Story by E. Magnus Ingleton. Produced by Douglas Gerrard.

Fra Bennoni, gate keeper at a monastery, where monks daily give food to the poor, finds a rose on the gate and places it on the Virgin's shrine. One night he hears the music of the street carnival and unable longer to withstand its lure, hurries to the village. The revelers think he is one of themselves disguised as a monk. All night he watches the dances and makes merry with Floretta.

In the morning comes the realization of what he has done. Hurrying back, conscience-stricken, he is surprised to find a monk at the gate. As he looks closer he sees that it is The Christus. The Fra, pentinent and ashamed, kneels in adoration before The Christus, who vanishes as the monks pass on their way to the day's work.

LOST IN THE STREETS OF PARIS (Feb. 25).—King, an American, is separated from his wife. Later a child is born unknown to him. Years pass. We find him a successful stock manipulator on the Paris stock exchange. The wife, with her child, is visiting in France. The child is lost in one of the parks. She is kidnapped and is sold to an unscrupulous fagin, who forces the child into the street as a beggar. She is found by her father, who, unaware of her identity, gives her a home and becomes greatly attached to her.

Later the mother finds her child playing in the gardens of her husband. She attempts to take the child away with her immediately, but the child insists that her mother first see her benefactor. The man and wife come face to face and are reconciled.

JOKER.

ROSIE'S RANCHO (Feb. 24).—The cast: Rosie (Gale Henry); Barbara (Lillian Peacock); Bill (William Franey); Milt (Milburn Moranti).

Rosie, a mannish individual, is the owner of the M. T. Ranch. Her niece, Barbara, comes to visit her, and she warns her cowpunchers to keep away from the girl. But they will not obey her. Even Bill, the cook, falls a victim. In anger, Rosie discharges everyone. The Mexican sees her pay them and resolves to steal her roll. He ties her in a chair and builds a fire that will soon reach her. Bill hears a noise, holds up the Mexican and rescues Rosie. The result is a double wedding between Milt and Barbara, and Rosie and Bill.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 9, "A Strange Discovery"—Two Parts—Feb. 25).—The cast: Patricia Montoz (Grace Cunard); Phil Kelly (Francis Ford); his assistants (Pete Gerald and Jerry Ash); Mary MacLean (Gertrude Short); Robert Jackson, inventor (Leonard Clapman); Wallace Drew (Abe Mundon); Jack Elliot (Joe Moore).

While crossing the Atlantic, Pat had sent by wireless an order for the American Apaches to meet on the morning Kelly had called to redeem the stolen pearls. In the room reached by the secret passage she informed the members of her gang that she had been retained by Robert Jackson, manufacturer of high speed motors, to ferret out a plot against his commercial welfare. She delegated six men to find employment at the factory, and, having disguised herself as a man, also became one of the workmen.

Mary MacLean, niece of Robert Jackson, is heiress to his fortune and Wallace Drew is trying to gain her good graces. Pat becomes suspicious of Jack Elliott, superintendent of the factory, and advises Jackson to disappear, leaving the impression he has sailed for Europe.

Subsequently a cable is received that Jackson has died in London. The reading of the will is accomplished, and when Elliott finds the entire estate and fortune has been left to Mary, he becomes resentful. In the hope of finding some way to break the will or cast doubt upon Jackson's death, he engages Detective Kelly. Finally it is established that Jackson did not die, and Drew joins forces with Elliott.

Miss MacLean has entered a car, equipped with Jackson motors, in the race for the Golden Cup. Drew and Elliott determine to put the car out of commission. Pat determines to thwart them.

Convinced that she must first dispose of Kelly, she decoys him to her home and traps him in an iron-walled compartment in the cellar.

Going to the factory, Pat takes the car, through force applied by her gang, drives it to the track and starts in the race for the Golden Cup. Records fall and serious "spills" excite the throngs. At the finish the Golden Cup goes to Mary MacLean's car with Pat driving.

GOLD SEAL.

THE GREAT TORPEDO SECRET (Three Parts—Feb. 20).—The cast: Billy Olmstead (Herbert Rawlinson); Henry Olmstead (Howard Crampton); Marion (Neva Gerber); Jap valet (Frank Tokanaga); Mrs. Jas. Rutherford (Mrs. Crampton); Mrs. Warren (Frances Mayon); Marion's aunt (Adele Woods). Scenario by E. B. Lewis. Produced by Stuart Paton.

Billy Olmstead hears his uncle has been blown up by a bomb. His Jap valet tells him Mrs. Rutherford, president of the Society of Universal Peace, and Mrs. Warren, president of the Anti-War League, insist upon seeing him. The two women and their followers glare at one another. Billy refuses, and when they enter his room hides behind the curtains of a shower bath and threatens to come out if they do not leave. In desperation, he climbs out of a window.

Henry Olmstead, his uncle, head of the great war munition plant, disinherited Billy on account of his frivolous life. The peace societies try to make Olmstead stop manufacturing munitions.

Billy is accosted by two men who take him to a house, where he is surprised to meet his uncle, who tells him he couldn't stand the women any longer, so pretended to die and that if Billy will control the plant for six months, he will give him a large sum of money so that he and Marion Winters may be married. Billy consents.

Marion's aunt, thinking Billy the heir of his wealthy uncle, phones to offer her condolences and hurries to the house with Marion.

Billy understands absolutely nothing about the plant, and when a faker appears with a wonderful new explosive, he pays fifty thousand dollars for the invention. He also buys another invention, and pays a hundred thousand dollars for the blue-print. The men at the plant are horrified and uncle comes to the conclusion that his nephew is a fool and he must get him away from the plant before it has ruined him. He asks Marion's assistance. They plan that she shall pretend to be kidnapped.

Meanwhile the peace ladies have discovered the new invention has been bought by Billy and order two men to steal the plans. But Billy, thinking the invention useless, makes them a present of it. Soon afterward he learns that the government is willing to pay one million dollars for the invention.

Marion's aunt, becoming upset over her niece's non-appearance, phones Billy. He hastens to his uncle's house and forces his way into the room in which the girl is hiding. Henry Olmstead explains the situation. Marion informs her aunt where she is.

The Anti-War League and the Society for Universal Peace are celebrating because of gaining the possession of the invention of the "Magnetic Governor." Only Marion's presence is lacking, so that they can gloat over their prize before her eyes. When the girl arrives, they are stunned to see her hand the blue-print to Billy, who, with his uncle, has been standing in the doorway unnoticed by the women. They all rush at him, but Henry Olmstead stops them, saying, "I am Henry Olmstead * * * but not at your service." As the two men and Marion leave the house, the women slump weakly into their chairs.

RED FEATHER.

THE TERROR (Five Parts—Feb. 12).—The cast: Chuck Connelly (Jack Mulhall); Maggie Connelly (Grace MacLean); Annie Mangan (Virginia Lee); Jim Canford (Malcolm Blevins); Jerome Travers (Hugh Hoffman); Mike Tregurtha (Noble Johnson); Jimmy, the Dope (Jean Hersholt); Mrs. Connelly (Evelyn Selbie). Scenario by Fred Myton. Produced by Raymond Wells.

Chuck Connelly discovers his sister in a compromising situation with a gunman and kills the man. Two private detectives connect him with the crime. Later, the members of the protected organization to which the man belonged, attempt to kill Chuck, but he kills three of them and the detectives help him make a get-away.

They then force Chuck with threats of the electric chair to kill a reformer who has been upsetting the organization. Chuck then becomes a regular member of the gang.

Chuck falls in love with Annie Mangan, who is persuaded to go to the Salvation Army home. Chuck comes to the dancehall looking for her and is told that she has joined the Salvation Army. The new District Attorney is pounding the graft organizations. Word is passed to the gunmen to get him. Chuck goes to the District Attorney's house to threaten him, and is taken aback when the District Attorney's three-year-old daughter leans trustfully on his knee and looks up into his face with a smile. He goes to the Salvation Army for another sight of Annie. Chuck's sister has become the mistress of Jim Canford, the man higher up. The District Attorney pays no attention to the warning. Chuck is ordered to kill him and breaks into the house. He sees the District Attorney's little daughter, who forgot one of her dolls and is on her way to the library to get it. He steps out of sight, the child passes him, and he attempts to go up the stairs but cannot do it.

Canford arranges to put some other man on the job and accuse Chuck. His sister overhears and warns Chuck, who has gone to the Salvation Army. He tells Annie he has thrown the gang down and asks her to teach him "this religion thing." She explains, but he cannot understand how a few words of acknowledgment can square all he has done. His sister arrives and, seeing a chance "to square himself with God," goes to save the District Attorney.

The gunmen have surrounded the District Attorney's house before Chuck arrives. He reaches the door and sees the gunmen. There is no time to wait, so he breaks through the library window, grabs the District Attorney and his daughter, hurries them up stairs and faces the gunmen.

The District Attorney's life is saved, but Chuck is mortally wounded. Word is sent to Annie and his sister and they come to the house. Chuck dies, feeling that this was the only way in which he could atone.

THE WAR OF THE TONGS (Five Parts—Feb. 19).—The cast: Chin Ting (Tom Hing); Wong Wing (Lee Gow); Lee Hoy (Hoo Ching); Suey Lee (Lin Neong).

Ching Ting is a wealthy landlord, and the leader of his Tong. Sam Hop, a tea merchant, is his tenant, and Chin calls for the rent. Sam sends his clerk, Wong Wing, to Lee Hoy to collect a debt that he owes. Wong Wing meets Lee Hoy's daughter, Suey Lee, with whom he falls in love.

Suey Lee, wishing to see Wong Wing again, goes to Sam Hop's shop. The lovers are having an interesting conversation, when Chin Ting enters. He decides that the girl would make a fine wife. He asks Sam Hop to try to arrange for a marriage. Lee is flattered. But Suey Lee makes strenuous objections.

Sam reports the favorable answer, much to the distress of Wong Wing. Chin goes to call on the girl's family and is received with honor, but Suey Lee will have nothing to do with him. Wong Wing enters in the midst of the negotiations, making the excuse of delivering a package. He has heard Chin Ting trying to present a pair of jade bracelets to Suey Lee. Wong declares that he loves the girl. Lee says that if he can raise the dowry of nine hundred dollars, he may have her.

Wong determines to try the lottery, but luck is against him and he wins nothing. Then he decides to try gambling. He wins at first, then begins to lose and decides to try pai-gow, or Chinese dominoes.

Chin Ting sees that Wong is winning and instructs the dealer to cheat Wong, who loses all of his savings. He declares that he has been cheated and has a quarrel with Chin, who has him thrown out.

Chin tells his Tong of the insults of Wong, who belongs to a rival brotherhood. They decide death must avenge their leader. Two are chosen, although Lee speaks for Wong. However, Wong has been warned, and the two men are disarmed and one killed. The other reports to Chin, who calls another meeting. Lot falls on Lee Gow, who hides confederates about the door of Wong's lodging. But Wong's Tong brothers are hidden on the roof and when Lee Gow steals up to kill Wong, one of his brothers shoots and Lee is killed.

His body is carried to the Tong, and Chin Ting determines to bury it with honors, and then proceed with the wedding. Lee, before going on his mission, locked his wife and daughter in an inner room of his house, for he fears an uprising of the Tongs. So when Wong goes to Suey Lee he cannot enter the house. This makes him suspicious, and he is more disturbed when the rival Tong leader and several men come to the house. He hides, and sees them try to get in. Then they break down the door. He goes to the back of the house, and makes his way through a window, and is just in time to rescue Suey Lee from Chin Ting. We are allowed to suppose that the course of true love runs smooth after the rescue.

VICTOR.

THE FIREMAN'S BRIDE (Feb. 20).—Jane is stage-struck, and her ambition causes her to scorn Moore, a fireman on duty in a vaudeville theater. He secures her an opportunity on amateur night and Jane's Ophelia causes the gallery to pelt her with vegetables, so Moore dashes to the stage, and by beating one rowdy and throwing the stageman with the "hook" into the alley, gives Jane an opportunity to proceed. Jane leaves and hides in her dressing room in tears.

Fire breaks out and a panic is averted by the fireman. He finds Jane when all means of escape have been apparently been cut off. Wrapping the girl up, he manages to reach the roof.

Cured by a double lesson. Jane renounces the stage to be a fireman's bride.

THE HEART OF MARY ANN (Feb. 22).—The cast: Mary Ann (Ruth Stonehouse); Mrs. Kelly (Lydia Yeamans Titus). Scenario by Fred Myton. Produced by Ruth Stonehouse.

Mary Ann is standing near a milk station and sees a poor woman turned away as all the milk is gone. Mary Ann gets five cents from a policeman, which she gives to the poor woman. With the help of two boy pals, Mary builds a shed in a vacant lot and puts a sign on it which reads: "Mary Ann Free Milk Station, No. 1." The following morning, slipping from the house while her mother is still asleep, Mary takes the bottle of milk on her own doorstep and then follows the milkman, and steals every bottle of milk he delivers Then she returns to the shed.

Mary gives a bottle of milk to a colored woman. All the neighbors wonder what Mary's game is. They miss their milk and soon a crowd has gathered. The negress comes along and tells them about the new milk station in the vacant lot. The crowd rushes to the shed. Mary picks up two bottles of milk and looks formidable. A policeman goes to see what the trouble may be. Mary confesses to having taken the milk and the officer tells her, with mock severity, that she must take the milk back to the places from which she took it. Sadly she goes the rounds.

A BARE LIVING (Feb. 23).—The cast: Ralph (Ralph McComas); Eileen (Eileen Sedgwick); Tramp No. 1 (Milton Sims); Tramp No. 2 (Jack Conolly). Written by W. Warren Schoene. Produced by Allen Curtis.

Ralph is discouraged when he sees bills for the month. Eileen thinks Ralph miserly. Ralph reads about the South Sea Islanders' economical living and tells Eileen he is going to copy them. She consents to try the plan.

The next day the two are located in a tent. Ralph goes fishing and falls into the water. He comes back to the tent, half-frozen, and finds Eileen trying to light the fire. He makes his wife wear clothing made of grass while he goes out to hunt. He shoots an arrow at a turkey, but is chased by the farmer. They have a fight and Ralph is forced to pay for the bird.

Two tramps see Ralph's roll and take the money. Eileen invites them into the tent and urges them to clothe themselves with grass.

Ralph comes home. The sheriff arrives and is shocked to see people in such attire. Eileen informs her husband that the women of the South Sea Islands were privileged to have as many husbands as they desired. The sheriff takes the tramps as prisoners.

BISON.

THE COMEBACK (Two Parts—Feb. 24). The cast: J. Lowell Quackenboss (L. O. Pierson); Cunningham (L. M. Wells); Uncle Jimmy (George Berrill); "Crying Kid" (Jack Walters); First Citizen (Bud Osborne); Second Citizen (Pedro Leon); Third Citizen (Tom Grimes). Scenario by Chas. J. Wilson, Jr. Produced by George Marshall.

Optimo is a dead mining town, and the remaining six citizens gather at Cunningham's bar daily, where they have a drink and then wend their way home. One day, Quackenboss, a tenderfoot from the east, arrives in town and treats the population to a drink.

One of them discovers that he is a "bug" on faro. They resurrect the old faro outfit and "frame up" a crooked game with Cunningham as dealer. They give him their combined capital of two hundred dollars and await their victim. Uncle Jimmy, who is always broke and always wanting a drink, arrives in the town during the preparations and watches them fleece their victim. They invite him to help himself to a drink. While the game progresses he indulges frequently, and becomes boisterous. So they throw him out. He is sore and waits outside until Quackenboss comes out after losing a thousand. Uncle Jimmy tells him of the "frame-up." The old man outlines a plan to him.

Quackenboss goes on a prospecting trip and returns to the town. The citizens have planned another faro game, but he explains that he is too tired to play, and asks them to look over some ore samples. The majority of the stuff is no good, but suddenly they discover the real article in one of the samples and ask about it. He explains that he has found a canyon full of it. Cunningham gets the others together, who persuade Quackenboss to sell them the claim for twelve hundred dollars. The next day they all start out on a mad rush. The only two who arrive at the canyon are Cunningham and one of the citizens. Instead of the gold they find a note informing them that there are other cheating games beside faro. In the meantime Quackenboss has given Uncle Jimmy his share of the twelve hundred and rides away.

BIG U.

THE MAN WHO SAVED THE DAY (Two Parts—Feb. 22).—The Cast: John King (Wallace Reid); Ethel Warren (Pauline Bush).

Ethel Warren has many suitors for her hand. She cannot decide between two of them, Anson Pryce, a lawyer, and John King, a journalist. John has had an accident and lost the use of an arm. War is declared and both men hasten to volunteer. Anson is accepted at once, but John is rejected on account of his arm. Anson is lauded as a hero by the neighbors and Ethel is impressed by his prowess in volunteering. She does not know that John has been rejected for physical reasons.

Anson is called at once, and has no time to visit Ethel. He writes her a letter in which he says good-by and mentions the fact that John will not be with him in the regiment. Ethel then thinks that John has shown the white feather, and when he calls to see her, she denies herself to him. He is much hurt but accepts her decision.

He tries in every way to get to the front. and at last succeeds in being sent as a war correspondent. One day his heroism is instrumental in saving the Union army from defeat. In writing the story for his paper, he gives the credit for his brave deed to Anson, for Ethel's sake, so that she may be proud of her lover.

After the return of the regiment, at the end of the war, Anson is received as a hero by his town. Ethel worships his courage, and is engaged to him. Anson at last finds it impossible to accept any longer the praise which he has not earned. He confesses that it was John and not himself who saved the regiment from disaster. John is then declared the real hero and marries Ethel.

HEROES OF THE PLAINS (Feb. 23).—A man and wife, with their daughter, Doris, are crossing the plains in a prairie schooner. They are attacked by Indians, and one of them, Blue Mountain, being wounded, climbs into their wagon. They nurse him and he and Doris become friends. He gives her a necklace, and returns to his tribe. She wanders away and is found by Lone Eagle, the chief, who recognizes the necklace. He takes her to camp, and she is brought up among them.

Twelve years pass. Blue Mountain wants Doris to marry White Hawk, but she is in love with Jack, the adopted son of her own parents, who live, unknown to her, on a nearby ranch. White Hawk is killed in a fight with Jack. The Indians, under Blue Mountain, attack the ranch and are defeated. The chief is killed, but before he does he recognizes his old friends, and tells them that Doris is their daughter.

NESTOR.

DOWN WENT THE KEY (Feb. 19).—The cast: Husband (Eddie Lyons); Artist (Lee Moran); Wife (Edith Roberts). Story and scenario by Karl R. Coolidge. Produced by L. W. Chaudet.

It was Eddie's birthday, but he had forgotten about it. His wife Edith planned a surprise for him. Lee, an artist, is painting a picture for her. Eddie notices the smiles of the two and becomes suspicious.

IF WE SHOULD GO TO WAR

(Released February 14)

A Patriotic Masterpiece. The Pride of the Nation. The United States Army and Navy. Dreadnaughts, Aeroplanes, Big Guns, Submarines, Tense, Tremulous, Thrilling, 2 Reels.

A. STONE

145 W. 45th St., New York City

Edith asks Lee to help her hang the picture and he loses his balance, falling on Edith and causing her nose to bleed. She immediately faints and Lee recalls an old remedy—to place a piece of cold metal on the sufferer's neck. He gets the door key, but in his flurry drops it down Edith's back. Eddie arrives, finds the door locked and looks through the keyhole. With his own key he opens the door and rushes at Lee.

He chases the artist with a cutlass, through the house and over the roof, down skylights and fire escapes. Finally Edith hides him in a trunk. Eddie begins to pack his clothes to leave and Lee is discovered. At last the painting is brought forth and Eddie, deeply humiliated, begs Edith to forgive him.

POWERS.

THE BURIED TREASURE OF CEYLON (Feb. 25).—Wonderful tombs and temples, hidden by the luxurious growth of the jungle, until a recent investigation revealed them, are shown. Ruins of a city more than 2,000 years old, found by the British thirty years ago, rock tombs, hidden by vines until recently, shrines of Buddha built of brick work which has withstood the weather for 2,000 years, houses of the priests, and other interesting views obtained by Doctor Dorsey in the island of Ceylon.

A DAY IN THE LIFE OF A DOG.—(On same reel as foregoing).—Sammie Johnsin is reading a book about dogs. He goes to sleep and dreams that he is one. Many adventures happen to him, ending with a fight with a cat in which the feline has the best of it. Sammie wakes and decides that he does not care about being a dog after all.

IMP.

THE FOLLY OF FANCHETTE (Two Parts—Feb. 23). The cast: Mrs. Rayburg (Mae Bush); Mr. Rayburg (L. C. Shumway); Mr. Byron (Malcolm Blevins); Jack Rhodes (Clyde Benson). Story by Harry B. Hagenah. Produced by John McDermott.

Fanchette, Mrs. Rayburg, whose husband is district attorney, cannot understand his neglect and accepts the attentions of Mr. Rhodes, an "idler." Mr. Byron, head of the detective bureau, and Mr. Rayburg have many conferences regarding a band of crooks who are overrunning the city. Byron reports that his men are closing in upon the gang.

Mrs. Rayburg is angry because her husband will not take her to tea and tells Rhodes she will elope with him, promising to meet him at his apartment. Rayburg invites Byron and some friends to dinner.

Mrs. Rayburg meets Rhodes, who presents her with a wonderful necklace obtained from one of the crooks whom he employs. Byron and his men come to the house. The crook hides behind the curtain. Byron arrests Mrs. Rayburg and Rhodes, and phones for the patrol. He informs Rayburg, who has not missed his wife, that he has caught the leader. The crook pounces upon Byron, and Mrs. Rayburg escapes and returns home.

Byron subdues the two men and goes to keep his dinner engagement. To their mutual surprise Byron and Mrs. Rayburg meet each other. Byron takes her in to dinner and she begs him not to disclose her secret, as she has learned her lesson. The detective promises to keep her secret.

A DANGEROUS DOUBLE (Two Parts—Feb. 25). The cast: Stuart Warren and Prince Eric (Sidney Bracey); Marjorie Norwood (Sydell Dowling); Luella L'Estrange (Nellie Slattery). Written by Harry Dittmar. Produced by Robert F. Hill.

Stuart Warren, a cub reporter on a daily paper, reads that Marjorie Norwood, Vassar graduate, is to be betrothed to Prince Eric of Maurania. He ascertains that Maurania is a small European principality, and hopes to secure a good story.

Owing to a striking resemblance, Marjorie mistakes Warren for her fiance, but asks him why he is masquerading without his mustache. When he requests an interview, Marjorie denounces him as an imposter, and he is ejected from the house.

Several foreigners seize him and take him in an auto to the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

They request Warren to sign a letter which reads: "My queen, I am ill. It is important that you come to me. Accompany the barber." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities to embroil the Prince.

Warren finally succeeds in interviewing Marjorie, who tells him the king of Maurania is surrounded by conspirators, who await his death to declare a republic. The aged monarch only trusts Prince Eric, and has dispatched him to

America to marry her. They have been persecuted ever since. However, Marjorie does not reveal that she is the King's daughter.

At the conspirators' headquarters the Prince becomes intoxicated and is induced to sign the decoy letter. Marjorie receives the letter and goes at once to join him. The conspirators fail to force her to abdicate her rights to the throne. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death and carry his supposed corpse to Marjorie, and tell her further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room and holds up the conspirators. He is compelled to shoot a guard in self-defense. The chauffeur hears the shot and summons the police, who subdue the conspirators. Marjorie and Warren make their escape in the automobile. Later Warren on board a steamer bids farewell to Marjorie.

UNIVERSAL.

ANIMATED WEEKLY, NO. 58 (Feb. 7).

U. S. May Buy Landmark.—"Monticello," Thos. Jefferson's home, inspected by Congressmen with view to purchase by nation.—Charlottesville, Va. Subtitles: Old slave quarters. Greeted by Jefferson Levy, present owner.

Winning Silver Skates.—Throngs see boy speed king capture trophy at ice derby.—Chicago, Ill. Subtitles: Art Staff, the winner. Cops start, but none finish.

Boys Studying Woodcraft.—Guide teaches young scouts how to live in the wilds.—Rangeley Lake, Me. Subtitles: Hiking up-hill. Making fire. Eating.

Dogs Race 522 Miles.—Fastest sled teams in Northwest fight through snow for Red River Derby.—Winnipeg, Manitoba. Subtitles: Gunner Thompson, picked to win. Off on long race. On the trail.

Japan Honors Hero.—Three-mile procession feature of State funeral given Marshal Prince Oyama.—Tokyo, Japan. Subtitles: Sakaki trees, offerings to the Gods. Horse given by Emperor follows dead master.

Pageant Amid Snow.—Ice stars of U. S. competing in championships.—Saranac Lake, N. Y.

Double Launching.—War booms marine trade, two steel giants being sent into water only few minutes apart.—Alameda, Cal.

Near Death in Crash.—Speeding trolley car plunges through roadway of weakened structure over ravine.—Coroapolis, Pa.

Austrian Envoy Arrives.—Count von Tarnow-Tarnowski, Dumba's successor, reaches U. S.—New York City.

United States Prepared.—Navy's big guns can speak loudly for country in case of trouble. Subtitles: Turret guns of "Pennsylvania," now at target practice at Guantanamo Bay, Cuba. These death tubes can hurl torpedoes 16 miles. Under-sea fighters ready. Death messengers.

Guarding Neutrality.—Customs men watching to prevent violation of international law in American harbor.—New York City. Subtitles: Ships valued at $50,000,000 tied up by war. The "Vaterland," which costs $1,000 per day to keep in port.

Cartoons by Hy Mayer.

Mutual Film Corporation

CUB.

JERRY'S BRILLIANT SCHEME (Feb. 22).—The cast: Jerry (George Ovey); the count (George George); the father (M. McCarthy); Jerry's Friend (M. McCarthy); Bo Brummell (Arthur Munns); Tiny, Jerry's sweetheart (Claire Alexander); her mother (Helen Gilmore). Directed by Milton Fahrney.

Jerry is thrown from the premises by father and the count, when he comes to call on Tiny, and realizing that persuasion has little effect upon father, who insists that his daughter marry the count, he decides upon different tactics.

He hires four ruffians who kidnap father and take him to a deserted shack—where father, still under the influence of chloroform, is deprived of his clothing and Tim, one of the ruffians, makes up to represent him, and is taken by Jerry and the ruffians back to Tiny's home. There he imbibes freely and is sent to bed by Tiny's mother, who never suspects the deception.

Jerry now has easy sailing. Meanwhile the real father recovers, and, discovering his lack of clothing, decides to stay. He finds a bottle of whisky and before many minutes is under its influence. Finally, remembering his home, he staggers away.

His reappearance in his own home startles everyone. No one except Jerry knows which is really the master of the house. The butler, believing ghosts have arrived, summons a policeman. Tiny's mother faints and there is general excitement. Tim, now thoroughly sobered, jumps from the window and joins his pals who are waiting with an automobile. The policeman recognizes Jerry and, suspecting him to be the cause of the trouble, boots him from the scene.

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS No. 7—"The Smite of Conscience"—Two Parts—Feb. 7).—When Helen Girard learns of her husband's mode of life she refuses to accept support from him. Girard is a drunken and worthless specimen of the wealthy criminal class. She lives in his home, however, in order to conserve her family reputation, but supports herself by writing articles for a morning newspaper. She is assigned by the editor to study the sociological aspects of the New York night courts, and in the execution of her duty is brought many times in the company of Exton Manley, a lawyer.

In an altercation with her husband, Helen struggles with him for the possession of a revolver with which he has declared his intention of killing her. She is knocked unconscious, and when she regains her senses she sees her husband lying on the floor, dead, with the discharged pistol beside him.

James Hale, the butler, who had sworn vengeance on his employer, is arrested for the crime and prosecuted by Manley to a conviction and sentence of death. Only after the man's sentence does Manley realize the full enormity of his action, he having been convinced from the beginning that the woman he loves had fired the shot which killed Girard in order to save her own life. When she failed to confess to him he believed that she had killed with intent, but his affection for the supposed slayer forced him to protect her at another's expense.

Manley goes through tremendous mental torture during the days that precedes the date of Hale's execution. Helen notices the peculiar attitude of Manley, but she does not suspect that he believes her guilty.

Just as Father Burke has finished administering the last rites to the condemned butler, he receives a complete confession from him to the effect that it was he who had killed Girard.

THE PERIL OF OUR GIRL REPORTERS (Episode No. 9—"Misjudged"—Two Parts—Feb. 22).—Grace Calvert, a newspaper reporter, is loved by the editor and keenly desired by the sporting editor, neither of them knowing that she is married to an artist. She returns to her husband's studio one night and finds that he has murdered one of his art patrons, who had sneered at his work.

Later the murdered man is found by the janitor and it is discovered that he is the brother of the editor. Grace was seen in the studio by the sporting editor, and is assigned to cover the story, but pleads sickness. Later it is discovered that Gray has committed suicide and that the reason for Grace's being in the studio was that the murderer was her husband.

MUTUAL.

MUTUAL WEEKLY, NO. 110 (Feb. 7).

New York City.—Count Adam Tarnowski Von Tahnow, the new Austro-Hungarian Ambassador, arrives to succeed Dr. Dumba.

Charlottesville, Va.—Congressional Committee inspects Thomas Jefferson home, Ex-Representative Levy, owner of Monticello, home of the author of Declaration of Independence, welcomes distinguished visitors who contemplate purchase of estate as national memorial.

Oakland Cal.—First double launching of steel merchant ships. Freighter "Regulus" and tanker "Bessa" take the water here at practically the same time. Subtitle: Mrs. Martha Svendsen, sponsor for the "Regulus," and Miss Tillie Bell, sponsor for the "Bessa."

New Orleans, La.—Sarah Bernhardt, the noted French actress, watches "Grumpy" win the Sarah Bernhardt handicap for 3-year-olds. Subtitle: "Grumpy," the winner.

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Washington, D. C.—New York Suffragists picket White House. Women from Empire State take their turn in effort to secure Federal recognition of votes for women.

Berkeley, Cal.—Open air living their health creed. Mrs. C. C. Boynton, her children and her followers believe that health of body and mind comes from living close to nature. Subtitles: The living quarters open to the weather. A Grecian dance. The kiddies' outdoor bath.

New York City.—What the men are wearing. (Courtesy of Nat Lewis, haberdasher, New York.) Subtitles: Business suits. Shepherd plaid, overcoat to match. Black beaver hat. Brown homespun Norfolk. Togo French coat. Shepherd plaid; box plait back; side pockets; storm cuffs. Togo French coat. Adjustable collar; gun metal buckles on belt and cuffs.

St. Paul, Minn.—Winter pageant is gorgeous riot of color. Ten thousand carnival marchers, led by Lewis W. Hill, parade to celebrate winter sports.

Havana, Cuba.—American submarines center of interest. First submersibles to visit Cuban port are visited by curious throngs.

Winnipeg, Can.—Eleven dog teams start 522-mile dash. Red River Derby, with St. Paul, Minn., as the goal, is longest race of its kind on record.

Saranac Lake, N. Y.—Three day mid-winter carnival attracts thousands. Subtitles: Parade of floats. Three-mile international outdoor amateur skating race. The winner, Arthur Staff of Chicago. Fancy and figure skating by Miss Rodger and Jack Davis; the storming and defense of the Ice palace.

WEEKLY NO. 111 (Feb. 14).

New York City.—Street cleaning department uses army methods to recruit its permanent force.

Chicago, Ill.—Gas explosion in Ghetto kills 26.

Havana, Cuba.—American naval inspection party arrive here. Franklin D. Roosevelt, Assistant Secretary of the U. S. Navy, on a tour of inspection of the marine forces of the United States.

Philadelphia, Pa.—Making new flag for President Wilson's inauguration. Will be unfurled for first time on March 4.

Off the Irish Coast.—Steamship "California" torpedoed. Anchor Line's best boat sunken. One hundred and sixty survivors reported.

Somewhere in France.—The S. S. "La Perouse" is launched.

New York City.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher, New York). Subtitles: English suit, blue unfinished worsted; short waisted coat. Invisible patent belt with hooks and eyes. No suspenders or belt needed. Black satin tie.

New York City.—Firemen fight stuborn blaze in zero weather. Several big gas tanks endangered in 11th avenue fire.

London, England.—Severe blizzard cripples traffic. Heavy snow blocks all lines.

New York City.—Spanish steamer "Isla de Panay" burns. Twenty thousand dollars' worth of oil is destroyed.

St. Louis, Mo.—Six buildings burn in $300.-000 blaze. Firemen caked with ice fight fire in zero weather.

Extra.—The United States breaks off diplomatic relations with Germany. Subtitles: Count von Bernstoff, who has been handed his passports. U. S. Ambassador Gerard, who will return to America. The S. S. "Carmania" sails after the submarine warning and the break with Germany. Teutonic Allies' ships, comprising a total of 500,000 gross tons and valued at $30,-000,000, are tied up in New York harbor. Fearing plotters, police and federal guards are on constant duty to prevent destruction of this valuable property. All bridges are protected by Naval Militia armed with bayonets and one-pounders. Is it to be this—or this? It is the duty of all loyal Americans to stand solidly back of our President in his efforts to maintain peace.

GAUMONT.

REEL LIFE NO. 43 (Feb. 25).—Men as well as women will be interested in "Dainty Perfumes." These pictures were made on the Riviera by the Gaumont Company. They show in detail how the flowers are gathered and how they are treated to extract their fragrance. The methods of preparing both extracts and essences are pictured, the views having been taken in one of the world's greatest perfume factories.

"Teaching Children to Swim" is naturally an important subject. Children are shown at the edge of the pool going through the motions, and then they are put into the water to demonstrate their ability.

"Making Bottles at Home" shows how the dairyman may purchase pasteboart blanks which can be shaped into the form of a bottle. There is a saving in express charges because of the lighter weight and non-breakable character of the material, as well as an advance in sanitation since the bottle is used only once.

The fourth section of this reel shows "Logging in Louisiana."

TOURS AROUND THE WORLD, NO. 17 (Feb. 27).—Views of Vienna opens this number. This city is one of the most picturesque in Europe, and its society is said to be the most exclusive. The pictures include the cake market, the flower market, the Hochstrahlbrunnen, one of the most beautiful fountains in the world, the Schwarzenberg Palace, the City Hall, the House of Parliament and the Grand Opera House. Emperor Franz Joseph's Votive Church is also shown.

The Gota Elf, Sweden's most important river, connects Lake Venern with the Kattegat. The scenery is typical of Sweden's waterways. Particularly beautiful are the pictures of the island of Hissingen and of the locks around the falls at Trolhattan. How the water from the rapids is used as motive power for the mills is also shown.

Toledo, Spain, still retains many of its mediaeval characteristics. Many places are still typical of the days when the Toledo blade was the best tempered sword in the world. As the city is situated upon a rugged granite promontory, it is probably the most picturesquely located of any in the world. Of particular interest are the magnificent Gothic cathedral, the graceful, fortified bridge of Alcantara, and the citadel of Alcazar. Other pictures show the former hospital of Santa Cruz, the baths of Caba, and St. Martin's Bridge.

SEE AMERICA FIRST, NO. 77 (Feb. 28).—Two important battlefields of the Civil War have been "covered" by the Gaumont Company for this issue of "See America First." These are Chicakamauga, Ga., and Chattanooga, Tenn. Both took place in 1863, the former upon Sept. 19 and 20, the latter upon Nov. 23, 24 and 25.

Transferred to the screen from Chickamauga are Viniard Field, Poe Field and Kelly Field, the scenes of heavy fighting, and Brotherton House, where the Confederates pierced the center of the opposing line on the second day. Snodgrass Hill, where the closing engagement was fought, and Snodgrass House, where Gen. George H. Thomas had his headquarters, are of particular interest. There are pictures of the Wisconsin Cavalry Memorial and the Second Minnesota Monument.

The Battle of Chattanooga consisted of three separate engagements—Orchard Knob, Lookout Mountain and Missionary Ridge. The pictures of the battlefields include where General U. S. Grant had his headquarters, where the "Battle Above the Clouds" was fought, and a distant view of Chattanooga from Lookout Mountain.

On the same reel is a Gaumont Kartoon Komic, "The Elusive Idea," animated for the screen by Harry Palmer. The pictures tell of the tribulations of an artist in capturing an idea suitable for illustrating.

MUTUAL STAR PRODUCTION.

THE GENTLE INTRUDER (American—Five Parts—Feb. 19).—The cast: Sylvia (Mary Miles Minter); Arnold (George Fisher); Mrs. Baxter (Eugenie Forde); Mr. Baxter (Harvey Clarke); The Count (Franklin Ritchie). Scenario by Clifford Howard. Directed by James Kirkwood.

Sylvia is the niece of a man who leaves a fortune for her. He leaves it in the hands of his attorney, who is supporting an aspiring wife and daughter. Sylvia goes to the lawyer's home and is looked upon as an intruder. The lawyer's son sets out on a road of dissipation and soon becomes a devotee of gay life. He is saved just in time by the gentle influence of Sylvia and, upon discovering that his father is using all of the girl's fortune, he makes him give her the money. The family is horror-stricken at the thought of losing their fortune. They ask Sylvia's forgiveness for their treatment of her and she insists upon sharing her fortune with them. She also tells Arnold, the son, that his love is reciprocated.

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VOGUE.

THE BUTCHER'S NIGHTMARE (Two Parts—Feb. 25).—The cast: The Butcher (Ben Turpin); The Widow (Margaret Templeton); the Boy (Ed Laurie); the Girl (Gypsy Abbott); the Crook (Arthur Moon).

Ben, the butcher, is in love with a girl who does not reciprocate his affections. He falls asleep and has a dream in which he threatens to foreclose the mortgage on the home of the girl he loves. He also makes a regular crook of the girl's brother by having his safe robbed and the money placed in the brother's pocket. Ben is aroused from his dream by his partner, who is beating him over the head with a slab of meat.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 6, "Shorty Promotes His Love Affair"—Two Parts—Feb. 19).—Shorty and Anita set out to arrest a band of counterfeiters. Ruby, the daughter of the head of the gang, is forced to pass out bad money and, upon being discovered, leaves for the Arrowhead ranch country to become the school teacher. Shorty asks Anita to marry him, but she demurs, and tells him that love and work do not harmonize. Shorty returns to the ranch and there finds that Ruby is about to be married to Ralph.

Shorty and Ruby go to town and there the head of the counterfeiting gang sees the girl and demands that she pass more bad money. The girl, frightened because he might tell Ralph about her, takes the money. She tells Shorty of the trouble after he has passed some of it over the counter. Anita has come to talk things over with Shorty. He is arrested for passing bad money, but is freed through the persuasion of Anita. Ralph and Ruby decide to get married at once, as do Shorty and Anita, but Shorty forgets the license.

AMERICAN.

CALAMITY ANNE'S NEW JOB (Feb. 23).—Calamity Anne is given the job of parcel post clerk at the postoffice. The first package she receives is a big box with a little pickaninny in it. Then she receives a sack containing a rooster. Everyone laughs at Calamity as she starts out with her parcels. The rooster escapes and Calamity chases it and captures a bandit. She brings the bandit back to town and gets a reward, the rooster, and also the pickaninny.

MOUTH-ORGAN JACK (Feb. 24).—The cast: Mouth-Organ Jack (J. Warren Kerrigan); the Greaser (Jack Richardson); the Ranch Girl (Phyllis Gordon); the Eastern Girl (Pauline Bush).

Mouth-Organ Jack is the foreman of a big ranch. Phyllis, the ranch girl, loves him. One day an Eastern girl comes to see Phyllis and instantly a bond of love springs up between her and Jack. A greaser decides to kidnap the Eastern girl. Phyllis overhears the plot and cannot decide what to do. She, however, warns the girl in time and the gang are brought to justice.

Miscellaneous Subjects

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS, NO. 11 (Feb. 3).

St. Paul, Minn.—The fairest of the Northwest participate in the great pageant of the Outdoor Sports Carnival Week. Subtitles: His Majesty Boreas II, King of the Carnival, reviews the merry marchers. Enjoying the pleasures of an Arctic cave.

Charlottesville, Va.—A Congressional committee visits historic Monticello, the home of Thomas Jefferson, to investigate its purchase as the shrine of Democracy. Subtitles: The tunnel exit through which Jefferson escaped when the British surrounded Monticello. The old slave quarters of the town.

New York City.—Count Tarnowski, the new Austrian Ambassador to the United States, who arrives at his post on the same day the German blockade is declared.

Monastir, Serbia.—Russian troops who aided greatly in the recapture of this important business city, striving with their allies to emancipate the little kingdom. Subtitles: The people resume their peaceful life. Turkish peasants waiting for their rations, which the Serbian authorities freely distribute. The troops honor the memory of the Russian consul, assassinated by the Turks.

The International Ice Pond (Magazine Section).—An animated cartoon. Subtitles: Uncle Sam decides to venture forth on the treacherous surface. Mixing up with the fancy skaters, he loses his equilibrium.

Bartlett, N. H.—Winter snows do not delay the operations of the lumber camps, working full force to meet the demand for timber. Subtitles: The branches are cut off and the logs gathered for transportation. A snow roller clears the road for the heavily loaded sleighs.

Barnegat, N. J.—The U. S. transport Sumner, which recently ran aground on the dangerous shoals of the Jersey coast, is now a complete wreck. Subtitles: The vessel is broken in two by the strain of the incessant pounding by the huge waves. The wreck of the transport is a spectacular demonstration of the sea's invisible might.

Jarez, Mexico.—Mexicans and Americans forget their border troubles at least once a year, when they attend the pony races. Subtitles: Go! But a hair's breadth between the leaders—the favorites cheered by the excited fans. "Way Behind" wins.

The Central Powers declare a blockade of the allied coast and a resumption of ruthless sea warfare. Subtitles: A narrow channel is prescribed through which only one American ship can travel each week. Germany stakes her all upon the activities of her U-boats as a last resort. The British have prepared thousands of these trawlers to safeguard the ship lanes. One hundred and fourteen American men, women and children lost their lives on the Lusitania. Will it happen again! In whom we trust—The President of the United States.

Denver, Col. (Denver copies only).—Exceptionally fine entries are seen in the National Western Stock Show. Subtitle: Prize winning stallions.

HEARST PATHE NEWS, No. 12 (Feb. 7).

Saranac Lake, N. Y.—A large crowd gathers to witness the country's best amateur skaters compete in the 3-mile senior race. Subtitles: Round the curves at undiminished speed. Hurdles do not handicap the skillful skaters. Tobogganing down a narrow lane. The slippery ice holds no fear for Miss Jane Rodger and Jack Davis in their aeroplane twirl.

New Orleans, La.—The largest car float in the world is used to move transcontinental trains across the Mississippi river. Subtitle: The car is 360 feet long and has a capacity for 27 freight cars or 12 passenger cars.

Chicago, Ill.—Thirty-four persons lose their lives when an explosion of unusual violence wrecks a tenement building. Subtitle: Searching the ruins for the unfortunate victims.

Jacksonville, Fla.—Ostrich farms enjoy prosperous times in supplying milady's great demand for the valuable feathers. Subtitles: Nothing is too high for them. The ostrich also offers opportunities for pleasant sport.

New York City.—The large metropolis is caught in the grip of a severe snowstorm, driven by a fifty-mile-an-hour gale. Subtitle: A helping hand.

Brookline, Mass.—The crack New England ice curling team practices for its hard games with Montreal for the American championship. Subtitle: The game consists of hurling large round stones to the tee over the clearest course.

Washington, D. C.—Crowds gather about the Capitol to await President Wilson's message in response to Germany's intention to resume ruthless sea warfare. Subtitles: America's answer. This Government has no alternative consistent with its dignity but to sever relations. "I have therefore directed the Secretary of State that the American Ambassador will be withdrawn and in accordance with this decision, to hand his Excellency (the German Ambassador) his passports."

New York City.—The Naval Militia forces are called out to guard all bridges upon the severing of relations with Germany: Subtitles: Signalling instructions across the river. Police guard interned German liners. A U. S Marshal takes charge of the Kronprinzessin Cecilie in Boston The S. S. Carmania braves the hazards of the German blockade.

America is prepared.—Subtitles: Secretary of the Navy—Josephus Daniels. Twenty-two dreadnoughts and thirty-four cruisers are ready to protect American citizens. Seventy-seven fast torpedo boats and destroyers to roam the seas in search of violators of our rights. The Coast line is dotted with secret fortifications and huge guns to bar the entrance of any enemy. "We seek merely to stand true alike in thought and in action to the immemorial principles of our people." The voice of the President is the voice of the American people—united one and all for liberty, justice and humanity.

ARROW FILM CORP.

THE DEEMSTER (Nine Parts—February).—The cast: Daniel Mylrea (Derwent Hall Caine); Mona (Marian Swayne); the Bishop, father of Dan (Sidney Bracy); the Deemster, father of Mona and Ewan (Albert Froom); Ewan (K. Barnes Clarendon); Davy, Dan's faithful friend (Alexander Hall); Quayle (James Levering); Billy Quilleash (Ben Lodge); Hommy Beg (Thomas O'Malley); fishermen (Lee Post, William V. Miller, Freeman Barnes).

Daniel Mylrea is the son of the Bishop of Man, the baron of the Isle of Man, whose temporal power is higher even than that of the Deemster, or governor. The Bishop desires Dan to become a minister, but he prefers to be a fisherman.

The Deemster of Man has a son and a daughter—Mona and Ewan. Dan and Mona are in

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love. She consents to marry him when he can obtain her father's consent. Ewan, her brother, decides to become a clergyman, even in the face of his father's insistence that he take up business as a vocation.

The Deemster opposes Dan's suit for Mona's hand because he has fallen from his high estate as the son of the Bishop by becoming a fisherman. His dislike turns to open hatred when Dan endeavors to borrow money from Ewan, whom he thought his friend, to pay off the crew of his boat. Dan had squandered his earnings of the season in drink. Ewan refuses Dan the loan, who makes him a bitter enemy by knocking him down on his taunt that spending money in drink is as bad as theft.

Dan is now opposed in his love for Mona by both her father and brother. The Deemster forbids Dan to come to his house to visit her. Despite this, he sees her at night. Though this meeting is innocent in intent, the Deemster uses it to inflame the mind of Ewan against Dan, whom he supposes has dishonored his sister.

Arming himself with a knife, Ewan seeks Dan and comes upon him at his cabin while he is mending his nets. They quarrel and Ewan falls backward over a cliff and is killed. Dan's crew of fishermen throw the body into the sea, hoping to hide his death, but the tide sweeps it ashore. It is discovered and suspicion of murder falls on Dan.

He is arrested by the Deemster's constables and committed to jail, where he is visited at night by his father, the Bishop, who gives him an opportunity to escape. Dan refuses to go, feeling that he must atone for Ewan's death.

Dan is tried on Tynwald Hill, the ancient law mount. The Deemster insists that the Bishop shall exercise his legal prerogative as the highest civil power on the isle and sit at this trial. He aims to force the Bishop to sentence his own son on the gallows.

Dan is convicted. The Deemster insists on the death sentence being passed by the Bishop, who, instead of condemning Dan to be hanged, decrees that his son shall be cut off from the people—no tongue to speak to him, no hand to touch him, and, in death, no hand to bury him.

Dan is driven away, and for seven years lives alone in a hut by the sea. Then a plague strikes the people of Man. The Bishop has learned of a monk in Ireland who has discovered an antidote for the pestilence and sends for him. The monk comes to the isle on a vessel which is wrecked on the shore near Dan's desolate hut. He dies in Dan's arms, who then dons the monk's garb and carries the antidote to the people, as he had been commanded by the dying cleric.

When there is but one powder of the antidote left, Dan learns that the Deemster is a victim of the plague. When he faces his enemy to minister to him, he finds himself stricken. Either he or the Deemster must die. Revealing himself to the Deemster he choses to die himself—hopeless under his father's irrevocable sentence to a living death. Giving the Deemster the healing powder he staggers away to his hut. There he is followed by Mona and dies in her arms.

TRIANGLE·FILM CORP.

BAD BOY (Fine Arts—Five Parts—Feb. 18).—The cast: Jimmie Bates (Robert Harron); His Father (Richard Cummings); His Mother, (Josephine Crowell); Mary (Mildred Harris); The Town Marshall (William H. Brown); Clarence (James Harrison); Ruth (Coleen Moore); Yeggmen (Elmo Lincoln and Harry Fischer).

Jim is the leader of the "Slouchy Seven," a gang of small town boys. He takes the gang for a swim in the reservoir, and is reported to his father, who, as a punishment, locks him in his room. Jim, however, escapes and goes to the assistance of Clarence, a "nice" boy, who is vainly trying to secure an apple for his sweetheart, Mary. Mary is won by the prowess of Jim, but he is indifferent to girls. Clarence and Mary go for a walk and Tom, the blacksmith's boy, pushes Clarence aside and takes his place beside Mary. Jim goes to find the gang. At the railroad station he meets a girl, who asks him the direction to Mr. Morton's, who, she says, is her uncle. Jim offers to take her bags and show her the house. The boys see him and have fun at his expense. He leaves the girl, whose name is Ruth, at the gate and goes to meet the gang. They have lost a member who moved away, and initiate Clarence, who proves to be a good sport. Unaware of the interest he has aroused in Mary's heart, Jim fights Tom, when he again interferes with Clarence and Mary, and is accused by Ruth of being "stuck" on Mary. This he stoutly denies. He calls on Ruth and her uncle tells her to dismiss him—that he is a bad boy. Jim then joins the gang in a prank on the schoolmaster, and as a punishment his father orders him to chop a pile of wood. Jim is rebellious and, taking his dog, leaves the house. He meets Mary and tells her he is going to the city. His dog deserts him and he falls in with a band of tramps. His mother places an ad in a local paper asking him to come home and Mary takes care of his dog.

Later he comes back and is induced by the tramps to assist in robbing the bank, of which his father is vice-president. He dresses up and goes to secure the combination. Mary is impressed by his prosperous appearance, and when he hears his mother talking he almost gives up the idea of aiding the tramps, but his father's gruff remarks determine him to keep on. On going back to the tramps he sees his mother's ad in an old newspaper and refuses to help the hoboes, but they take the paper with the combination away from him and bind him in a freight car. He escapes and hurries back to the town and tells the gang. They go to the bank, but are not in time to prevent the robbery, and the tramps escape with the loot. The loss ruins the bank, and although Jim is hailed as a hero his conscience troubles him. Finally he tells his father and is forgiven. The money is discovered in a woodpile, and the next day Jim carries Mary's books to school.

PRINCESS OF THE DARK (Kay-Bee—Five Parts—Feb. 18).—The cast: Fay Herron (Enid Bennett); "Crip" Halloran (Jack Gilbert); Jack Rockwell (Alfred Vosburgh); James Herron (Walt Whitman); Crip's Father (J. Frank Burke).

In a squalid mining town in West Virginia James Herron, a consumptive, has built a shack in the hope that the mountain air may prolong his life. With him dwells his daughter, Fay, whom he idolizes. Fay, who has been blind from her birth, has a wonderful imagination. Even the town and its sordid inhabitants become invested with romance and take their part in the stories of adventures that her father reads to her.

While Fay goes about with security and fearlessness, which causes the ignorant to regard her with almost religious respect, her inner life is in sharp contrast.

She has secret haunts, where she hides, and in thought recreates fairyland. Her favorite retreat is a cavern formed by an old abandoned tunnel which she peoples with knights and princesses, gnomes and fairy guardians. The one thing lacking is the Prince. And one day he comes. The "Prince" is a hunchback, "Crip" Halloran, the son of the village drunkard, who stumbles into Fay's imaginary fairyland, and is at once endowed by her with every heroic attribute.

Finally Fay's father passes away and Fay becomes a drudge in the hut of ignorant aliens, and the meetings between her and the Prince are few and far between, and "Crip" is almost heartbroken.

Jack Rockwell, son of a rich mine owner, comes to look after his property. Chance throws him in contact with Fay, and he becomes infatuated with her charm and idealism. He is admitted to the kingdom and gradually dethrones "Crip," to the hunchback's bitter distress. In love and pity for Fay's misfortune, Rockwell secures a great oculist and an operation opens Fay's eyes to the harsh world that her fancy idealized. She sees her two devoted admirers as they really are, and shrinks with horror from the poor misshapen "Crip."

Broken-hearted, the hunchback seeks the old cavern and with a revolver ends a life that holds nothing but hopeless misery. Rockwell and Fay visit their old haunt, and with years of love and happiness opening before them discover the body of the poor hunchback, who had once for a few happy hours reigned as a Prince in a fairy realm of a girl's imagination.

WORLD PICTURES.

A SQUARE DEAL" (Five Parts—Feb. 19).—The cast: Hugh Eltinge (Carlyle Blackwell); Doris Golden (June Elvidge); Mark Dunbar (Henry Hull); Mrs. Trailes (Charlotte Granville); Ruby Trailes (Muriel Ostriche); Hans

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(Charles Charles). Scenario writen by Frances Marion. Directed by Harley Knoles.

Hugh Eltinge, a struggling artist, and Mark Dunbar, a genius of the pen, whom the world has as yet failed to reward, live together in MacDougal Alley. Across the hall is Doris Golden, a reporter on the Evening Star, who enthuses over the work of both.

Mark's novel is sold and Hugh and Doris see a new Mark. Mark begs Hugh to allow him to stake him until his pictures sell, but pleasure in his new clothes and new popularity dwindle as he sees his old friends will not profit by them.

A happy idea strikes him and he buys all of Hugh's paintings on exhibition at a local dealer, requesting that his name be not mentioned. Mark rejoices with Hugh when he comes home to tell the news. Then the two decide Doris must also share with them, and together they go to a lawyer, and arrange to persuade him to send a letter to Doris saying her uncle in San Francisco has died leaving her a thousand dollars.

In another section of the City Mrs. Trailes and her daughter, Ruby, scheme to ensnare a wealthy husband for the girl. Mark's reputation has impressed them. He is invited to attend a meeting of their Literary Club and the girl is given instructions to attract him. Mark meets the young society girl. Hugh and Doris—she is reporting the meeting—are also there and to them evidences of Mark's awakening infatuation are pitifully clear. Mark sees Ruby often. At a ladies' swimming club he is the guest of her mother. At a sign from her mother Ruby pretends to be drowning and Mark jumps in to her rescue.

The friendship thus engendered ripens into love and it is not long before they are married. But early in his wedded life Mark begins to feel the pangs of disillusion. Ruby is pettish and extravagant and when he remonstrates with her, she breaks into tirades of scolding that drive him to silence. Doris discovers her uncle is alive, and, perplexed, goes to the lawyer, who tells her all. She writes to Mark, enclosing a check for the whole amount she has left and promising to send the balance as soon as she can. His wife intercepts the letter and accuses him of infidelity. Her true vulgarity asserts itself and he goes to the little studio. Ruby follows and finds him with Doris and another scene is enacted. Mark begs Hugh to look after Doris, then leaves.

Hugh leaves a letter for Doris and a note in which he asks her not to read the letter before she has found happiness. Hugh tells a newspaper reporter with whom he is acquainted that he has inherited a fortune from his grandfather, and the account is printed in the evening paper. Ruby and her mother remember he is a friend of Mark's and ask him to call. Soon a closer intimacy than friendship develops and Mark comes home one evening to find Ruby in his friend's arms. Disillusioned, his last ideal—friendship—completely shattered, Mark hurries away.

After the divorce, he seeks Doris and the two become engaged. She remembers the letter and opens it. Herein Hugh has outlined his plans—the story of the fortune was a hoax, wherewith to entrap Ruby. For the sake of friendship he had sacrificed himself to bring happiness to the two he loved. Mark telephones to him and when he comes the old feeling of happiness and love fills once more the little studio in MacDougal Alley.

CHRISTIE FILM CORP.

HUBBY'S NIGHT OUT (Feb. 19).—The cast: Wifey (Betty Compson); Hubby (Neal Burns); Policeman (Eddie Barry); Cook (Stella Adams); Burglar (Joe Janecke).

Neal hates to give up his evenings with "the boys," even for his wife, Betty. She gets a burglar scare and insists on his staying home. However, he wants to go to a mask ball, so he gives her a powder, telling her it will make her sleep soundly. She slips the powder into his favorite decanter, hides his costume, and then retires. In the kitchen, the cook gives a policeman some of the doped whiskey. Neal takes the cop's coat, hat and stick and starts for the ball. On the way he is called on to restrain a wife-beating husband. He gets a black eye, so decides to go home.

Meanwhile, the cook has tried to waken the real policeman. A burglar enters, drinks from the decanter and rolls under the table, asleep. The officer wakes up, upsetting his chair, so that Betty is awakened. Taking a gun, she looks for the trouble, and shoots at the officer in the kitchen, which awakens the burglar. Running into the dining room, Betty tries to capture the burglar, but he is getting the best of her, when Neal rescues her. The officer makes the arrest, while Neal promises to stray no more.

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PARAMOUNT-BURTON HOLMES TRAVEL PICTURES ("Beautiful Banff"—Feb. 12).—Beautiful Banff and its hot springs are located in the center of the Canadian Rockies. The Banff Springs Hotel is called by the Stony Indians—which is the native tribe of redmen in the vicinity—"The Big Stone Tepee." From its terrace one gets a magnificent view down the Valley of the Bow River. The natural bathtub at the Hot Springs, the Government pool, free for all; Sun Dance Canyon, scene of Ralph Connor's story of similar name, are shown, together with beautiful cloud scenes; bison, buffalo, mountain goats and yaks. H. R. H. the Princess Patricia of Connaught and her father, the Duke of Connaught, third son of Queen Victoria, are seen, with the survivors of "Princess Patricia's Own Regiment," which was nearly annihilated in Flanders. One of the veterans is wearing a watch charm made from the bullet which caused him to be invalided home. A corporal tells his adventure; three times he was buried in craters created by shell explosions; was invalided home, blind, deaf and dumb, and then run over by an auto and his sight, hearing and speech instantly restored.

HER SCRAMBLED AMBITION (Black Diamond—Feb. 1).—Susie Speed, out of a job again, sits in her room and scans the paper while consuming coffee and rolls. She reads an account of Sarah Slickford, the movie queen, whose salary is $400,000 a month, and contrasts it with her last job at $4 a week. Finding an ad "comedian wanted," she decides to go in for the movies and after a wild ride on a street car reaches the studio.

The director gives her a try-out, and she displays her ability by running up and down a tree, pulling a flat tire off an auto, blowing it up with her mouth, and slamming it back on again. She then jumps fences with the car, climbs poles and runs on telephone wires. She then races another car, but half way around the course her machine stalls and her opponent gets the lead. Not to be defeated, she fastens a chain to her car and tows it down the street. She gains on the other car and finally whips her flivver around on the chain and wins the race.

The director now tells her he will try her out in a real scene. In the studio a set represents a cafe. The director explains that several roughnecks are to try to kidnap her and she is to resist. She puts up a terrific fight, beats up the gang, and smashes everything. She even knocks down an adjoining set where a dramatic company is working.

The director now yells to the gang to stop her. They bear down on Sue, who retreats to a brick wall with an archway. As the gang approaches, Sue tears a brick out of the arch and throws it with such good effect that she repeats the trick. Soon she is tearing down bricks by the armful and bombarding the gang. At last the arch collapses and Sue is buried under the bricks.

She is rescued by the director, who tells her the job is hers. She is delighted and has visions of a $10,000 salary, but when the director says $9 a week, she hits herself on the head with a brick and passes away.

PARAMOUNT PICTOGRAPHS, NO. 53 (Feb. 4).—Beginning with this edition of Paramount Pictographs, Bray cartoons will form a section of this screen magazine. The first cartoon is entitled "Colonel Heeza Liar."

The Pictographs subjects tell how man-hunting bloodhounds are trained. How the way of the mariner is marked, or how the U. S. Lighthouse Service keeps an eye on five thousand miles of coast. Skating a la mode is the third subject.

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THE BLACK WOLF (Lasky—Five Parts—Feb. 12).—The cast: The Black Wolf (Lou-Tellegen); Dona Isabel (Nell Shipman); Don Phillip, Duke del Miras (H. J. Herbert); Count Ramirez, Chancellor (James Neil); Old Luis (Paul Weigel).

In the Spanish Mountains, the Black Wolf, a bandit, reigns at the head of his band, known as "The Charcoal Burners." Although a robber, the Black Wolf is a benefactor at heart, as is shown in his many charitable acts towards the poor and helpless. The Duke rides with the Chancellor to meet the Countess Dona Isabel, the Chancellor's daughter, and on their return trip they come upon the Black Wolf assisting a friend to escape the police. Outnumbered, the Duke's men withdraw, but a price is then placed upon the bandit's capture, "dead or alive."

Declaring his love to the Countess, the Duke takes Dona Isabel in his arms, but freeing herself, she starts to run through the forest, the Duke in pursuit. He stumbles and is found by a member of the Black Wolf's band, who takes a ring from him. Isabel meets the Black Wolf, who takes her to the castle, promising to return the following night. He does call, but is discovered by the Duke, who lays his plans to capture him on his next visit.

The Black Wolf takes a locket and chain from the neck of the Countess, preferring, for her sake, to be taken as a thief instead of a lover. He is sentenced to die, but Dona Isabel's promise to marry the Duke secures his pardon. According to the laws he whom the Duke pardons becomes his slave for life. Only the desire to keep secret Isabel's love for him influences the Black Wolf to accept the pardon.

The Black Wolf was raised by Old Luis, a charcoal burner and a comparison of a locket and chain in his possession, with the ring taken from the Duke's finger, leads to the discovery that the Black Wolf is the rightful successor to the title now held by the Duke, and he is declared by the King to be the legal ruler and Duke. Don Phillip endeavors to hold Isabel to her promise to marry him, attempts to assassinate the Black Wolf, now the Duke del Miras, and is finally killed in a duel with his successor. The real Duke and Dona Isabel are at last united.

THE AMERICAN CONSUL (Lasky—Five Parts—Feb. 15).—The cast: Theodore Roberts, Maure Fealy, Tom Forman, Raymond Hatton, Charles West and Ernest Joy.

Abel Manning, an attorney, has spent the greater part of his life waiting for "something big." Joan, his daughter, is teaching school and is of great financial assistance to her father. Senator Kitwell is to hold a big political rally, and Manning is elated because he is to give the address. Geoffrey Daniels returns home for the election, bringing his college chums. He sees Joan and is interested. As Joan's father is making his speech, Geoffrey plays a joke on him, incurring Joan's contempt.

In the meantime the Mexicans are scheming for a new government and Gonzales goes to Washington to use his influence in securing an American consul his gang can influence. Kitwell wins, and Manning, believing Kitwell's promise to do something for him, goes to Washington. He is given nothing, however, his funds diminish and Joan finally joins him. Geoffrey is appointed to install wireless stations at some valuable mines in the Mexican country, Gonzales, promising Kitwell an interest in the mines if he will send a consul who will recognize their new government. Kitwell, believing Manning the right man, appoints him, and the latter views this as his great opportunity.

As Gonzales endeavors to rope Manning into their scheme, the real man in the old attorney rises against the traitors and he puts Gonzales out of his office. As he is sending a cable to Washington for help, Manning is seized by Gonzales and his men, the cable instrument demolished and Manning threatened with death if he does not join the Mexicans in their revolution. Geoffrey learns of the situation, and that Joan has been taken to Gonzales' ranch, rushes to the rescue just as a company of American marines land and after overpowering the Mexicans, the marines put Manning upon a box and he delivers an oration with great intensity. His loyalty has won for him at last the recognition he has so long coveted.

ROTHACKER FILM MFG. CO.

RANCH LIFE IN THE BIG HORN MOUNTAINS (Two parts—Feb.).—The picture, which was taken in Wyoming at the famous IXL and Eaton Bros.' ranch, show vacationists arriving by stage; telephoto view of the ranch in the distance nestling among the mountains; exciting "broncho busting" scenes; beautiful horseback rides over the mountain trails; trout fishing; swimming and outdoor sports in the heart of the mountains; and wonderful vistas of Rocky Mountain scenery. The picture is tinted and toned, so as to give dual tone and triple tone effects.

GREATER VITAGRAPH.

THE SWAMP ADDER (Ninth Episode, "The Secret Kingdom"—Feb. 26).—Nicholas, mate of the schooner, who has been on the side of Phillip, is won over by Romon and Savatz. Boyd, the Swamp Adder, a desperate, bloodthirsty creature, captures the castaways.

Ramon offers him a large sum of money if he will kill Phillip and Juan, and spare the rest. Phillip offers a larger sum for the pirate's refusal. But the pirate ascertains that neither of the men have any money. So he holds Savatz and Julia for ransom and sets the male members of the party adrift, each party in a separate canoe, with the instructions that whoever bring him the money first will get the women. He then withdraws into the dismal swamp with Julia and Savatz. He begins to make advances to Princess Julia, but ere he can carry out his intentions he is attacked by a band of Cuban settlers.

During the terrific battle which ensues, Phillip and Juan secretly return and rescue Princess Julia from horrible death by drowning on the sinking pirate boat.

Ramon and Nicholas, who were in the party of settlers led against the Swamp Adder, rescue Madam Savatz, leave the locality in a small power sloop. An octoroon woman, consort of the dead Swamp Adder, but turned against him in her jealousy, offers to guide Phillip's party out of the dangerous morass.

BLUEBIRD PHOTOPLAYS, INC.

THE MAN WHO TOOK A CHANCE (Five Parts—Feb. 19). The cast: Monty Gray, (Franklyn Farnum); Wilbur Mason (Lloyd Whitlock); Constance Lanning (Agnes Vernon); Mrs. Lanning (Countess du Cello); Richard Lanning (Marc Fenton); The Duke of Cannister (Charles Perley); James (Arthur Hoyt). Written by Ben Cohn. Directed by Wm. Worthington.

Monty Gray, just returned from ten years in China, meets Wilbur Mason, his old college chum, who shows him a photograph of Constance Lanning, his cousin. Monty falls in love with the picture and vows he shall win the original for his wife.

Mason informs Monty his chances are slim, because Mrs. Lanning is determined her daughter shall marry some representative of foreign nobility. Undaunted, Monty secures a letter of introduction and appropriates the photograph. Monty secures an English valet, who coaches him in the ways of the nobility. At the Lanning home he finds a house party in full swing, the Duke of Canister being among the guests.

Monty hears Constance refuse the Duke's proposal. He then makes bold to propose, despite the fact that he is impersonating Lord Winston Radleigh. Constance confesses her admiration, but declines to give her final answer.

Matters take a surprising turn next morning when a messenger brings a note from Constance. She informs him she is being held for ransom at a nearby ranch. Monty hurriedly goes in the Lanning motor to the ranch designated, conducts a spirited assault upon the band, and makes things so warm for them that four hurry the girl to a horse and carry her off, with Monty in pursuit. He shoots her captors and finally comes upon Constance tied helpless and prone upon the ground, where the cowboys have thrown her.

He returns to the ranch and is astonished to find the men whom he believed he had shot and killed assembled to meet them. Those whom he has encountered are badly bruised but are in a merry mood. Monty realizes that he has been the victim of an experiment. Constance wanted to know if she was in love with a "real man."

METRO PICTURES CORP.

THE PROMISE (Yorke Film Corp.—Five Parts—Feb. 19.) The cast: Bill Carmody (Harold Lockwood); Ethel Manton (May Allison); Buck Moncrossen (Lester Cuneo); Charlie Manton (Paul Willis); Mrs. Appleton (Lillian Hayward); D. S. Appleton (W. H. Bainbridge); St Ledger (George Fisher); Miss Baker (Leota Lorraine); Fallon (John Steppling); Stromberg (T. H. Gibson-Gowland).

Bill Carmody, a likeable young chap, is wasting his time in Broadway restaurants. His father loses a large amount of money because the youth forgets to deliver bonds entrusted to him. Bill quarrels with Ethel Manton, the girl he loves, and he makes up his mind to leave home and "make good" in his own way. Mistaking the bonds for a package of Ethel's letters, he puts them into his pocket and takes them with him.

On the way west Bill meets D. S. Appleton, a lumber baron. The train is wrecked, and Bill having saved Appleton's life, is taken from the wreckage unconscious and hurried to the Appleton home. Bill tells Appleton that he is looking for work, but refuses to reveal his identity. Appleton sends Bill to Buck Moncrossen's camp, believing the boy is made of the right stuff, and that the stern discipline of Moncrossen's place will bring it out. A clash of wills between Bill and Moncrossen takes place, and the big lumberman proves to have a cowardly streak in him. His hatred for Bill grows.

Meantime Ethel has accepted the invitation of St. Ledger, a fortune hunter, to join his party on a cruise to Palm Beach. Ethel is accompanied by her aunt and brother, Charlie, who, loyal to Bill, loses no opportunity to balk St. Ledger's attentions to Ethel. Finally tiring of the fortune hunter, Ethel persuades her aunt to accept the invitation of Appleton to come north and inspect his lumber holdings.

Moncrossen has taken a fancy to Jeanne, an Indian girl. Bill has protected her from Moncrossen, and the lumberman plans to be revenged. During the spring drive, when the logs are taken down to the mills, Bill almost loses his life when a log jam is dynamited. Hurled into the river, and believed by Moncrossen to have been drowned, he is rescued by Jeanne and taken to her tepee. While he is recovering Jeanne falls in love with him, and makes him promise that if Moncrossen ever tries to molest her again, he will come to her assistance. Then he goes farther up the river, where Appleton has another camp.

Ethel, on her visit to the Appleton holdings, meets Bill. Their misunderstandings grow rather than lessen, and just when Ethel begins to realize the change that has come about in Bill. Jeanne comes into camp, telling him that Moncrossen is threatening her. Without explaining to Ethel, he goes away with Jeanne. Ethel, brokenhearted, is about to leave camp and return home, when Fallon, a friend of Bil's, tells her of the promise Bill has made to Jeanne.

Moncrossen has imprisoned Jeanne's old grandmother. Bill goes to force Moncrossen to release her, and a fight, almost to the death, follows, in which the big bully's spirit is utterly broken, Bill being the victor. Jeanne wants to go to Bill after the contest is over, but her wise old grandmother will not permit it, saying that it is a divine law that the red shall not mix with the white. A complete reconciliation between Ethel and Bill follows. The father having learned the truth about the disappearance of the bonds, comes to express his joy in the regeneration of his son.

THE GREAT SECRET (Chapter VIII—"A Clue from the Klondike"—Two Parts—Feb. 26).—Strong, realizing that his identity has been discovered, tries to hold the door against the yellow invaders, but they are too much for him in his weakened condition. They rush in, seize Strong and Beverly, and he is carried to an underground room and bound to a chair. A Chinaman tells him when the sand in an hour glass standing nearby runs down he is to be slain.

Meanwhile Dr. Git Sin, who is determined Beverly shall belong to him, is coolly engaged in mixing a potion to give her, when his wife, crazed by jealousy, determines that he shall die. "Bull" Whalen enters and warns him of the approach of the police. The Highbinders flee through a subterranean pasageway. Wee See, who knows of this passageway, leads the police into it from a vacant lot.

The Chinaman who is preparing to kill Strong, flees with the rest. Git Sin's wife frees Strong

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and he darts into the passageway which is barricaded by a wall beneath which is a pool of water. Through the pool the Chinamen drag Beverly, and a general fight is taking place when Strong encounters a policeman, explains his identity, then finds Beverly and carries her to safety while Git Sin is slain by his wife.

During this time the Great Master, in his mansion, is planning the downfall of Dr. Zulph. He picks up a photograph album and indulges in a reverie which accounts for his feeling toward Zulph. Jane Warren owned a dance hall and was in love with Zulph. One day when the Great Master entered he saw a beautiful girl. Two miners appeared and one wagered he could win the girl's heart.

Then followed a courtship which was interrupted by the Great Master, who floored the miner and restored the girl to her mother. Then he won her heart. They were married. A baby came. The last part of this reverie completely overcomes the Great Master, who gives way to his grief. Later he attends a meeting of the Secret Seven. He faces Zulph angrily. Zulph glares at him.

"I tell you," says Zulph, "we must put William Strong out of the way."

"And I say no," exclaimed the Great Master. "I am still the master here. I have a better plan for disposing of him." And so, while William and Beverly rejoice at being safely home again, another plot is being hatched.

K-E-S-E.

THE HEART OF TEXAS RYAN (Selig—Five Parts—Feb. 26). The cast: Colonel William Ryan (George Fawcett); Texas (Bessie Eyton); "Dice" McAllister (Frank Campeau); Jack Parker (Tom Mix); Antonio Moreño (William Rhino); State Senator J. Murray Allison (Charles Gerrard); Marion Smith (Goldie Colwell). Written by Gilson Willets. Directed by E. A. Martin.

Colonel William Ryan, a ranch owner, in the Lone Star State, has named his only daughter Texas. Jack Parker, a devil-may-care cowpuncher, loves only two things—one is his horse and the other a photograph of Texas Ryan, whom he has never seen. He has named his horse "Dream Girl" after the girl of the photograph.

After several years in an eastern college, Texas return home. Her father is happy and she is idolized by the cowboys of the ranch.

Antonio Moreno is the head of a band of cattle rustlers. His lieutenant, "Dice" McAllister, a former road agent, uses his office as marshal as a cloak for unlawful deeds. Moreno and McAllister have long plotted to secure Ryan's wealth, and Moreno resolves to pay court to the girl.

In the "Last Chance" saloon and dance hall a shooting scrape occurs. Jack Parker, enemy of McAllister, is charged as being an accessory. Harsh words are exchanged and Parker overcomes McAllister in a desperate conflict, and then crosses the border until the disturbance blows over.

He returns on the Fourth of July and proceeds to celebrate. Colonel Ryan and Texas meet him and Parker learns she is the girl of the photograph.

Moreno and his gang, under pretense of friendship, visit the Ryan ranch during the round-up, and when Texas spurns the Mexican's offer of marriage, he threatens her, and is driven from the ranch.

When Texas and her girl friend, Marion Smith, are riding in the hills, they are seen by Moreno's men. Texas is pursued and made prisoner. Marion brings the news to Colonel Ryan. Jack Parker resolves to free the girl. By an offer of money, he persuades the bandits to free her.

Moreno and McAllister rustle the Ryan cattle and are discovered by Parker. During a night of rain and wind he slips into the camp of the outlaws, takes Moreno a prisoner, and leaves a note telling McAllister of what he has done. When McAllister finds the note in the morning, he decides to leave the country.

Moreno later makes his escape. Parker decides to go on the trail. He bids Texas farewell, telling her he is not worthy of her.

As time passes Texas comes to understand that she loves the cowpuncher.

Moreno continues his lawlessness. After a desperate conflict Parker is taken prisoner. Word is brought to Texas Ryan that he is to be shot that evening. The girl tells her father she believes the cattle thieves will spare Jack's life for money and starts in an automobile on her race with death.

Moreno gloats over the revenge. The executioner awaits the order to fire. Just as Moreno is about to give the order, Texas arrives. The cupidity of the Mexican bandits is aroused by the gold, and the cowpuncher is freed and takes Texas into his arms.

MAX COMES ACROSS (Two Parts).—Monsieur Max Linder, the screen idol of Europe, had just recuperated from a dangerous war wound when an agent of Essanay secured his services to produce comedies in America. On the eve of his departure a submarine sinks a big Atlantic liner. He and his friend, Ernest Maupain, who is crossing with him on the steamship Espagne, are frightened. No undersea boat appears, however, and they are calmed. Max persuades the captain of the vessel to make Maupain believe a U-boat has torpedoed the Espagne; simultaneously Maupain persuades the captain to make Max believe the same thing.

That night the sailors douse Maupain with water and shout that the vessel has been torpedoed. He tells them they have made a mistake, and points to Max's cabin. They douse Max.

A few moments later a freight steamer rams the Espagne. The passengers rush to the decks in terror. Max and Maupain, however, believe it is their joke. They discover, though, the truth, and both fight for the only remaining life preserver. Maupain gets it and rushes on deck. Max finds himself locked in the saloon. He is terror-stricken. Death faces him. Meantime in the hold of the boat the sailors are battling with the onrushing waters. They stop up the leak and all is safe.

Max hears the captain reassuring the passengers. His terror passes. He seats himself at the piano and is playing a lively tune when they find him. Max is proclaimed the hero of the moment. All the girls aboard kiss Max.

FOX FILM CORP.

A CHILD OF THE WILD (Five parts—Feb. 19).—June Griest, wild as the birds to whom she calls, thinks school something to abominate. When Frank Trent comes to the wilderness to teach, she is one of the first problems he has to handle. June sees him coming up the road, and contrives to introduce herself by dropping from her point of vantage—a branch of a tree—upon Trent's shoulders.

Frank falls in love with the litle sprite, but June, for all her liking of the newcomer, will not promise to attend school next day until she learns that Trent is to be the schoolmaster. Then her opposition ceases. Bob Gale, Trent's mountain rival for the hand of June, has his innings when the teacher's sister and child arrive in the village to visit Frank.

Gale takes advantage of this opportunity to warn June that her sweetheart is married and that his wife and baby have come to the town. At first June indignantly refuses to believe the statement at all. Her faith is shaken, however, when Frank brings his kin to see "the best little girl in the world." June, tearful and distrusting, angrily orders him from the house.

Frank and his sister leave, but the child remains to play with some puppies in the room. June approaches to pet her. The baby is frightened by the weeping stranger and cries out "Uncle Frank! Uncle Frank!"

June sees the truth now. And they all lived happily ever after.

CHASED INTO LOVE (Foxfilm—Two Parts—Feb. 12).—The cast: The Bridegroom-to-be (Hank Mann); the Bride-to-be (Carmen Phillips); her Father (John Lancaster); the Lover (Joe Lee); the Lawyer (Charles Arling).

The will of T. W. Glutz provides that his bashful nephew, Hank, will inherit the entire estate if married by 2 P. M. of a certain date. Hank loves a girl who lives fifty miles away, but his uncle's executor, a lawyer, arranges a marriage with a somewhat antiquated home product.

At 1 P. M. on the appointed day, Hank is sleeping off the effects of the night before. He wakens with a fever, a raging thirst, and an awful taste, when the lawyer enters and tells him the bride is waiting. "And my heart is fifty miles away," sadly muses Hank.

At the home of the bride-to-be all is ready and everyone present except the prospective groom. If Hank does not arrive in fifteen minutes, the estate will go to endow a home for aged chauffeurs.

The door opens. Hank and the lawyer arrive, the clergyman is ready, when Hank exclaims, "Oh pshaw, I've forgotten the license." Hank and the lawyer start for the city hall. The chief clerk, who is deaf, is tuning an organ. He demands two dollars for the license. Hank goes out, and finally gets the money by setting fire to a saloon, and returns at 1.57 P. M. He finds the clerk has gone to lunch, and the door is locked; Hank removes the door, gets the license and starts for the bride's home, but meets a beautiful woman in the park, and tears up the license.

The prospective father-in-law comes along, takes Hank by the neck and shakes him. Hank escapes in abbreviated raiment, and with father-in-law in pursuit, joins a party of marathon runners. He is soon in the lead, passing a flock of birds, and an automobile going 120 miles an hour. He romps over the 50 mile course, tears under the wire, right into the arms of the girl he loves; and wins the girl, the prize, and a loving cup.

THINK THIS OVER! You are "sold" on the necessity of providing the best possible service for your patrons. The pictures you show are probably the most expensive you can afford. If you could get better pictures for the same money, you'd unquestionably jump at the opportunity. And if you could get them for less money you'd be more than grateful to the individual or company that made such a thing possible.

No matter what pictures you are showing they will be better pictures, in the opinion of your patrons, if they are projected on a RADIUM GOLD FIBRE SCREEN—and they won't cost you as much money.

The RADIUM GOLD FIBRE SCREEN is scientifically made to accurately reproduce the shades and tones which are found in real life. It banishes all glare—the picture is soft and mellow.

Your saving in money is represented by the reduction in your bills for electrical current. The first cost of the screen, properly distributed over the years the screen will last, is little or nothing.

We don't ask you to take our plain, unvarnished words for anything we have told you. Let us put a screen in your house. If you are not entirely satisfied with results—**and remember, you are to be the judge**—we'll refund your money and accept our screen in return.

—Then Order a Radium Gold Fibre Screen!

Address Radium Gold Fibre Screen, Inc., 220 West Forty-second St., N. Y. City.

Canadian Distributors—J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal; Allfeatures, Ltd., 56 King St., W., Toronto.

COPY FOR FIRST FORMS MUST BE IN HAND THIS WEEK

1907

The Tenth Anniversary Number

of the

Moving Picture World

Forms Close February 23rd

March 10

1917

FINAL FORMS CLOSE FEBRUARY 23rd

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

DIRECTOR large features and comedies. Understands marketing and manufacturing thoroughly. Address Confidential, care M. P. World, N. Y. City.

PIANIST and drummer, real musicians. Ten years' picture show experience. Cue pictures absolutely correct. Nothing too large, small or far away. Bells, sounds effects. State particulars. Address Musicians, 1065 West 30th, Indianapolis, Ind.

E. G. LYNCH is the cameraman you are looking for. Knows lighting, resourceful, likes hard work. absolutely reliable. 1392 Bedford Ave., Brooklyn, N. Y.

BUSINESS OPPORTUNITIES.

FOR SALE—Motion picture studio and plant. Full equipment, large building and land. At Fairfax, California, one hour from San Francisco. Wonderful climate, beautiful scenery. California, care M. P. World, N. Y. City.

BUSINESS MEN, manufacturers, retail merchants. Do you want to retire from business? Do you want to make a change? Do you need the service of a practical broker? We have been established and doing business since 1896. We have customers and clients in your own home town to whom we can refer you as to our ability and integrity. If you are buyer, seller or trader, write to Lewis, the leading and oldest established business broker in the United States. Send for catalog. Upward of $10,000,000 worth of properties and business opportunities to select from. Offices 578 Ellicott Sq., Buffalo, N. Y.

THEATERS WANTED.

WANTED—We need about thirty moving picture houses to supply the demand, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WANTED thirty moving picture houses, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater, Indianapolis, Ind. Seats 575, fully equipped, two machines; five-year lease. Address E., care M. P. World, N. Y. City.

FOR SALE—Motion picture theater in good manufacturing town of 5,000 (central Pennsylvania). No competition, low rent, three-year lease. Receipts over $7,000 annually. E. M. C., care M. P. World, N. Y. City.

A GOOD motion picture theater business in growing town 2,500 people. 250 seats, two Edison projectors (one new), two ceiling fans, four oscillating fans, one aluminate curtain, one player piano (new), one Edison phonograph ($100.00 machine). Stage 16 feet by 18 feet and dressing room. Located in fireproof building. Will sell business either with or without building. Address The Southern Film Co., care Abstract Building, Gulfport, Miss.

AIRDOME for sale or rent. Seating capacity 1,500; complete, except machine. Situated Stapleton, Staten Island. Rent low. Inquire Chas. Rosenberg, 442 Broadway, N. Y. City.

THEATER for sale. A beautiful Paramount theater located in the heart of a city of nearly seventy thousand population. State Massachusetts. Long lease, rent $125 a month, heated, worth twice this amount, capacity six hundred, fully equipped, everything complete and in good condition, running seven days week, continuous two to ten P. M.; admission ten cents, children five cents. Price $2,750.00, not a cent less. Don't waste your stamps unless you mean business and have the money. Owner is retiring on account of sickness. One or two weeks' trial to buyer. Write or wire Paramount Theater, care M. P. World, N. Y. City.

FOR SALE—Moving picture theater seating 250, centrally located heart of city. Reasonable price. Box 311, Haughton, Mich.

EQUIPMENT WANTED.

WANTED—To buy a second-hand 2 or 3 K. W. lighting outfit for moving picture theater. State price. Fred Mortenson, Waterville, Iowa.

WE BUY all makes of moving picture machines. What have you? Monarch Film Service, 228 Union Ave., Memphis, Tenn.

EQUIPMENT FOR SALE.

OPERA CHAIRS, plain and upholstered, perfect condition; also maple folding. Write for bargains on new and used goods. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—Two 220 volt, 60 cycle, 2½ K. W. compensarcs. Janesville Contracting Co., Janesville, Wis.

NATIONAL CARBONS, ⅝" x 12" cored, $51.00 thousand; ¾" x 12" cored, $70.00 thousand; 6" and 7" cored; also silver tip carbons in stock. Cash with order. Ira Alden, 812 Walnut St., Phila., Pa.

TWO rebuilt Power's 6A machines, $140.00 each; Edison model "D" motor drive, $135.00; Edison model "D" hand drive, $115.00; Power's No. 6 rebuilt, $100.00; Edison model "B," $40.00; Westinghouse Mercury Arc Rectifier $90.00. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

FOR SALE, asbestos curtain, scenery and batons. Theater being dismantled. Albert H. Ladner, Inc., Real Estate Brokers, 5th and Green Sts., Philadelphia, Pa.

REAL BARGAINS in used projectors. Motiograph, complete outfit, fine lamp house rheostat and lens. Cast iron stand, our price $110.00. Peerless portable projector. Complete outfit with lens and rheostat, price $55.00. Latest type Victor Animatograph, motor or hand driven. Motor attached, fireproof and very new. Extremely portable, price $110.00. Each machine guaranteed. David Stern Co., 1047 S. Madison St., Chicago, Ill.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price, with slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—Cheap, one Butter-Kist Pop Corn machine, in first-class condition. Only been used about six months. Rm. 9, Genesta Hotel, Augusta, Ga.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE.

IMPORTED genuine Carl Zeiss lens, F:3.5, 2" and 3" focus in mount, $125.00 for both. M. J. Kavanaugh, 4639 Broadway, Chicago, Ill.

GENUINE CARL ZEISS Tessar F:3.5, in focusing mount, 2" focus, price $100.00. Reising, 302 So. 6th St., Newark, N. J.

DAVID STERN COMPANY INVITES ALL WHO CONTEMPLATE PURCHASING A MOTION PICTURE CAMERA TO WRITE US FIRST. OUR STOCK IS THE MOST COMPLETE EVER OFFERED. EVERY STYLE OF CAMERA FROM THE 100 FT. MODELS TO STUDIO MODELS. ENSIGN 100 FT. M. P. CAMERA, Zeiss-Tessar lens f:3.5, with carrying case. Price, $55.00—————Ernemann 100 ft. M. P. camera, Ernon f:3.5 lens. Complete. Price, $60.00—————400 ft. PATHE old model, Heliar lens, perfect order. Complete. Price, $85.00—————200 ft. capacity, Prestwich, Zeiss-Tessar lens f:3.5. Complete. Price, $110.00—————Ernemann Model A, Special, with direct focusing attachment, Ernon f:3.5 lens, complete. Price, $145.00—————400 ft. capacity U. S. M. P. camera, ideal for studio work, all attachments, 50 M.M., Zeiss-Tessar lens, extra magazines, complete. Price $250.00—————400 ft. PATHE inside magazines, latest model, like new. Price, with 2 extra magazines, $450.00. U. S. Printer, motor or hand operated. Complete, with General Motor and all attachments. Price, complete, $175.00—————Latest Model UNIVERSAL. List price, $300.00, write for special proposition. DAVSCO M. P. CAMERA, THE SENSATION OF THE YEAR. Most compact 200 ft. camera made, standard in every respect. Pictures produced of the highest quality. Weight 10½ lbs. Complete, with aluminum magazines, 50 M.M. Tessar lens, f:3.5, $110.00. Write for complete specifications. BOOKS OF INTEREST ON MOTION PHOTOGRAPHY, Talbot's Practical Cinematography, postpaid, $1.10. Advertising by Motion Pictures, a very interesting book, postpaid, $1.60. ANY CAMERA SHIPPED C. O. D., PRIVILEGE OF EXAMINATION, on receipt of 25 per cent. deposit. Money refunded in full if comera is not accepted. Telegraphic orders shipped same day, if deposit is wired. OUR COMPLETE CATALOG READY FEB. 15TH. RESERVE YOUR COPY NOW! FREE! WRITE TODAY! DAVID STERN COMPANY, 1047 R, Madison St., Chicago, Ill. "Everything in Cameras."

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

FILMS, ETC., WANTED.

"PILGRIM'S PROGRESS," "Parsifal" and other classic films. State condition, lowest price, paper, cuts, photos. Ray, 25 Clinton St., Brooklyn, N. Y.

SINGLE REEL comedies and westerns, highest prices paid. Lists must give name of maker. Arthur Close, 1120 Branson, Marion, Ind.

WANTED—A film showing the Jute industry in Calcutta, Ind. Atlas Educational Film Co., 1611 Chestnut St., Philadelphia, Pa.

FILMS, ETC., FOR SALE.

FOR SALE, three, four, five and six-reel features in best condition, with advertising matter. The Big A Film Corporation, 145 West 45th St., N. Y. City.

FOR SALE—Over two hundred reels film, good condition films with and without paper at $3.00 per reel. Liberty Film Renting Co., 958 Penn Ave., Pittsburgh, Pa.

FOR SALE—"Last Days of Pompeii," "Rip Van Winkle," "America" and many others. Send for list. Federal Feature Film Co., 145 West 45th St., N. Y. City.

EDUCATIONAL FILMS for sale. 10,000 reels; write for list. Dell & Millars Film Exch., 15 W. Swan St., Rm. 11, Chaplin Block, Buffalo, N. Y.

WINNIPEG—St. Paul 522 Mile Dog Derby. Noted drivers and dog teams. About one-half release ready. Feature Film Co., 27 E. Seventh St., St. Paul, Minn.

MUSICAL INSTRUMENT FOR SALE

REBUILT $650 electric piano, sacrifice $275, mechanism new, latest style and guaranteed. A. Livingston, Steger Bldg., Chicago, Ill.

MISCELLANEOUS.

BE PATRIOTIC—Show the American flag on your screen. Flag slide sent any place in the country, 35c. List of other slides on request. Hommel's, 947 Penn Ave., Pittsbugh, Pa.

This is what a classified advertisement in the Moving Picture World did for one firm: "Our reason for asking you to discontinue our classified ad is due to the fact we thought we were still running in your magazine on account of the many inquiries we had been receiving up to the last few days." Advertisement had not appeared for over three weeks when they wrote the above.

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$600 to $3000 Extra Profits Yearly For A Little Space 2x2 ft.

Your Name Here →
Etched in Plate Glass

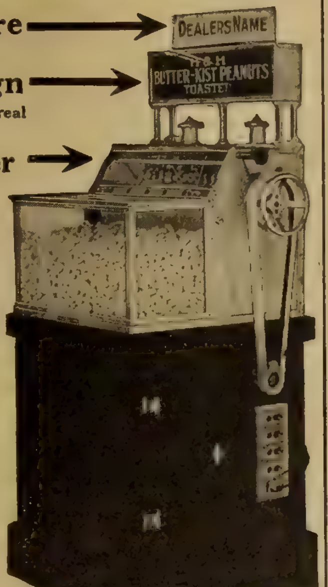
The Flasher Sign →
tells folks they're the real advertised Butter-Kist.

Visible Toaster →

Motion of the tumbling, toasting peanuts makes people stop and look; appetizing fragrance makes them buy.

Every time you toast the roaster full of peanuts, it holds 95 cents NET Profits for you.

Handsome golden oak cabinet beautifies your store. Keeps accessories, motor, etc., out of sight.



BUTTER-KIST

PEANUT ROASTER

The Only Machine Making Roasted Peanuts

Merchants call this the HUMAN machine. It is more than a peanut toaster—it is a powerful advertising medium and salesman combined. People come from all directions to watch it work in the stores and theatres that have now installed it.

"Peanut sales are double what they used to be," says Mr. Burlando, the confectioner in one town we'll gladly name on request.

Swan News Room (location on request) writes: "Sales $1,622.50 in 8½ months, from Butter-Kist Peanut Toaster."

Plenty of other signed sales records to prove that this machine earns 100 per cent. profit, wins trade for theatres, stores, stands, etc., stimulates trade in cities and towns of all sizes.

3 Reasons for Success

Don't think that this machine will make money for someone else but not for you. **It will!** It has three great essentials that insure big earnings in your own business.

1. Peanuts—a product everyone likes—now roasted as never before to an even toasty flavor, brittle and piping hot, and widely advertised by us under the well-known Butter-Kist trade-mark.

2. Roasted and toasted in a novel way that makes them the talk of the town.

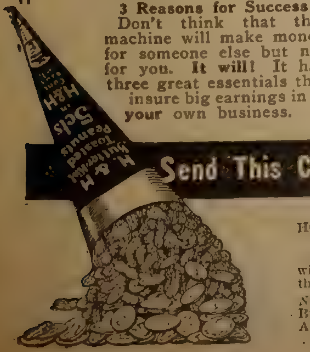
3. Sold in the Butter-Kist Horn o' Plenty—the cornucopia container that holds **full measure** but seems to be **twice as big as the average!**

We control this valuable invention.

Write for Circular, "The Horn o' Plenty."

Motion put the money in the motion picture business, and the Butter-Kist Peanut Machine acts on the same principle in holding people's attention and teasing the nickels and dimes from the pockets.

High-class, dignified addition to your business no matter what your line is. Our great big circular "The Horn o' Plenty" tells all. Write for free copy today without fail.

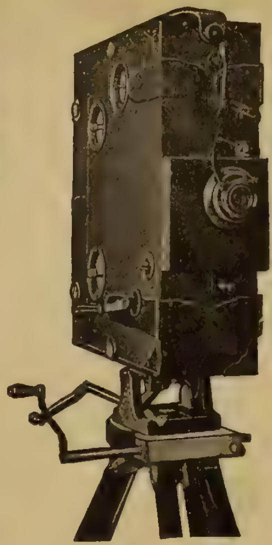


Send This Coupon For Proof of Profits

HOLCOMB & HOKE MFG. CO.,
538-554 Van Buren St., Indianapolis, Ind.

Send free copy of your photo-illustrated circular with figures that prove profits to be made from the Butter-Kist Peanut Toaster.

Name ....
Business ....
Address ....
....



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Price $250.00 Complete

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Chicago**

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Los Angeles**

**693 Mission St.
San Francisco**

LIVE EXCHANGES

Buy a Print of

Winnipeg to St. Paul Dog Derby

Longest endurance contest on record

10 noted crack drivers and dog teams entered—only 5 finish

Showing:

Albert Campbell, winner; Wm. Grayson, second; Joe Metcalf, third; Gabriel Campbell, fourth; and heroic Fred Hartman, who actually ran 476 of the 522 miles of the race, minus lead dog; who "mushed" his huskies average of 50 miles per day and is credited with one continuous run of 17½ hours' duration.

FEATURE FILM COMPANY

27 East Seventh St., St. Paul, Minn.

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

General Film Company

BIOGRAPH.

	(Serial No.)
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama).	21579

ESSANAY.

When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Drama)	21607
Among Those Present ("Black Cat Feature") (Two parts—Drama)	21618-19
Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16
The Lighted Lamp (Black Cat Feature—Two parts—Drama).	
All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.	
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).	
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).	
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).	
The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).	

KALEM.

The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama)	21622-23
The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)	21627
The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy).	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
The Trap (No. 17 of "Grant, Police Reporter"—Drama)	21712
The Prima Donna's Special (Drama)	21717
The Model Janitor (Comedy).	
Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).	
The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).	
A Flyer in Flapjacks (Comedy).	
The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).	

SELIG.

Starring in Western Stuff (Two parts—Comedy-Drama)	21614-15
Selig-Tribune No. 3 (Topical)	21617
Selig-Tribune No. 4 (Topical)	21625
The Making of Bob Mason's Wife (Dr.)	21633
Delayed in Transit (Two parts—Com.)	21633-34
Selig-Tribune No. 5 (Topical)	21636
Selig-Tribune No. 6 (Topical)	21643
Cupid's Touchdown (Comedy)	21654
On Italy's Firing Line (Three parts—Drama)	21655-56-57
Selig-Tribune No. 7 (Topical)	21659
Selig-Tribune No. 8 (Topical)	21666
The Luck That Jealousy Brought (Dr.)	21677
Lost and Found (Two parts—Dr.)	21678-79
Selig-Tribune No. 9 (Topical)	21681
Selig-Tribune No. 10 (Topical)	21688
The Saddle Girth (Drama)	21701
Cupid's Thumb Print (Two parts—Drama)	21702-3
Selig-Tribune No. 11 (Topical)	21705
Selig-Tribune No. 12 (Topical)	21710
A Strang Adventure (Drama)	21718
The Redemption of Red Mullin (Two parts—Drama).	
Selig-Tribune No. 13 (Topical).	
Selig-Tribune No. 14 (Topical).	
For Reward of Service (Comedy—Drama).	
The Great Treasure (Two parts—Drama).	
Selig-Tribune No. 15 (Topical).	
Selig-Tribune No. 16 (Topical).	
A Brother's Sacrifice (Drama).	

VIM FEATURE COMEDY.

Reckless Romeos (Comedy)	21606
His Movie Mustache (Comedy	21626
The Property Man (Comedy)	21629
Terrible Kate (Comedy)	21644
War Correspondents' (Comedy)	21647
The Love Bugs (Comedy)	21667
It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21689
A Job for Life (Comedy)	21694
Nora Declares War (Comedy).	
The Newlyweds' Mistake (Comedy).	
Happy Nat's Dilemma (Comedy).	
Art and Paint (Comedy).	

VITAGRAPH.

One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21714
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature)	
The Seventh Son (Drama).	
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).	
Missing (Two parts—Drama).	
The Meeting (Drama).	
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92
The Beloved Vampires (Three parts—Drama).	

G. F. Special Release

OFFICIAL WAR FILMS, INC.

February—The War.

CLEAN VIM COMEDIES

CHARLES DUDLEY IN "SEEING DOUBLE"

COMING RELEASES

GENERAL FILM SERVICE

HARRY LA PEARL IN "HARRY'S PIG"

WAR!
WAR!
WAR!

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NEGATIVE

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THE PERKINS ELECTRIC CO., 322 Craig St. W., Montreal, Can. (Sole Canadian Distributors)
INTEROCEAN FILM CORPORATION, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).
Feb. 28—Number 61 (Topical).

BIG U.

Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).

BISON.

Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).

GOLD SEAL.

Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).

IMP.

Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).
Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).
Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).

JOKER.

Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).
Mar. 3—Passing the Grip (Comedy).

LAEMMLE.

Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).
Mar. 3—Undoing Evil (Drama).

L-KO.

Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy).
Feb. 28 Spike's Bizzy Bike (Two parts—Com.).

NESTOR.

Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).

POWERS.

Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).
Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).

RED FEATHER.

Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).

REX.

Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).

VICTOR.

Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).
Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.
Mar. 2—Number 8.

UNIVERSAL SPECIAL FEATURE.

Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).
Mar. 4—The Purple Mask (Episode 10, "The House of Mystery"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).
Feb. 16—Calamity Anne's Legacy (Drama).
Feb. 17—The Hermit's Hoard (Drama).

CUB.

Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).

NIAGARA FILM STUDIOS.

Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).
Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).
Feb. 21—The Peril of Our Girl Reporters (Episode No. 9, "Misjudged"—Two parts—Drama).

GAUMONT.

Feb. 11—Reel Life, No. 41 (Subjects on Reel—Queer Fish With Shells; The Diary of an Egg [Animated]; Every Day Life Savers [Individual Cups]; Hypnotizing an Alligator [Mutual Film Magazine]).
Feb. 13—Tours Around the World, No. 15 (Subjects on Reel—Mount St. Michel, France; Morocco, Yesterday and To-Day; Around Lake Iseo, Italy [Travel]).
Feb. 14—See America First, No. 75 (Subject on Reel—Los Angeles, Cal.).
—Tough Tony (Kartoon Komic).
Feb. 18—Reel Life No. 42 (Subjects on reel: Oysters on the Mississippi coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of the Rainbow (Mutual Film Corp.).
Feb. 20—Tours Around the World, No. 16 (Subjects on reel: Scottish Highlanders; Heidelberg, Germany; Monte Carlo, Monaco and Mentone, France) (Travel).
Feb. 21—See America First, No. 76 (Subject on reel: Vicksburg, Miss.) (Scen.).
—Polly's Day at Home (Kartoon Comic).

MONOGRAM

Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama).
Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).
Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama).

MUTUAL.

Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).
Feb. 28—Number 113 (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).

(*Mutual Releases continued on page* 1262.)

EAT, DRINK AND BE MERRY

at the

Movie Carnival and Ball

of the

Associated Motion Picture Exhibitors of Brooklyn and Long Island

New York Branch No. 3, M. P. E. L. of A.

to be held at

Stauch's, Coney Island

FEBRUARY TWENTY-FIRST
EVENING BEFORE WASHINGTON'S BIRTHDAY
ADMISSION ONE DOLLAR

Douglas Fairbanks

and

Anita Stewart

will positively
lead the
GRAND MARCH
of Photoplayers

Photoplayers' Popularity Contest for King and Queen of the Carnival, now going on in the Brooklyn "Eagle." Vote for your Favorite.

How to get there: Special trains will leave every few minutes from the Brooklyn Bridge Terminal and the Fourth Avenue Subway (Municipal Building).

Parking Space for 1,500 Automobiles.

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

(*Mutual Releases continued from page 1260.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 15—Beloved Rogues (Five parts—Drama —No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).

SIGNAL FILM CORP.

Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "'From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).
Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).

LASKY.

Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts —Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).
Feb. 19—With the Stony Indians (Scenic).

PARAMOUNT PICTOGRAPHS.

Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).
Feb. 4—53d Release (Educational).
Feb. 11—54th Release (Educational).
Feb. 18—55th Release (Educational).
Feb. 25—56th Release (Educational).

Pathe Exchange, Inc.

ASTRA.

Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts —Drama).
Feb. 11—Pearl of the Army, No. 11—"A Million Volunteers" (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts —Drama—Astra).
Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).

GOLD ROOSTER.

Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser —Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa— —Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).
Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).

PATHE.

Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama)
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions — Picturesque Algeria—Province of Constantine (Scenic).
Feb. 25—Florence Rose Fashions, No. 20 (Fashions).
—Bursting Buds (Educational).

HEARST-PATHE NEWS.

Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).
Feb. 21—Number 16 (Topical).
Feb. 24—Number 17 (Topical).
Feb. 28—Number 18 (Topical).
Mar. 3—Number 19 (Topical).

INTERNATIONAL.

Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4, "Double Crossed"—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).
Feb. 11—Patria (Episode No. 5, "The Island that God Forgot"—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesis" —Two parts—Drama).
Feb. 25—Patria No. 7—"Red Fawn" (Two parts —Drama).

ROLIN.

Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 11—The Nick of Time Baby (Two parts—Comedy).
Feb. 18—Stars and Bars (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).

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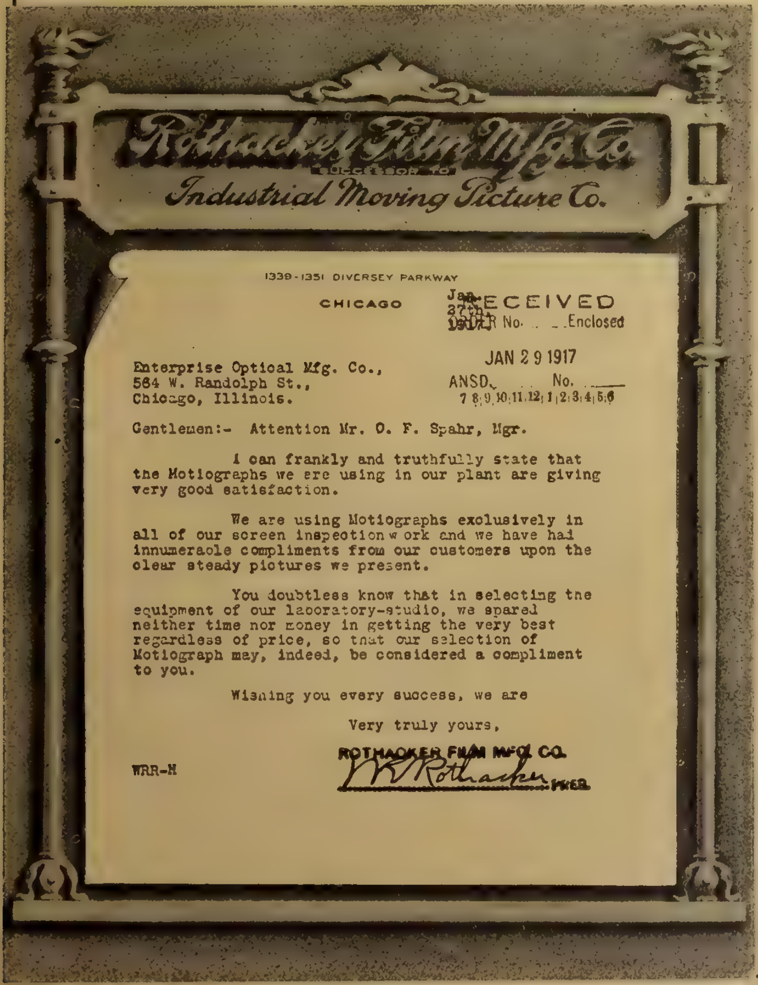

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).
Feb. 8—The Accomplice (Sherrill Feature Corp.—Five parts—Drama).
Feb. 15—The Moral Code (Erbograph—Five parts—Drama).
Feb. 22—Pride and the Devil (Apollo Pictures, Inc.—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).
Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).
Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—A Child of the Wild (Five parts—Dr.).
Feb. 26—Melting Millions (Five parts—Drama).

FOXFILM COMEDY.

Jan. 15—Social Pirates (Two parts).
Jan. 22—Brainstorm (Two parts).
Jan. 29—His Ticklish Job (Two parts).
Feb. 5—The Cloud Puncher (Two parts).
Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—The House of Terrible Scandals (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6, "Human Flotsam"—Two parts—Drama).
Feb. 12—The Courage of Silence (Five parts—Drama).
Feb. 12—He Never Touched Me (Comedy).
Feb. 12—Captain Jinks' Love Letters (Comedy).
Feb. 12—The Secret Kingdom (Episode No. 7, "The Ghost Ship"—Two Parts—Dr.).
Feb. 19—Kitty Mackay (Five parts—Drama).
Feb. 19—Cops and Cussedness (Comedy).
Feb. 19—Captain Jink's Cure (Comedy).
Feb. 19—The Secret Kingdom (Episode No. 8—"Rum Cay"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Jan.—Adventures of Buffalo Bill (Five parts—Descriptive).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

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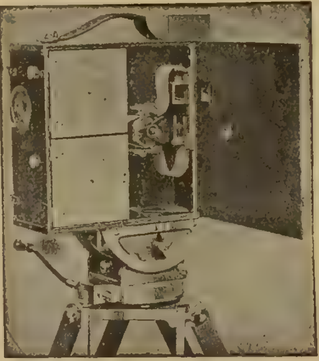

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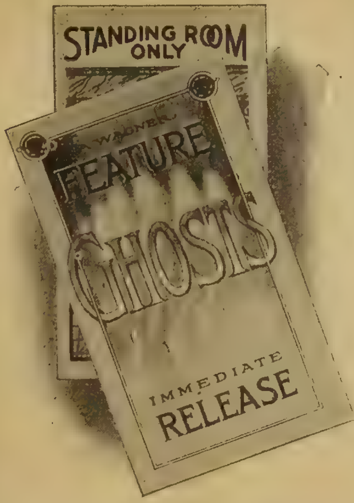

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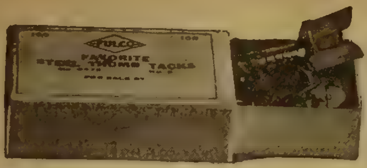

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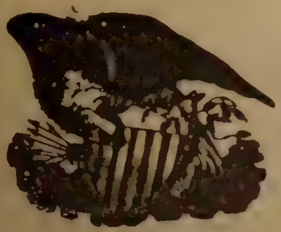

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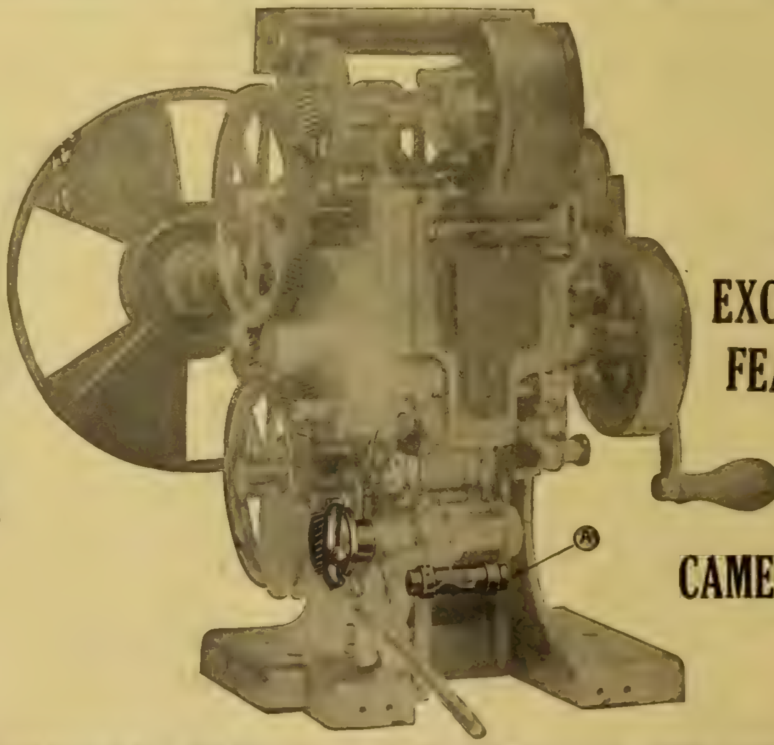

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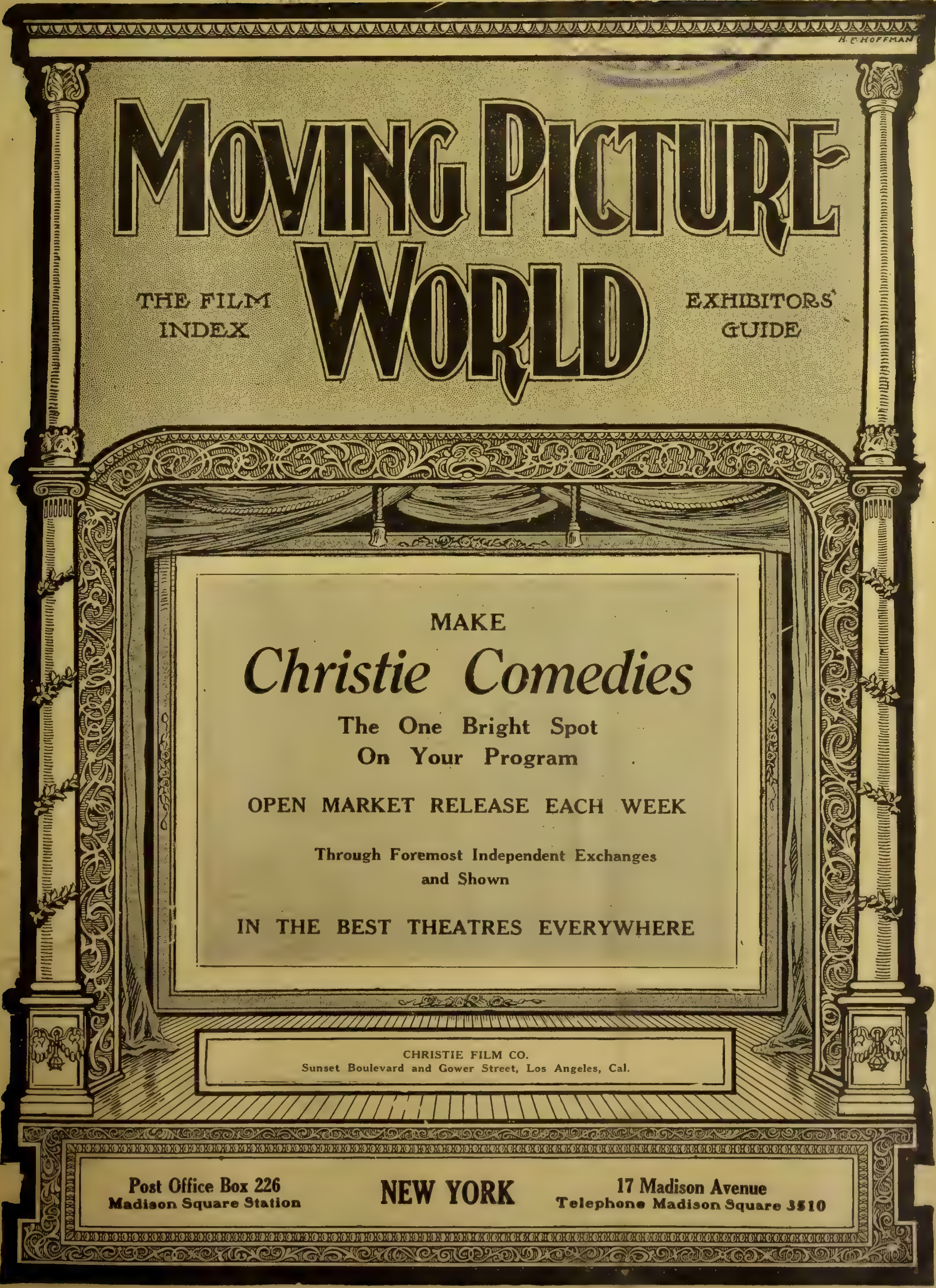

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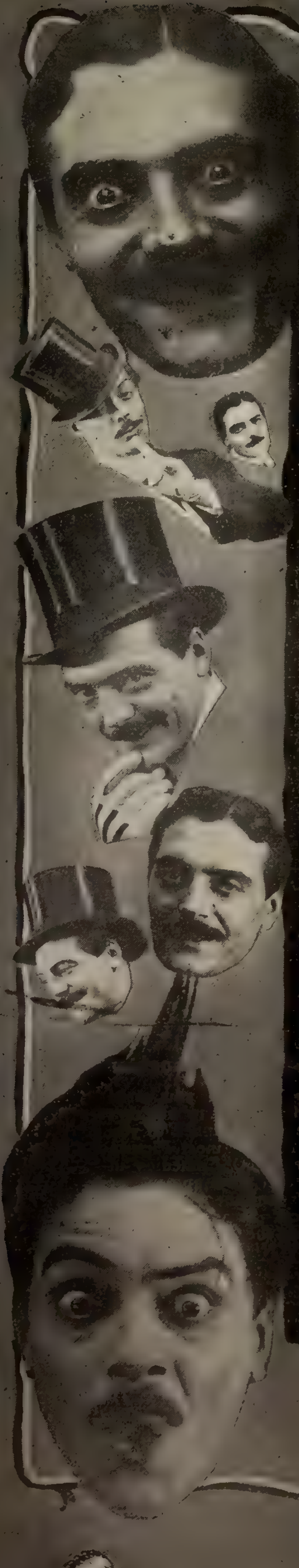

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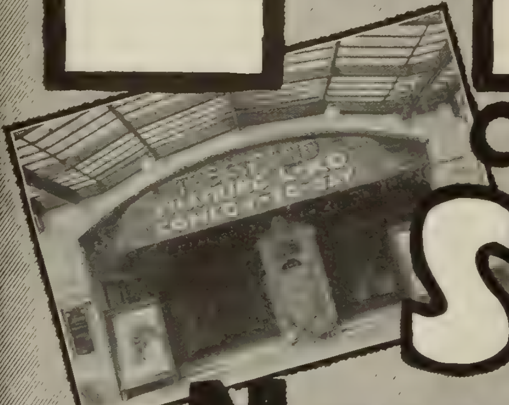

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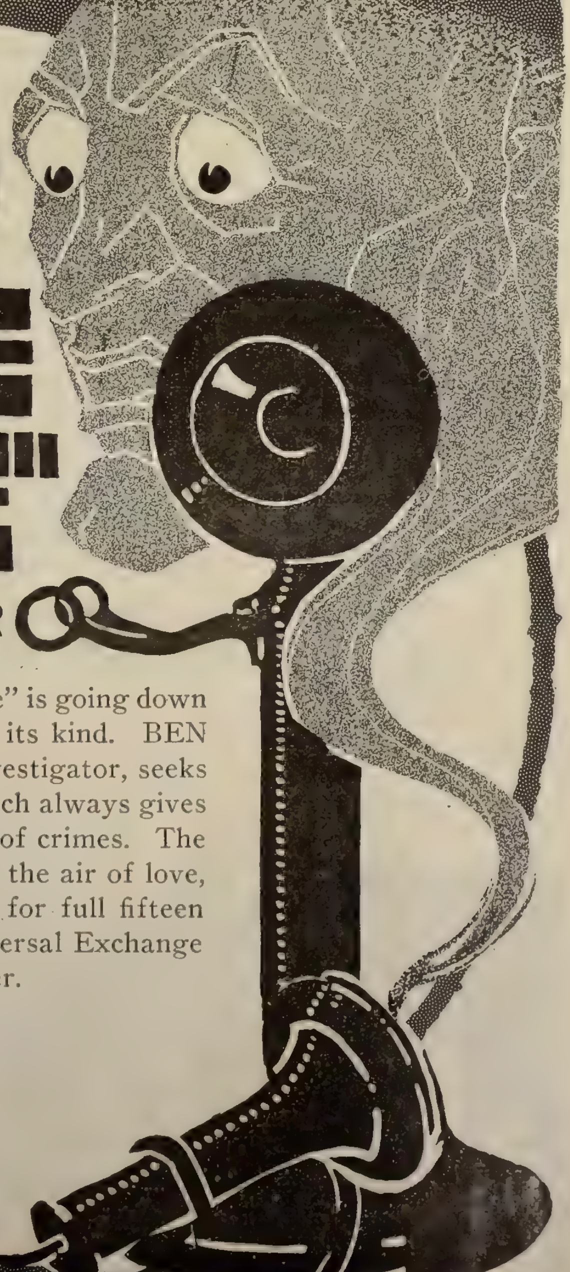

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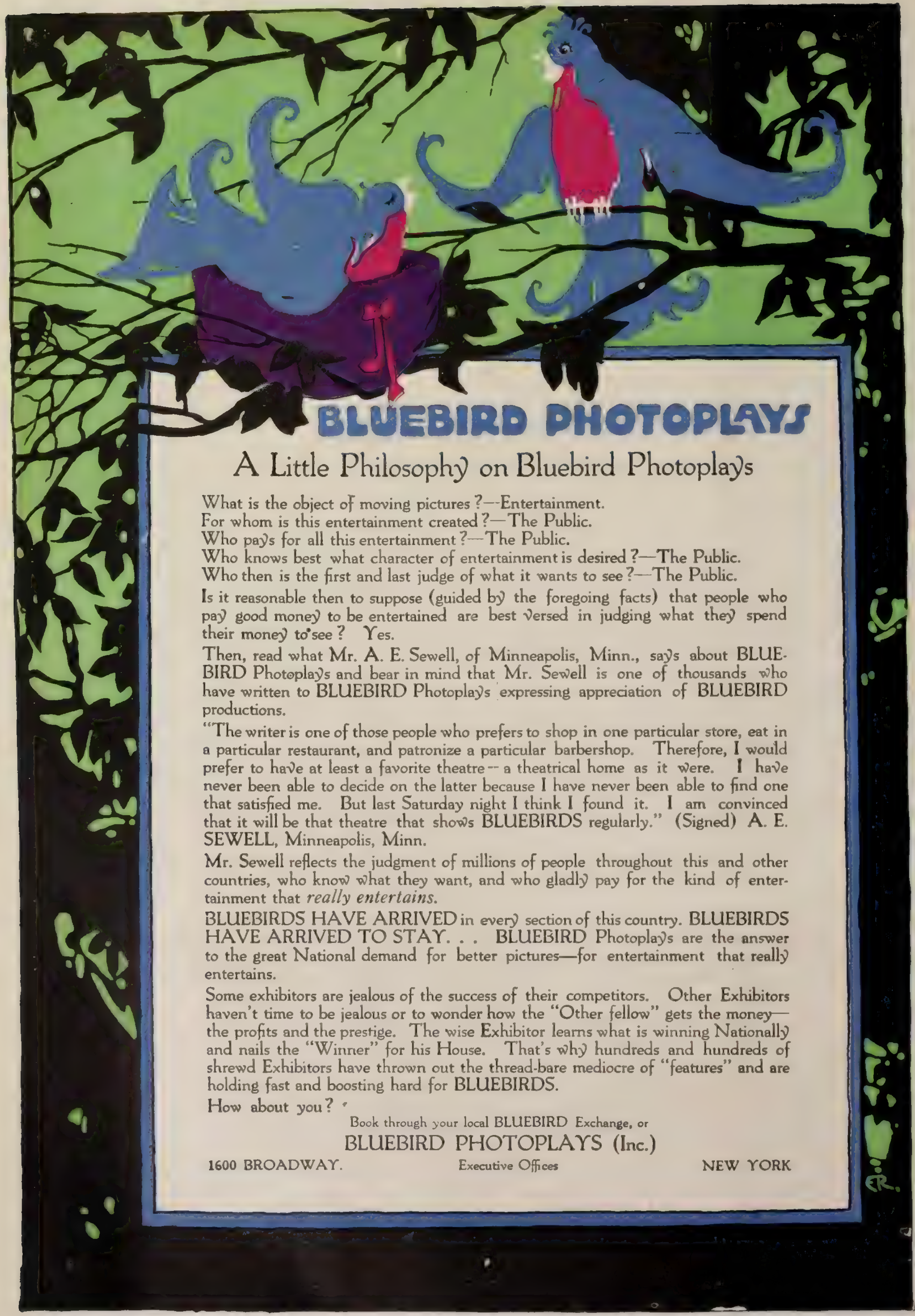

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For whom is this entertainment created?—The Public.
Who pays for all this entertainment?—The Public.
Who knows best what character of entertainment is desired?—The Public.
Who then is the first and last judge of what it wants to see?—The Public.

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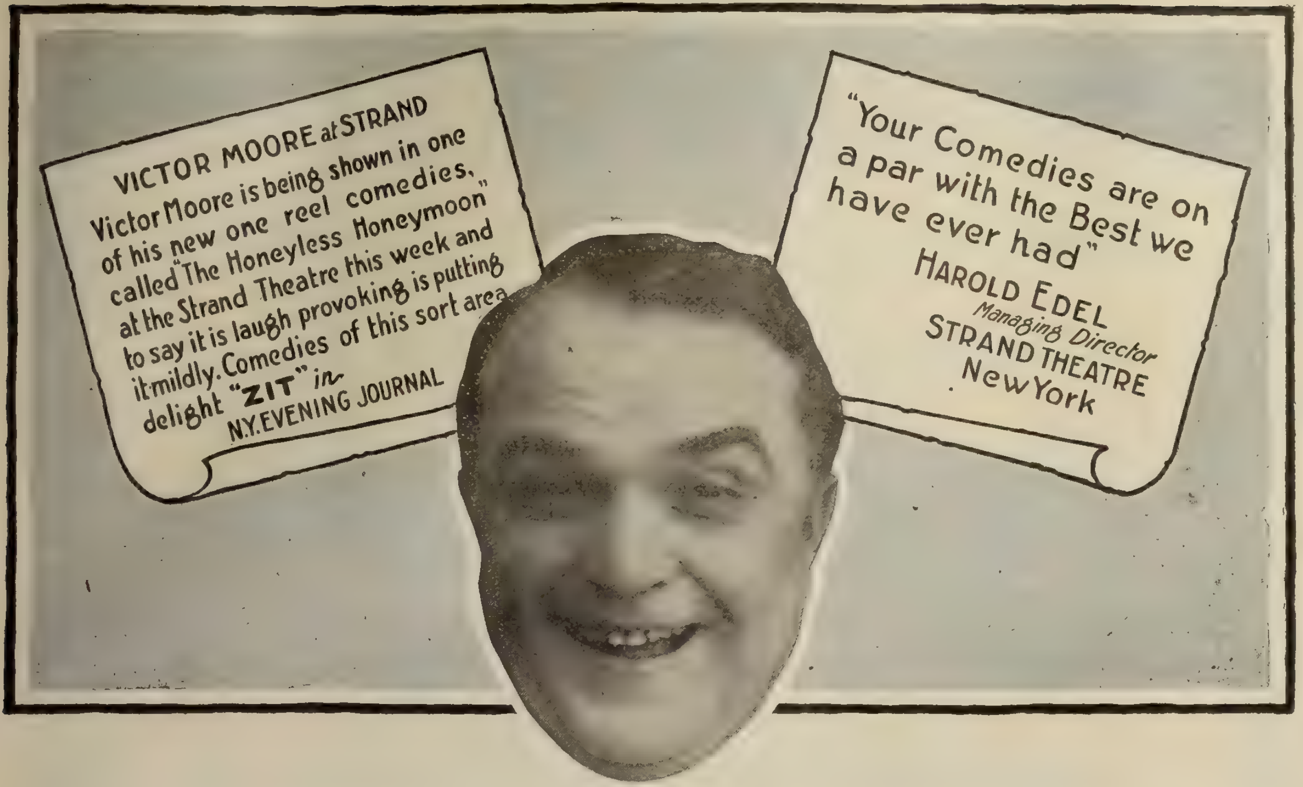

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Is Paramount raising a *Standing Army* for you

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Member of National Association Motion Picture Industry

Paramount Pictures

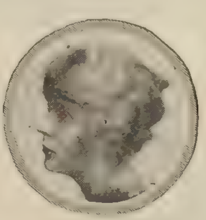
will raise your *standing army,* by their "week in and week out" consistent quality.

This Week

DANIEL FROHMAN
Presents
MARGUERITE CLARK
in
"THE FORTUNES OF FIFI"
By MOLLY ELLIOT SEAWELL

The Serio-Comic Tale of a Tiny French Actress
A fitting "follow up" for Miss George Washington.

JESSE L. LASKY
Presents
BLANCHE SWEET



in
"THOSE WITHOUT SIN"
A drama of the Civil War
Another "Warrens of Virginia" type
of play and tremendously timely.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

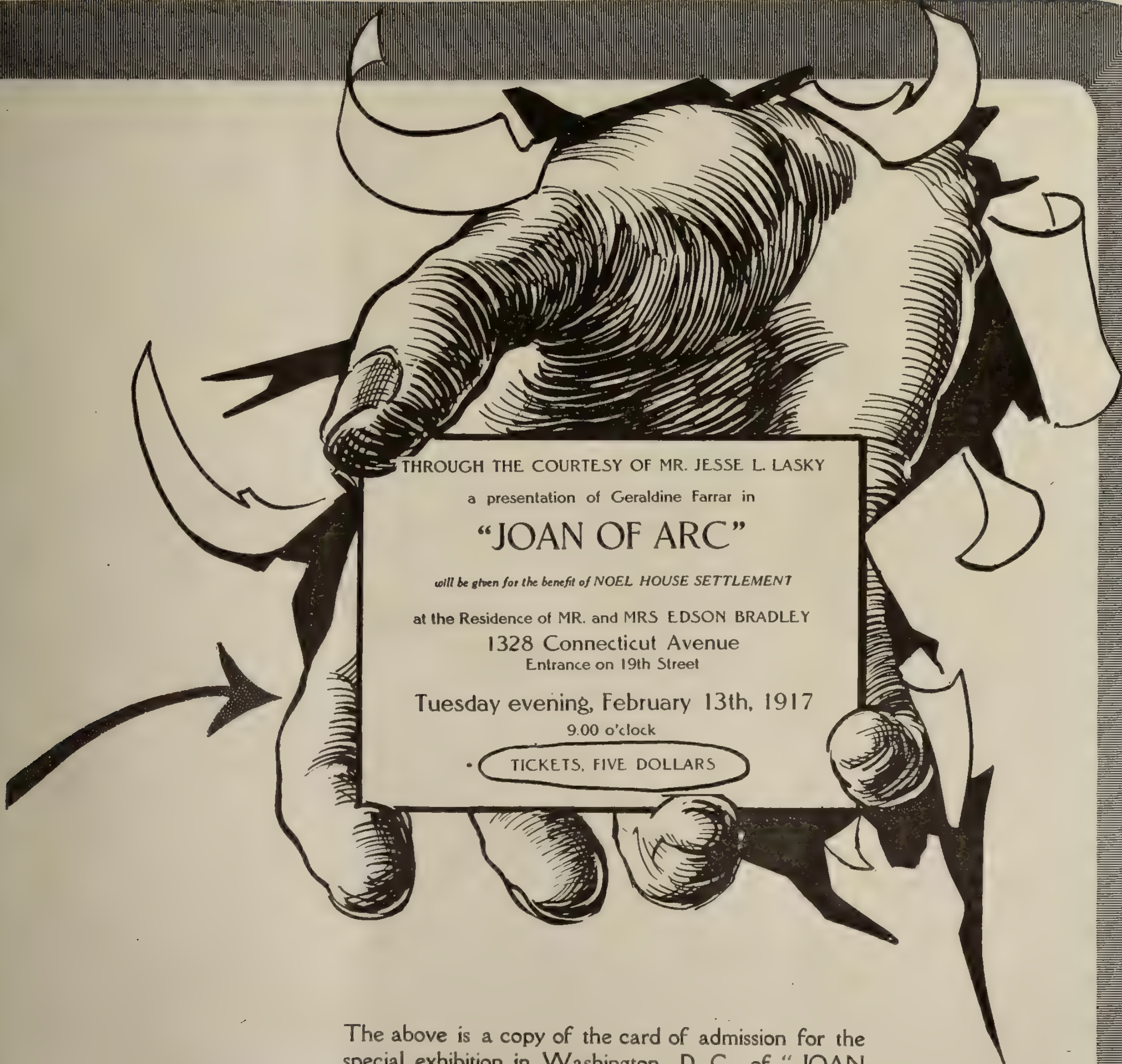
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

Member of National Association Motion Picture Industry

The $500 MOTION PICTURE IS HERE

"JOAN THE

THE SUPREME ACHIEVEMENT OF



THROUGH THE COURTESY OF MR. JESSE L. LASKY

a presentation of Geraldine Farrar in

"JOAN OF ARC"

will be given for the benefit of NOEL HOUSE SETTLEMENT

at the Residence of MR. and MRS EDSON BRADLEY
1328 Connecticut Avenue
Entrance on 19th Street

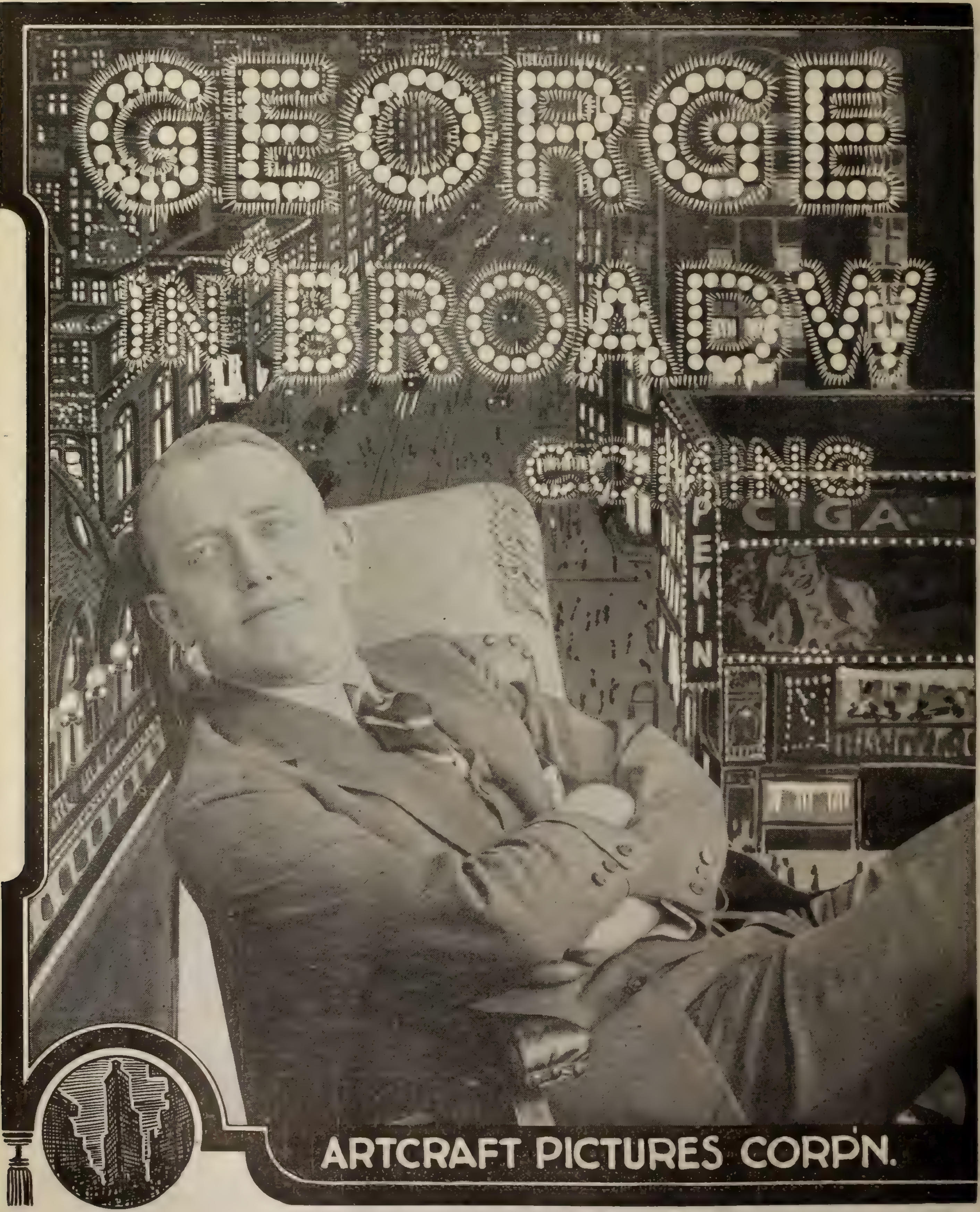
Tuesday evening, February 13th, 1917
9.00 o'clock

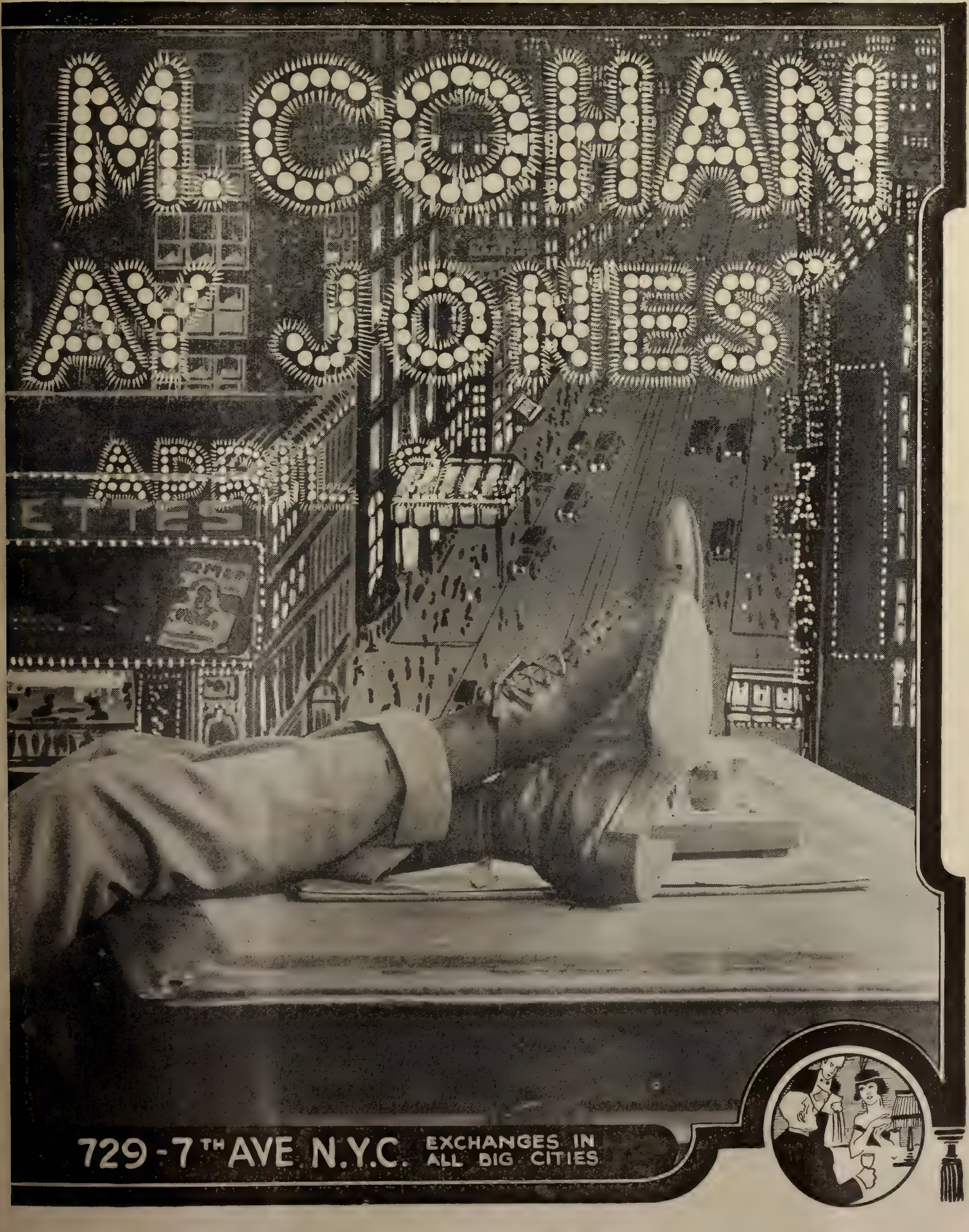
TICKETS, FIVE DOLLARS

The above is a copy of the card of admission for the special exhibition in Washington, D. C., of "JOAN THE WOMAN" last Tuesday night. Members of the diplomatic service of all countries of the world, society of Washington, Philadelphia, Baltimore and New York acclaimed

WOMAN"

THE MOTION PICTURE ART


GEORGE
IN BROADW
COMING
PEKIN
CIGA
ARTCRAFT PICTURES CORP'N.


M. COHAN
AT JONES'
ETTES
THE PALACE
729-7TH AVE N.Y.C.
EXCHANGES IN ALL BIG CITIES

ARTCRAFT
PICTURES

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

MARCH 3, 1917

MARJORIE RAMBEAU MAKES FILM DEBUT IN "GREATER WOMAN"

MARJORIE RAMBEAU, famous star of "Cheating Cheaters," makes her screen debut this week. In the first of the releases from the studios of the Frank Powell Producing Corporation, Miss Rambeau appears as Auriole Praed, who falls in love with an artist. Despite the fact that this is Miss Rambeau's first appearance before a motion picture camera she performs with all the ease, grace and lack of self-consciousness that marks her work upon the speaking stage. To see her act one would imagine that she had been working in the studios for some time.

A Broadway Beauty.

Miss Rambeau brings both beauty and brains to her work. On Broadway she has risen to fame as one of the most radiant beauties of that famous thoroughfare. In her playing of various roles she has demonstrated time and again the amount of study she has put in in creating them. The first of the Rambeau-Mutual Photoplays is an adaptation of the famous European success, "The Greater Woman," from the pen of Algernon Boyesen. It is in five acts. It is lavishly staged. Miss Rambeau is surrounded by a cast that includes many players of note. The lighting effects and stage settings are unusual to say the least.

Heart Interest Story.

A real heart interest story is unfolded as the film progresses. A woman's fight for her husband's love is vividly depicted. When the wife discovers that another woman is attractive to her husband, she sets out to prove herself the greater of the two. The working out of the story will hold audiences spellbound. "The Greater Woman" is released the week of February 26. Bookings can be made now at any Mutual Film Exchange.

American Signs New Players

Within the past few weeks the American Film Company, Inc., has added several players of note to its roster. George Fisher, until recently connected with the Ince studios, was engaged to play opposite Mary Miles Minter. Jack Vosburgh, another newcomer, has a strong role in William Russell's next picture—"My Fighting Gentleman," and still more recently Lucille Younge was signed to play a heavy role opposite Russell in "High Play."

Work on the first of the Mutual-Empire All Star Corporation's productions has begun at an eastern studio.

Mutual Star Productions For February

Title.	Lead.
Week Beginning February 5th.	
Where Love Is.......	Ann Murdock
Week Beginning February 19th.	
The Gentle Intruder............	..............Mary Miles Minter
Week Beginning February 26th.	
The Greater Woman............	..............Marjorie Rambeau

WORK PROGRESSING ON MUTUAL SERIAL— "RAILROAD RAIDERS"

Work on "The Railroad Raiders" is progressing nicely at the Los Angeles studios of the Signal Film Corporation. "The Railroad Raiders" is the big new chapterplay starring Helen Holmes. It will be released through the exchanges of the Mutual Film Corporation. It is a tremendously powerful story of railroad life. It is based upon a remarkable railroad story from the pen of a man who has spent years of his life in actual railway circles. Many of the incidents are based on real happenings on certain western railroads. Some of these incidents are spectacular in the extreme. "The Railroad Raiders" will set new speed records when the throttle is opened and the right of way signal finally given. Reservations can be made at any Mutual Film Exchange. The new chapterplay is in fifteen chapters, each two reels in length.

"Girl Reporters" Opens New Theater

For the opening attraction of a new Ohio theatre, the management selected the Mutual's big serial of newspaper life —"The Perils of Our Girl Reporters." Turnaway business resulted. Earl Metcalfe, Helen Greene and Zena Keefe are continuing to attract crowds. Nothing exactly like this thrilling series of newspaper stories has ever before been screened. Exhibitors are loud in their praise of its novelty. Any Mutual Exchange can arrange bookings. Each story is complete in itself—each is an actual incident from real newspaper life.

"DAMAGED GOODS" NOW AVAILABLE FOR BIG THEATERS

MUTUAL Film Exchanges all over the country are reporting a tremendous demand for the New Edition of "Damaged Goods"—the big seven reel Mutual Special Feature, starring Richard Bennett. Exhibitors everywhere are taking advantage of the opportunity offered them for showing this big feature attraction which has played some of the biggest theatres in America at admission prices of 50c or higher. This play, revised, re-edited—with a new prologue and a new conclusion, has just been released anew. It is an attraction that has been endorsed by some of the most famous divines, physicians and social uplift workers in the country. It features Richard Bennett—one of America's foremost male stars. It is a production that has been nationally advertised. Full week showings in big cities throughout America are now being contracted for. Full details regarding prices, open dates, advertising helps and lobby displays on "Damaged Goods" can be obtained from your nearest Mutual Exchange.

Chaplin Scores Hit With "East Street"

"Easy Street," the newest of the Chaplin-Mutual Specials, has been a riot since the first day of its release. Theatres all over the country have "stood 'em up" with the latest Chaplin-Mutual release. The public has hugely enjoyed it. It isn't a *promised* success—a picture that is *likely* to be a hit—but a success *accomplished*—one that has already been *proven* to be a money maker. The exhibitor booking it is taking no gamble. He is certain of its drawing powers. Now available at all Mutual Exchanges are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink" and "Easy Street." All of them are Chaplin-Mutual Specials. All of them are playing to capacity business wherever shown. Some theatres have played them over and over again, the rebooking proving more profitable than did even the first run on the same subject.

The sequel to "The Diamond From the Sky," many theatres report, has drawn even bigger houses than the original story. Its photography, direction, stage-settings, story and enactment all are of high calibre. It is a splendid attraction whether you played the original serial or not. Booking now at Mutual Exchanges.

FRANK POWELL

Presents

MARJORIE RAMBEAU

IN

"THE GREATER WOMAN"

Adapted from Algernon Boyeson's play of the same title. Staged in lavish fashion. Supported by an all-star cast A tensely powerful story of a wife's fight for her husband's love.

Released the week of February 26th ~ ~ Produced by Frank Powell Producing Corporation. ~ ~ ~ Available NOW at all Mutual Exchanges.

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

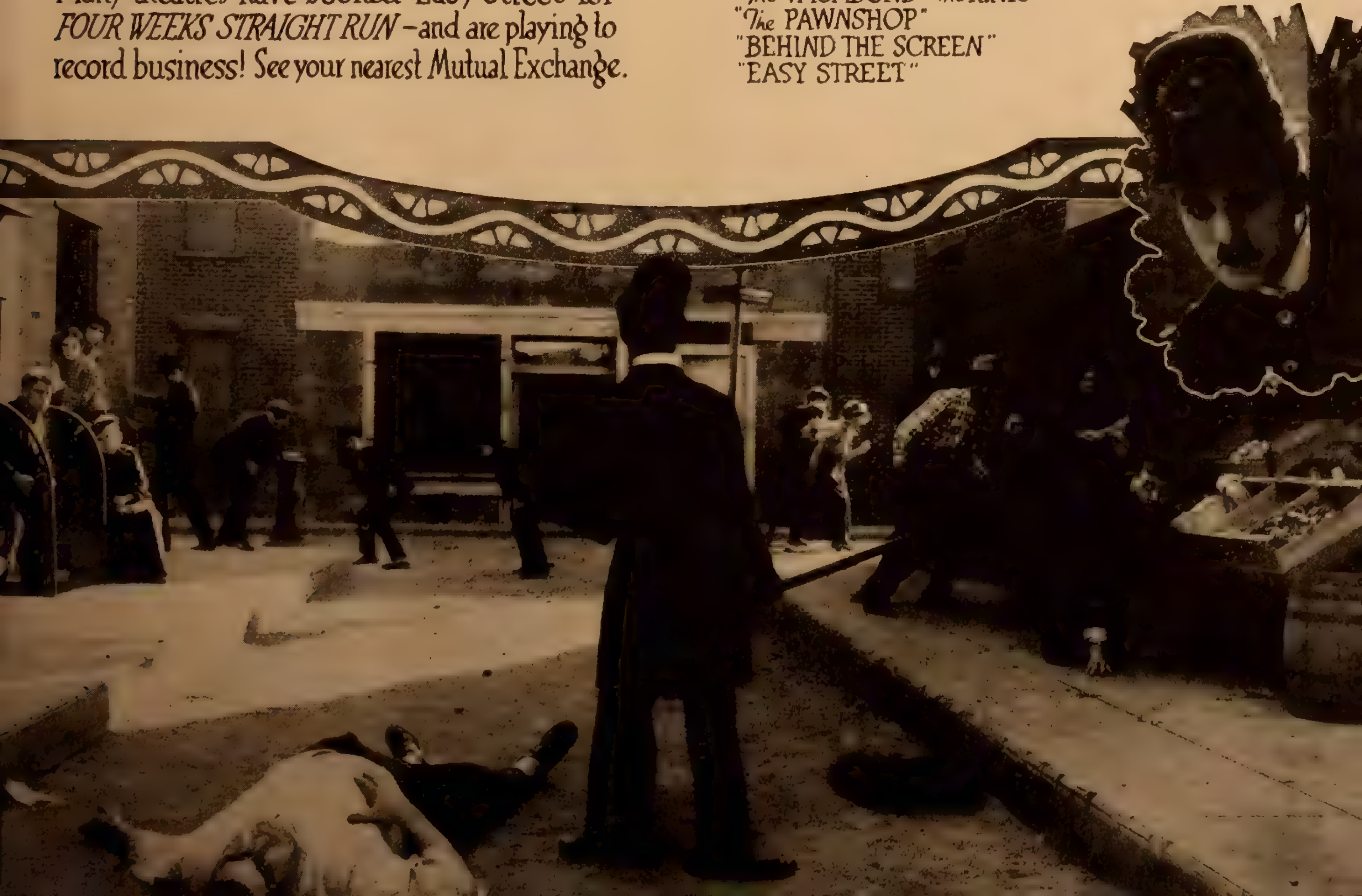
IN

"EASY STREET"

The newest Mutual-Chaplin special. Playing to capacity business at theatres everywhere. Many theatres have booked "Easy Street" for *FOUR WEEKS STRAIGHT RUN*—and are playing to record business! See your nearest Mutual Exchange.

Now Playing. MUTUAL-CHAPLIN SPECIALS

"*The* FLOORWALKER" "ONE A·M·"
"*The* FIREMAN" "*The* COUNT"
"*The* VAGABOND" "*The* RINK"
"*The* PAWNSHOP"
"BEHIND THE SCREEN"
"EASY STREET"



MUTUAL

American Film Company, Inc., Presents

THE NEW EDITION of

"DAMAGED GOODS"

Starring RICHARD BENNETT

This big, seven reel Mutual Special Feature will play to capacity houses at *increased* admission prices everywhere. Many exhibitors are arranging full week showings of the New Edition of "Damaged Goods." See your nearest Mutual Exchange.

All new prints, revised, re-edited—with a new prologue and a new conclusion. An unparalleled attraction. Wire or write your nearest Mutual Exchange today for details.

Produced by AMERICAN FILM COMPANY, INC.

Now Available
At All MUTUAL
EXCHANGES

MUTUAL

COMING!

ANOTHER BIG RAILROAD SERIAL

HELEN HOLMES *in*

THE RAILROAD RAIDERS

A POWERFUL, NEW PHOTO-NOVEL IN FIFTEEN CHAPTERS

THRILLS! ACTION! PUNCH!

Produced by
SIGNAL FILM CORPORATION
Distributed Through
MUTUAL EXCHANGES

Direction of
J. P. McGOWAN

See Next Page

MUTUAL

SIGNAL FILM CORPORATION *Presents*
The Fearless Film Star

HELEN HOLMES *in*

THE RAILROAD RAIDERS

A POWERFUL NEW RAILROAD NOVEL IN FIFTEEN THRILLING CHAPTERS:

Soon to be released through all Mutual Exchanges, Watch Announcements for Release Date

Helen Holmes in another big railroad novel—"THE RAILROAD RAIDERS!" 15 Chapters: Now being produced at the Signal Film Corporation's Studios under the direction of J. P. McGowan. The most costly, most stupendous chapterplay ever filmed. A stirring novel of railroad life—full of *action, punch, thrills!* Soon to be released thru Mutual Exchanges everywhere. Wire your nearest Mutual Exchange immediately for complete details.

Helen Holmes in "The Railroad Raiders" means another big box-office magnet for exhibitors. You've heard of the success of Helen Holmes in "The Girl and The Game." You know of the success of Helen Holmes in "A Lass of the Lumberlands." These were BIG attractions—*no question about that.* Now we announce Helen Holmes in a new novel of railroad life—"THE RAILROAD RAIDERS." It will be backed by a tremendous national advertising campaign. Reservations for this new Helen Holmes success are being made now—at all Mutual Exchanges. WIRE or write—AT ONCE!

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON *Pres.*

Distributed Through All
MUTUAL
EXCHANGES

FRANCE

Bordeaux to Pauillac
Mount St. Michel
Luchon
Carcassonne
Rouen

EGYPT

Great Temples of Luxor
Life in Egypt
The Nile
Cairo
Assuan Dam

ITALY

Florence
Venice
Lake Iseo
Naples
Rome

SWITZERLAND

The Alps
Lake Lucerne
St. Gothard Tunnel

SPAIN

From Gibraltar to Algeciras
Toledo
Gibraltar

MUTUAL

Get a GAUMONT ticket for TOURS *around the* WORLD

When the old man passes in his checks and the heirs get their hands on the yellow boys, what happens? You know; it happens in *your* town just as it does everywhere else. The widow and the children rush right down to the steamship office and buy a yard or two of tickets. It's human nature to want to go some place. And if you can't go, you like to read about the places and see pictures of them.

Now just let this sink into your thought factory. You will make big money being a benefactor of every person who enters your theater when you show Gaumont's "Tours Around the World." You show the owner of the yen, the shekel, and the mazuma just where they can plant them abroad, and you show us poor stay-at-homes the places from which our rich relatives send us post cards. Just take a slant at the ticket down the left-hand side of this page. It shows a few of the places to which you can travel NOW with Gaumont. Any Mutual Branch will map out your tour for you. Once a week you can take your patrons on an "arm-chair journey to foreign lands." They will come back for more the next week, and every week. This reel, is not a "filler;" it's a one-reel "feature."

Toot! Toot! The whistle's blowing. Get aboard NOW and book your theater for the season.

Gaumont Co.

FLUSHING, N. Y.

OF INTEREST TO EXHIBITORS

The function of Cub Comedies is two-fold—to attract the people and to please the people.

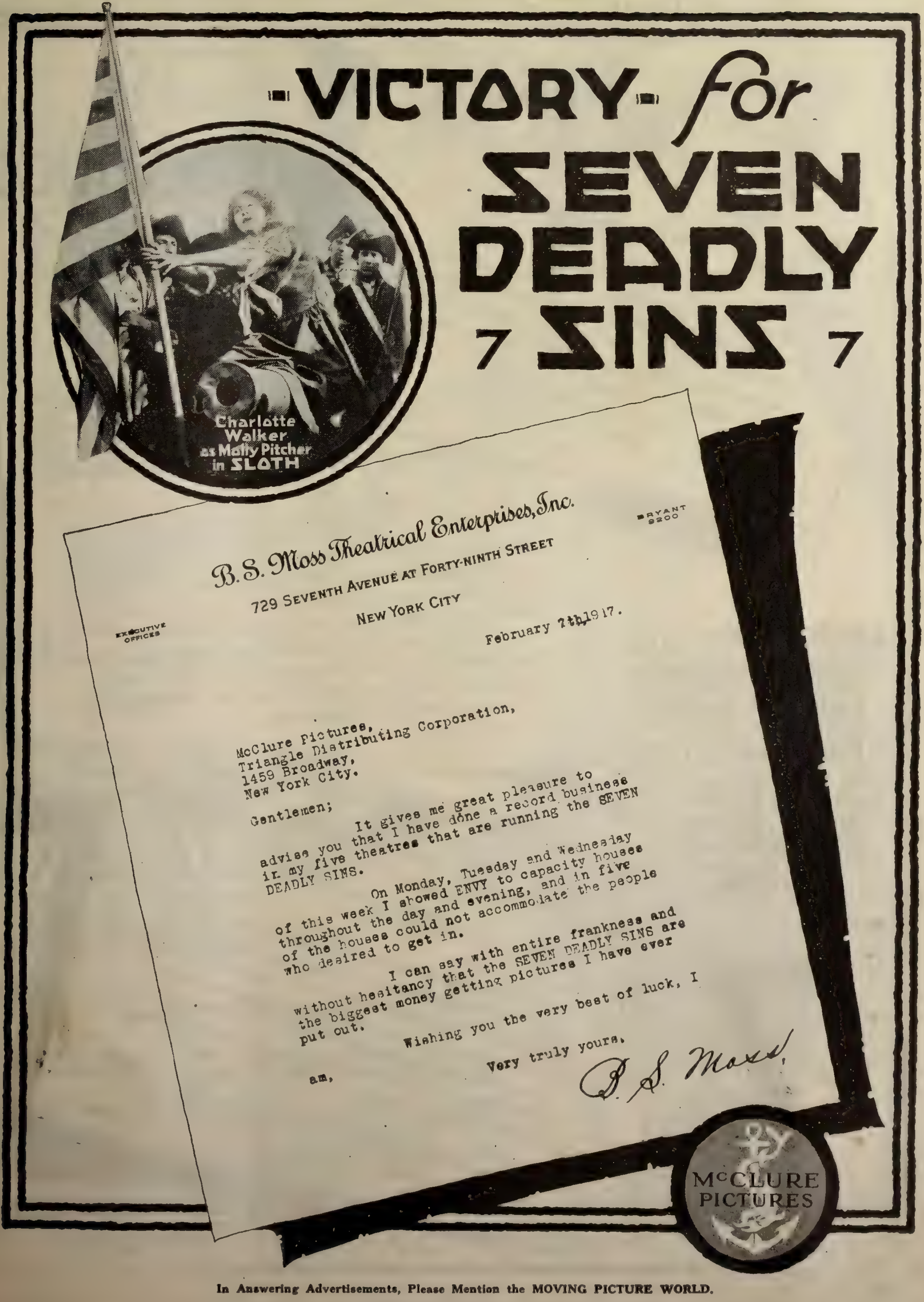
A brand of pictures that can draw and satisfy theatre-goers at the same time is certainly worthy of any exhibitor's consideration.

Arrange for bookings through your Mutual exchange.

DAVID HORSLEY PRODUCTIONS

Released March 1
"Jerry's Romance"
featuring
George Ovey
One reel

Released March 8
"The Flying Target"
featuring
George Ovey
One reel



VICTORY for SEVEN DEADLY SINS

7 7

Charlotte Walker as Molly Pitcher in SLOTH

B. S. Moss Theatrical Enterprises, Inc.
729 Seventh Avenue at Forty-ninth Street
New York City

BRYANT 9200

EXECUTIVE OFFICES

February 7th,1917.

McClure Pictures,
Triangle Distributing Corporation,
1459 Broadway,
New York City.

Gentlemen;

It gives me great pleasure to advise you that I have done a record business in my five theatres that are running the SEVEN DEADLY SINS.

On Monday, Tuesday and Wednesday of this week I showed ENVY to capacity houses throughout the day and evening, and in five of the houses could not accommodate the people who desired to get in.

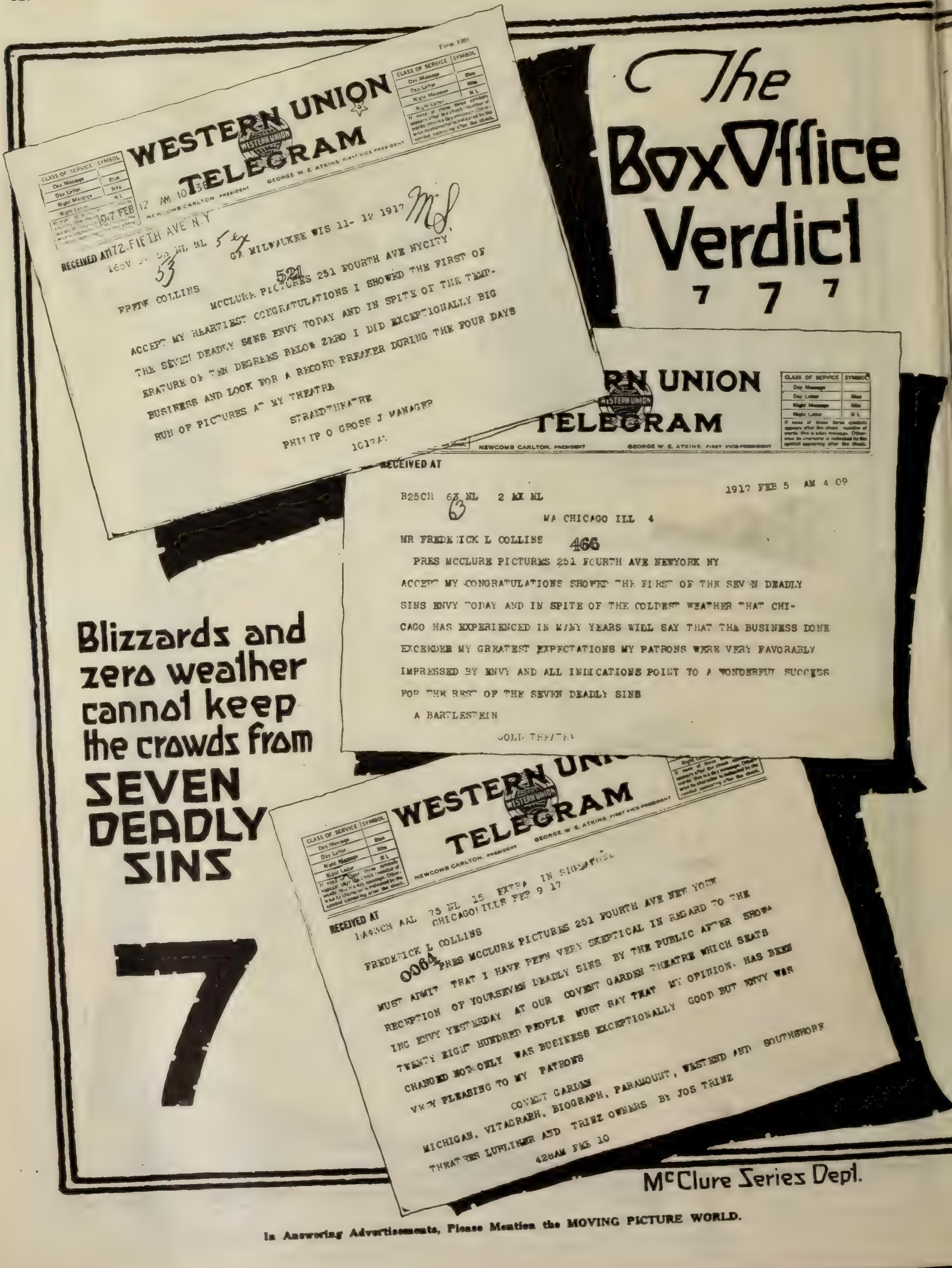
I can say with entire frankness and without hesitancy that the SEVEN DEADLY SINS are the biggest money getting pictures I have ever put out.

Wishing you the very best of luck, I am,

Very truly yours,

B. S. Moss

McCLURE PICTURES



The Box Office Verdict

7 7 7

Form 1301

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 172 FIFTH AVE N.Y 1917 FEB 12 AM 10 38

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53

GR MILWAUKEE WIS 11- 12 1917

FREDK COLLINS 521

MCCLURE PICTURES 251 FOURTH AVE NYCITY

ACCEPT MY HEARTIEST CONGRATULATIONS I SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE TEMPERATURE OF TEN DEGREES BELOW ZERO I DID EXCEPTIONALLY BIG BUSINESS AND LOOK FOR A RECORD BREAKER DURING THE FOUR DAYS RUN OF PICTURES AT MY THEATRE

STRAND THEATRE

PHILIP O GROSS J MANAGER

1017A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

B25CH 63 NL 2 EX NL 1917 FEB 5 AM 4 09

63

MA CHICAGO ILL 4

MR FREDERICK L COLLINS 466

PRES MCCLURE PICTURES 251 FOURTH AVE NEWYORK NY

ACCEPT MY CONGRATULATIONS SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE COLDEST WEATHER THAT CHICAGO HAS EXPERIENCED IN MANY YEARS WILL SAY THAT THE BUSINESS DONE EXCEEDED MY GREATEST EXPECTATIONS MY PATRONS WERE VERY FAVORABLY IMPRESSED BY ENVY AND ALL INDICATIONS POINT TO A WONDERFUL SUCCESS FOR THE REST OF THE SEVEN DEADLY SINS

A BARTLESTEIN

GOLD THEATRE

Blizzards and zero weather cannot keep the crowds from SEVEN DEADLY SINS

7

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

IA43CH AAL 73 NL 15 EXTRA IN SIGNATURE

CHICAGO ILLS FEB 9 17

FREDERICK L COLLINS

0064 PRES MCCLURE PICTURES 251 FOURTH AVE NEW YORK

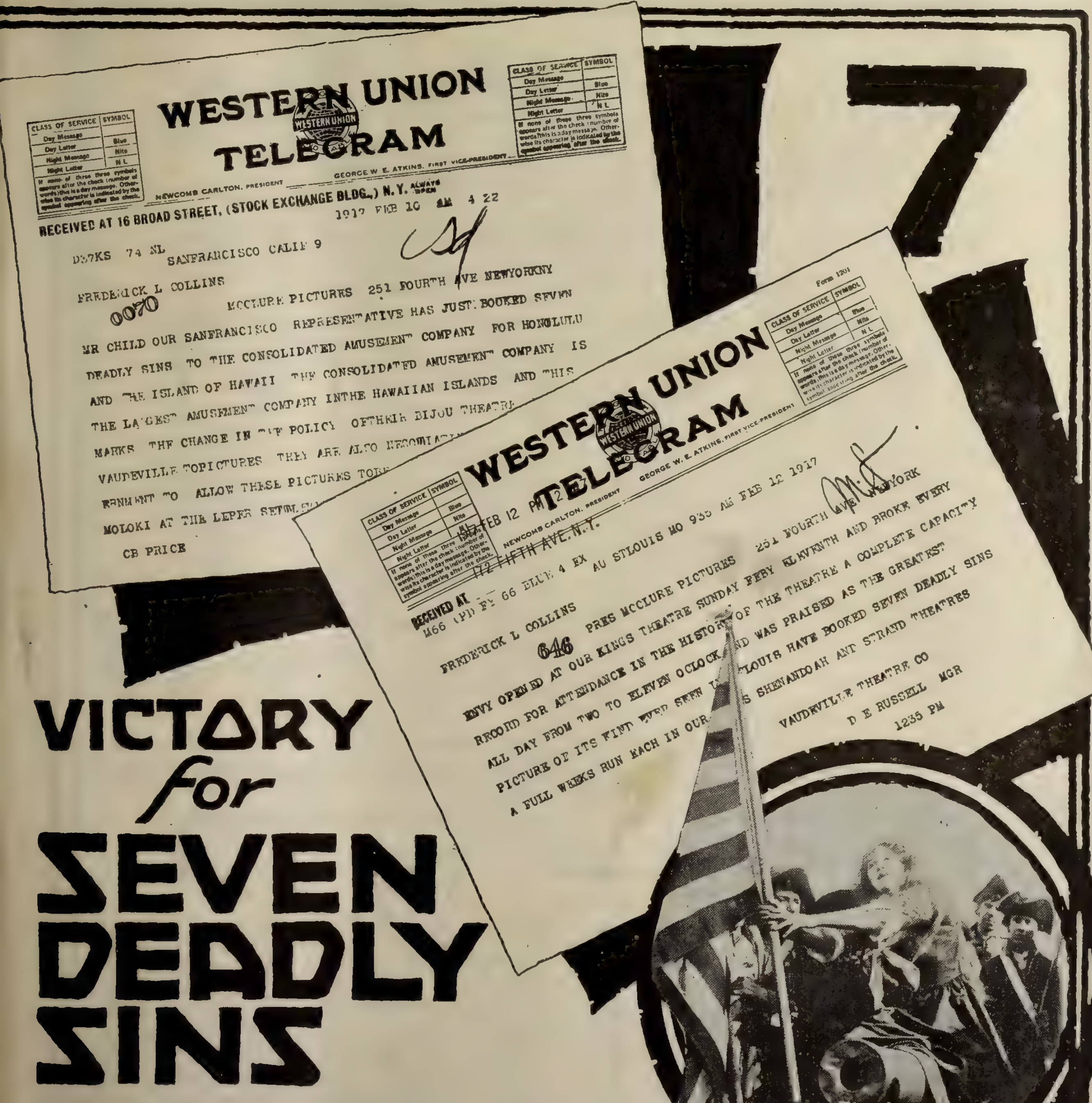
MUST ADMIT THAT I HAVE BEEN VERY SKEPTICAL IN REGARD TO THE RECEPTION OF YOURSEVEN DEADLY SINS BY THE PUBLIC AFTER SHOWING ENVY YESTERDAY AT OUR COVENT GARDEN THEATRE WHICH SEATS TWENTY EIGHT HUNDRED PEOPLE MUST SAY THAT MY OPINION HAS BEEN CHANGED NOR ONLY WAS BUSINESS EXCEPTIONALLY GOOD BUT ENVY WAS VERY PLEASING TO MY PATRONS

COVENT GARDEN

MICHIGAN, VITAGRAPH, BIOGRAPH, PARAMOUNT, WESTEND AND SOUTHSHORE THEATRES LUBLINER AND TRINZ OWNERS BY JOS TRINZ

426AM FEB 10

McClure Series Dept.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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1917 FEB 10 AM 4 22

D57KS 74 NL SANFRANCISCO CALIF 9

FREDERICK L COLLINS

0070 MCCLURE PICTURES 251 FOURTH AVE NEWYORKNY

MR CHILD OUR SANFRANCISCO REPRESENTATIVE HAS JUST BOOKED SEVEN DEADLY SINS TO THE CONSOLIDATED AMUSEMENT COMPANY FOR HONOLULU AND THE ISLAND OF HAWAII THE CONSOLIDATED AMUSEMENT COMPANY IS THE LARGEST AMUSEMENT COMPANY INTHE HAWAIIAN ISLANDS AND THIS MARKS THE CHANGE IN THE POLICY OFTHEIR BIJOU THEATRE VAUDEVILLE TOPICTURES THEY ARE ALSO NEGOTIAT ERNMENT TO ALLOW THESE PICTURES TOBE MOLOKI AT THE LEPER SETTLE

CB PRICE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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FREDERICK L COLLINS PRES MCCLURE PICTURES 251 FOURTH AVE NEWYORK

646

ENVY OPENED AT OUR KINGS THEATRE SUNDAY FEBY ELEVENTH AND BROKE EVERY RECORD FOR ATTENDANCE IN THE HISTORY OF THE THEATRE A COMPLETE CAPACITY ALL DAY FROM TWO TO ELEVEN OCLOCK AND WAS PRAISED AS THE GREATEST PICTURE OF ITS KIND EVER SEEN IN STLOUIS HAVE BOOKED SEVEN DEADLY SINS A FULL WEEKS RUN EACH IN OUR S SHENANDOAH ANT STRAND THEATRES

VAUDEVILLE THEATRE CO

D E RUSSELL MGR

1235 PM

VICTORY *for* SEVEN DEADLY SINS

Book these money-getting pictures for your theatre—they will bring you seven weeks of capacity business

Charlotte Walker as Molly Pitcher in SLOTH

Triangle Distributing Corporation 1459 B'way N.Y.

Each · one · better · than the · one · before.

Four of the SEVEN DEADLY SINS have been shown with this result.

7· ·7

ENVY

"The series gets a flying start in 'Envy'—Snappy Stuff—Miss Murdock delightful—Shirley Mason could hardly be improved upon—Other manufacturers should envy the McClure Company—Should be eagerly watched for by exhibitors."

—THE CRITICS.

PRIDE

"Twice as good as 'Envy'—A great bit of work—The audience is sure of plenty of thrills—Many dramatic moments—Photography faultless—Wealth of fast 'snap-snap' action—If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

—THE CRITICS.

▽ TRIANGLE McCLURE PICTURES EXCHANGES ▽

GREED

"Particularly impressed with 'Greed'—Moulded in the form most popular with the fans—A fine full-grown punch—The maximum of dramatic surprise and thrill—Holds one's interest from beginning to end—For a play containing ingenuity of plot, accumulative interest, we recommend 'Greed.'"

—THE CRITICS.

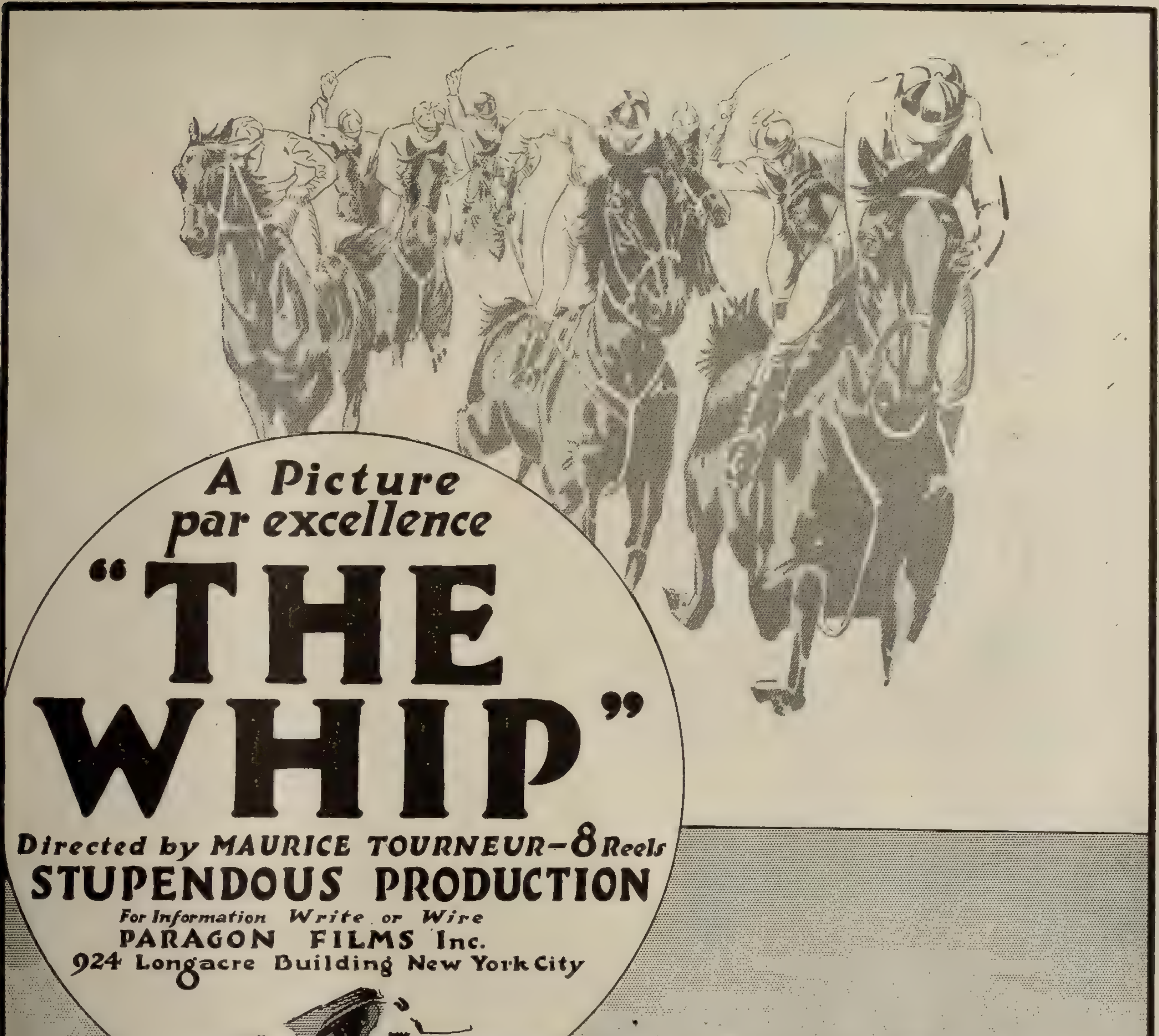
SLOTH

"Will bring applause, especially at this time—A timely release—Charlotte Walker puts fire and sincerity into her interpretation—Liberal use of the flag—Designed to arouse patriotism—Shirley Mason a convincing and well graced figure—Plenty of that McClure cardinal virtue—action."

THE CRITICS.

Book SEVEN DEADLY SINS

McClure Series Dept, Triangle Distributing Corp'n, 1459 B'way, N.Y.



A Picture
par excellence

"THE WHIP"

Directed by MAURICE TOURNEUR—8 Reels
STUPENDOUS PRODUCTION
For Information Write or Wire
PARAGON FILMS Inc.
924 Longacre Building New York City

WM. L. SHERRILL
PRESENTS
AMERICA'S SCREEN IDOL

H. B. WARNER

IN
THE REMARKABLE PHOTO-PLAY
OF NEW YORK'S BROADWAY
AND ELITE UNDERWORLD

GOD'S MAN

ADAPTED FROM
THE BOOK BY

GEORGE BRONSON HOWARD

APPROXIMATELY NINE PARTS

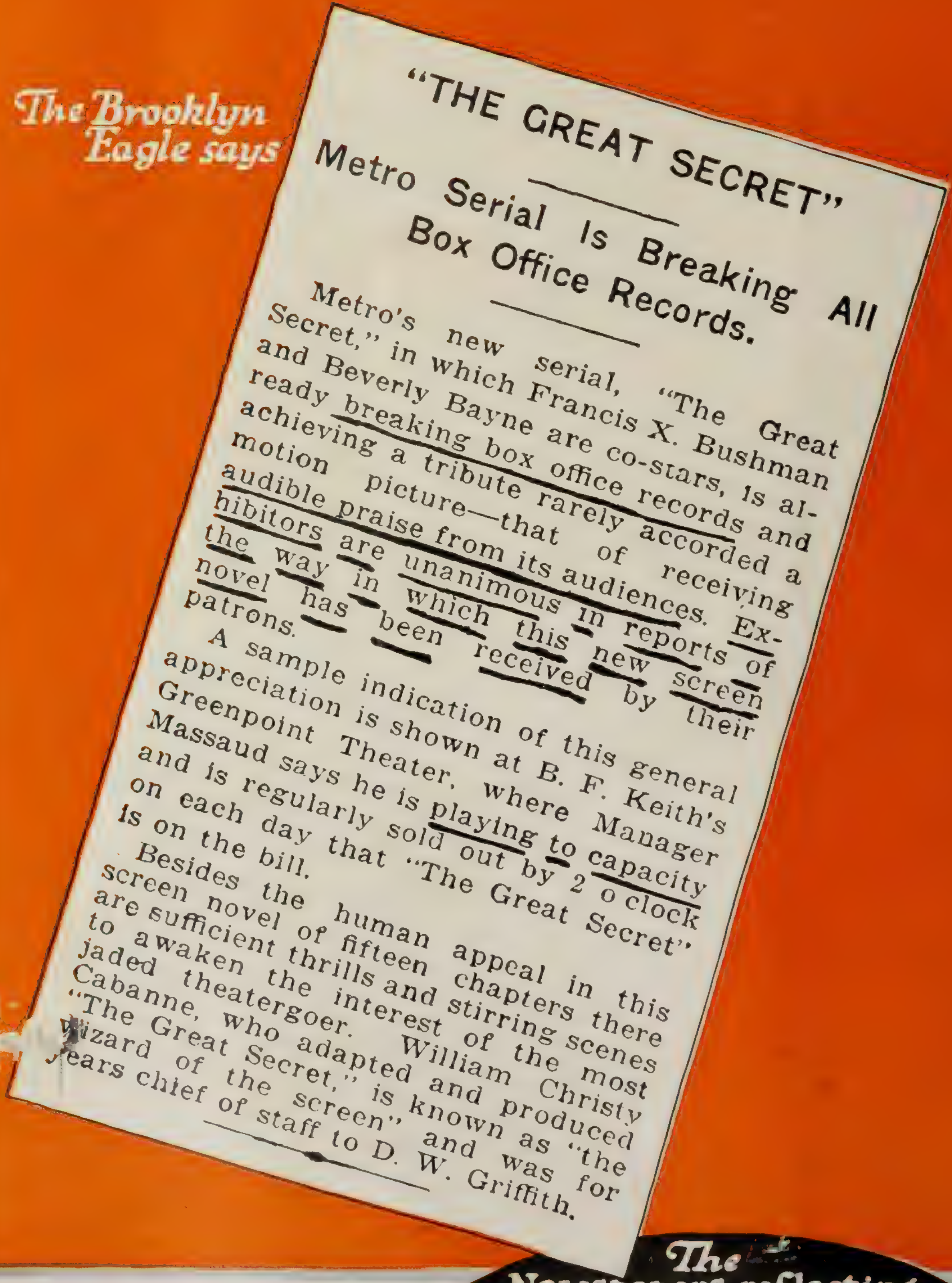
TO BE SOLD UPON TERRITORIAL BASIS

FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL, PRES.
18 EAST 41ST ST., NEW YORK CITY

Released on the METRO Program *March 5th*

B.A.ROLFE
presents
The Star Delightful
MABEL
TALIAFERRO
in *The*
BARRICADE
A Five Act
METRO wonderplay
fascinating in its portrayal
of human emotion-
Contrived and Directed
by Edwin Carewe *for*
Rolfe Photoplays Inc.

The Brooklyn Eagle says



"THE GREAT SECRET"

Metro Serial Is Breaking All Box Office Records.

Metro's new serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars, is already breaking box office records and achieving a tribute rarely accorded a motion picture—that of receiving audible praise from its audiences. Exhibitors are unanimous in reports of the way in which this new screen novel has been received by their patrons.

A sample indication of this general appreciation is shown at B. F. Keith's Greenpoint Theater, where Manager Massaud says he is playing to capacity and is regularly sold out by 2 o'clock on each day that "The Great Secret" is on the bill.

Besides the human appeal in this screen novel of fifteen chapters there are sufficient thrills and stirring scenes to awaken the interest of the most jaded theatergoer. William Christy Cabanne, who adapted and produced "The Great Secret," is known as "the wizard of the screen" and was for years chief of staff to D. W. Griffith.

BOOKING THROUGH
METRO
EXCHANGES

Presented by QUALITY Pictures Corp'n
Produced by SERIAL Producing Co

The Newspapers reflecting public opinion are unanimous in praise of Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

The Greatest Special ever Released

A Message from the Mothers of France to the Mothers of America

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Written by
JEAN RICHEPIN, Member of French Academy
Directed by
LOUIS MERCANTON

French Government part owner of this wonderful seven reel SPECIAL

WATCH FOR RELEASE DATE

Goldwyn Pictures

Sworn Testimony For the New York Legislature

SAMUEL GOLDFISH, President of Goldwyn Pictures Corporation, testifying before the New York legislative investigation committee, *said:*

"Goldwyn will have spent $1,000,000 for productions before its first picture is released.

"Goldwyn believes that the story is the important factor and that it will become constantly *more important.* But, pending such a development, Goldwyn is combining the *greatest stars* with the *greatest stories.*

"Our artists under contract include Mary Garden, Maxine Elliott, Mae Marsh, Jane Cowl and Madge Kennedy. These great personalities *are worth every dollar we pay them.*"

Commenting editorially on this, the New York Sun says: "Mr. Goldfish is right." Hundreds of newspapers and thousands of exhibitors will indorse the sanity of this Goldwyn policy.

Goldwyn Pictures
Corporation
16 E. 42nd St., New York City
Telephone: Vanderbilt 11

ADVISORY BOARD:
SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity and points to her *constantly growing popularity.*

Here are some of the things the critics say:

ASHTON STEVENS, Chicago Examiner: "Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid."

W. N. HARDY, Boston Post: "Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world."

RANDOLPH BARTLETT, Photoplay Magazine: "Mae Marsh possesses the biggest thing in the creative world—SINCERITY. A star of the first magnitude at twenty."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

LOUELLA PARSONS, Chicago Herald: "Mae Marsh is the best actress on the screen."

R. G. McCOY, Pittsburgh Leader: "Mae Marsh is 'The Girl of 1,000 Faces'—every one of them appealing."

CHARLES DARNTON, N. Y. Evening World: "Mae Marsh is a vivid, electric actress."

HARRIETTE UNDERHILL, New York Tribune: "There is only one Mae Marsh."

CHICAGO DAILY NEWS: "Mae Marsh is the BERNHARDT of the films."

ROB REEL, Chicago American: "Mae Marsh is becoming the most popular star in America."

Exhibitors do not have to be told of the Value of a Star who thus appeals to the best brains of the American Press

Goldwyn Pictures
Corporation

16 EAST 42nd STREET NEW YORK

TRIANGLE

RELEASES
FOR
WEEK OF MARCH 4TH

FINE ARTS

Constance Talmadge

in

"Betsy's Burglar"

is a little "slavey," who dreams of princes and royal purple. A grocer's boy who is a correspondence school detective dreams too, and in their conjuring up of adventure and riches and priencely men and women, they stumble upon a mystery that takes them through all sorts of thrilling situations and—
Betsy is not a "slavey" at all.

There are five reels of mirth and tenderness and mystery and breath-taking thrills.

and

A Triangle Komedy

"Her Cave Man"

INCE-KAY BEE

Dorothy Dalton
as Ellen Holton in
"Back of the Man"

is a woman such as all men hope to win.

This is the story of a country boy who wins success in the marts of a big city, who is torn between love of woman and love of power.

He is drawn into the meshes of plot and intrigue and then—
Ellen Holton steps forward with all the sacrifice and love that only woman can give.

A play of thunderous action, thrilling, appealing.

and

A Triangle Komedy

"A Film Exposure"

MACK SENNETT-KEYSTONE

Ora Carew

in

"Her Circus Knight"

has a play from the master fun-maker that adds just one more to the list of the *Funniest Plays in the World.*

Every Mack Sennett-Keystone is better than its predecessor. Each one is veritable kaleidoscope of thrills and shrieking comedy.

They are released independently and—

Can Any Exhibitor Afford To Be Without Them?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

$100 a Day Increase

Booking of the new Mack Sennett-Keystone Comedies went into effect this week—beginning February 11th.

We received a wire from an exhibitor Friday (he couldn't wait to write) telling us what the first new Keystone had done for his business—he uses the Keystones an entire week.

His box office receipts have increased, so his telegram says, *over $100 per day.*

We do not feel that there is anything we can add, Mr. Exhibitor, regarding the advisability of *booking Mack Sennett-Keystones.*

Released independently through Triangle exchanges.

Triangle Distributing Corporation
W. W. Hodkinson, President
1457 Broadway New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

SELZNICK PICTURES

NORMA TALMADGE

Whose Appearance In

"PANTHEA"

By Monckton Hoffe

Was Her Greatest Screen
Triumph ~ Has Nearly
Finished Her Second
Selznick Picture ..

"THE LAW OF COMPENSATION"

By Wilson Mizner

Presented By Joseph M. Schenck
Under the Direction of Julius
Steger and Jos. A. Golden.

A POWERFUL DRAMA
OF MODERN LIFE

SOLE
DISTRIBUTORS

**LEWIS J.
SELZNICK
EXCHANGES**

BRANCHES
EVERYWHERE

HERBERT BRENON

Producer of "War Brides"
Has Just Completed His
Second Selznick Picture

"THE ETERNAL SIN"

Presenting the Brilliant
American Star. . .

FLORENCE REED

A Gorgeous Spectacle
Embodying One of the
Greatest Dramas
Ever Written . .

FOR MARCH RELEASE

SELZNICK PICTURES

READY FOR RELEASE

Harry Rapf
Presents

ROBERT WARWICK

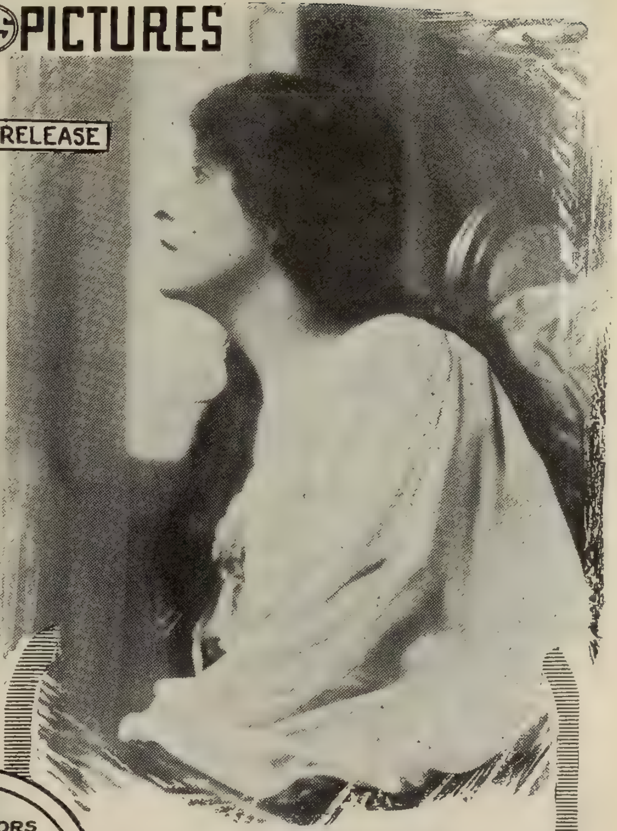
In
(By Arrangement With Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins,
Harriet Ford and Wm. J. Burns.

Directed By
RALPH W. INCE

> "A REAL MONEY GETTER. THE BEST PRODUCTION IN WHICH ROBERT WARWICK HAS EVER STARRED"
> Wid Gunning in "Wid's"



SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN
Albert Capellani - Director Gen.

THE KIND OF CLARA KIMBALL YOUNG PICTURE YOU HAVE BEEN ASKING FOR.

TICKLED AT LAST!

THE WORLD is getting real, hearty, wholesome laughs at last — not from meaningless, slap-stick & vulgarity, but from the *clean well-acted and funny*

CHRISTIE COMEDIES

He'll laugh heartier than ever at the OPEN-MARKET RELEASE for the week of FEB 26

"KIDDING SISTER"

Featuring

BILLIE RHODES

SUPPORTED BY

HARRY HAM AND ETHEL LYNNE

and remember the CHRISTIE TWO-PART-SPECIALS —

"BRIDE and GLOOM"

"OUT FOR THE COIN"

Book them Now

BILLIE RHODES in "KIDDING SISTER"

CHRISTIE FILM CO

SUNSET BLVD AT GOWER ST.

LOS ANGELES · CALIFORNIA

AL. E. CHRISTIE · DIRECTOR GENERAL

PATHÉ

Announces the most novel and absorbing story ever
put into a motion picture serial

MYSTERY OF THE DOUBLE CROSS

An adaptation of an original story written by
Gilson Willets and featuring

Mollie King and

Leon Bary

Advertised in all the great Hearst
papers and many others.

Produced by ASTRA

Those who have seen it say: The greatest serial ever made is

MYSTERY OF THE DOUBLE CROSS

and it is the first feature serial

The story is so clean, so real and absorbing, the picture is so well directed that it will make Mollie King a star the day it is released.

Already big circuit managers are besieging us for bookings. Mr. Exhibitor, you should have two or three episodes screened for you at the nearest Pathé Exchange. We are confident as to what your verdict will be.

Pathé

Announcing

Doris Grey

Voted Boston's prettiest girl at last year's Exhibitors' Ball, and

Wayne Arey

in the five part

Gold Rooster Play

Her Beloved Enemy

Produced by Thanhouser

Released March 4

Pathé Gold Rooster Plays please patrons and exhibitors

"I selected Gladys Hulette in "Her New York" as an attraction for this theatre because it, more than all of the attractions available, fitted into the ideals embodied in this theatre and the character of entertainment that we are striving to give... We know of no such production in recent months that made for such irresistable entertainment."

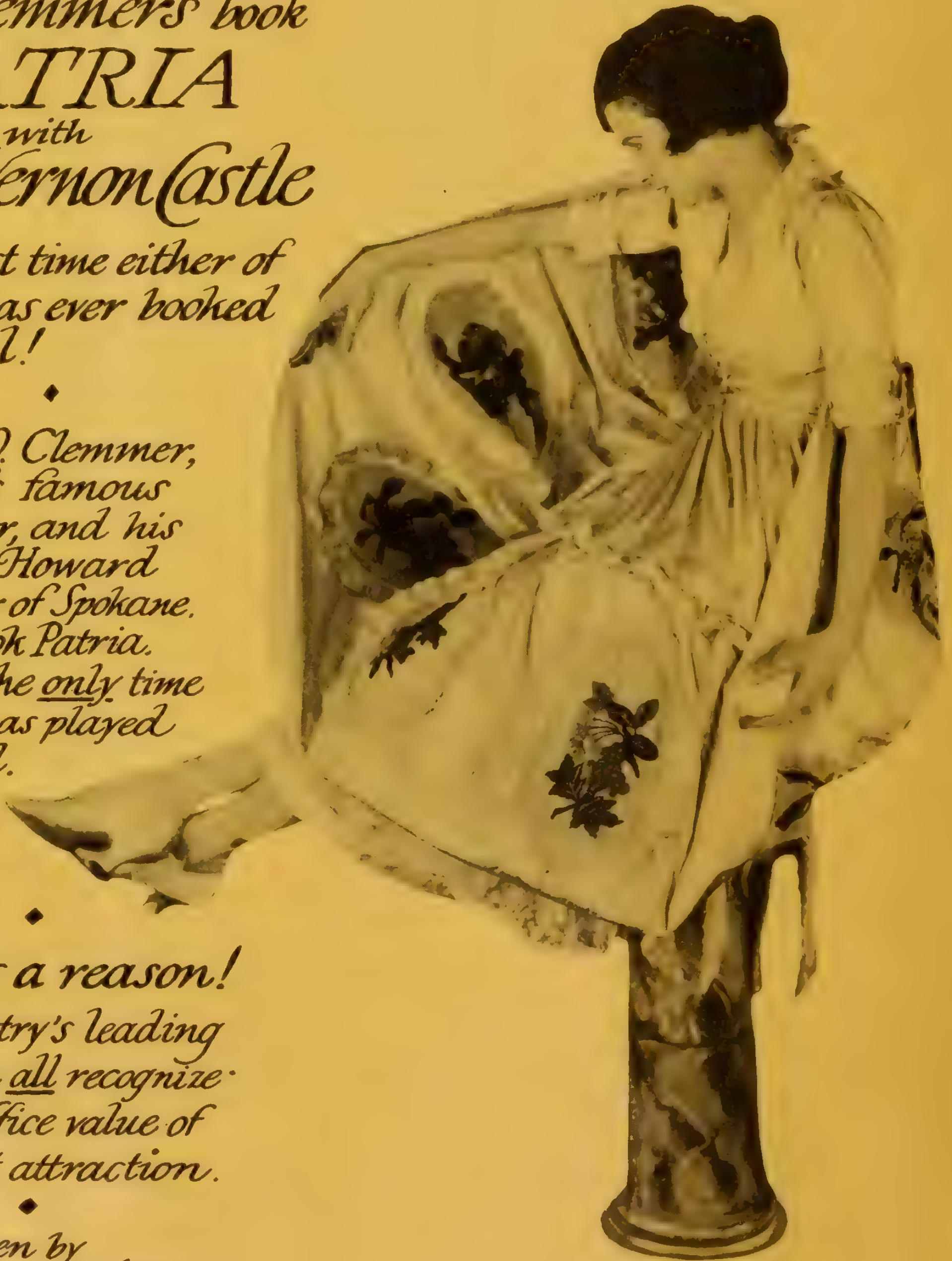
S. Barret McCormick, m'g'r, The Circle Theatre.
Indianapolis.

The Clemmers book
PATRIA
with
Mrs. Vernon Castle

The first time either of them has ever booked a serial!

◆

James Q. Clemmer, Seattle's famous exhibitor, and his brother Howard Clemmer of Spokane, both book Patria. This is the __only__ time either has played a serial.



◆

There's a reason!

The country's leading showmen __all__ recognize the box office value of this great attraction.

◆

Written by
Louis Joseph Vance

Produced by Wharton, Inc.
for
International

Released by
Pathé

Mrs. Vernon Castle
star of
PATRIA

known to almost every man, woman and child in America.

Pathé

Lonesome Luke Comedies

were __good__ as one reelers:
they are __great__ in
two reels!

Beginning March 18 the first run price of Luke Comedies in all large communities will be

$25

and the length of each

two reels.

Exhibitors who have'nt used these comedies don't know how good they are. Ask the exhibitor who shows them!

Produced by Rolin.

Harold Lloyd
Snub Pollard
and
Bebe Daniels

Pathé

The friends of everyone who loves to laugh.

Bebe Daniels

Ask the nearest Pathé Exchange to show you two or three of these new two reel "Luke" Comedies. You'll book them all!

Snub Pollard

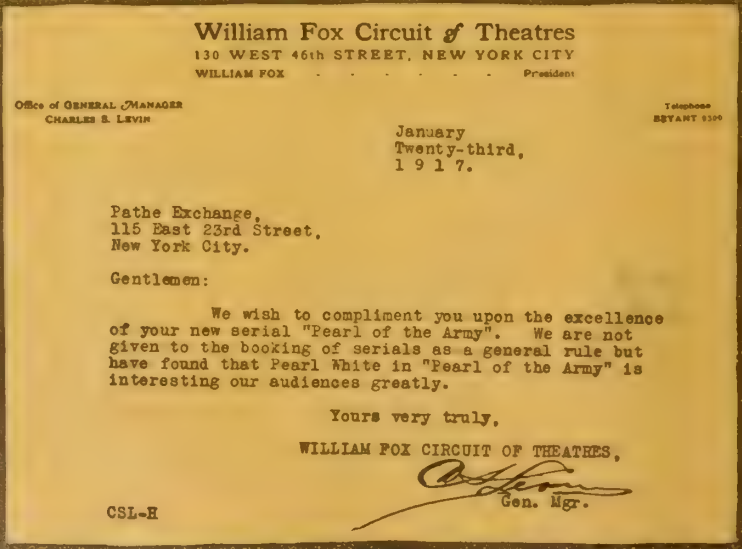
"Lonesome Luke" Lloyd

Pathé

"Pearl White in Pearl of the Army is interesting our audiences greatly."

C. S. Levin, Gen'l. Mgr.
William Fox Circuit of Theatres.

Here's the letter. It has a message for you, Mr Exhibitor!



William Fox Circuit & Theatres
130 WEST 46th STREET, NEW YORK CITY
WILLIAM FOX - - - - - - - President

Office of GENERAL MANAGER
CHARLES S. LEVIN

Telephone
BRYANT 9300

January
Twenty-third,
1 9 1 7.

Pathe Exchange,
115 East 23rd Street,
New York City.

Gentlemen:

We wish to compliment you upon the excellence of your new serial "Pearl of the Army". We are not given to the booking of serials as a general rule but have found that Pearl White in "Pearl of the Army" is interesting our audiences greatly.

Yours very truly,

WILLIAM FOX CIRCUIT OF THEATRES,

Gen. Mgr.

CSL-H

TRADE MARK

Produced by Astra
under the direction of
Edward José

ART DRAMAS

ERBOGRAPH COMPANY
PRESENTS

ANNA Q. NILSSON
AND
WALTER HITCHCOCK
IN

"The MORAL CODE"

A notable screen presentation of a tremendously vital problem of present-day life. Written and directed with all the sincerity of a crusader, and acted in a most convincing manner by an unusually notable cast.

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investmt Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

WRITTEN
and DIRECTED by
ASHLEY MILLER

116 WEST 39TH STREET NEW YORK CITY

THE TRADE SENSA

A STUPENDOUS
OF A HIDDEN CHAPTER

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MORMO

BY PAUL

A CINEMA MASTERPIECE

WITH **Mae M**

SUPPORTED BY **HOBART**

A REALISTIC FILM WITH A REAL

THE MOST DIFFICULT THING TO FIND IN THE FILM-FIELD TODAY

NO SUCH SHOWER OF PRAISE IN THE

READ THE CRITICISMS

FIRST TRADE SHOWING AT STRAND THEATRE, New York, Wednesday, February Fourteenth Atracted THE LARGEST TRADE CROWD in the THEATRE'S EXPERIENCE.

TION OF THE YEAR!

THRILLING EXPOSE
OF AMERICAN LIFE

A

N MAID

WEST
OF EARLY PIONEER DAYS

urray

BOSWORTH

TRAGEDY ABOUT REAL PEOPLE

AS A SENSATIONAL PICTURE WITH A NEW THEME
RECORDS OF STATES RIGHTS PICTURES
IN THE TRADE-PAPERS

Controlled by
FRIEDMAN ENTERPRISES
BENJAMIN FRIEDMAN PRESIDENT
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ARE YOU CASHING IN

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Dependability in

SCENARIO – PLOT – CAST –
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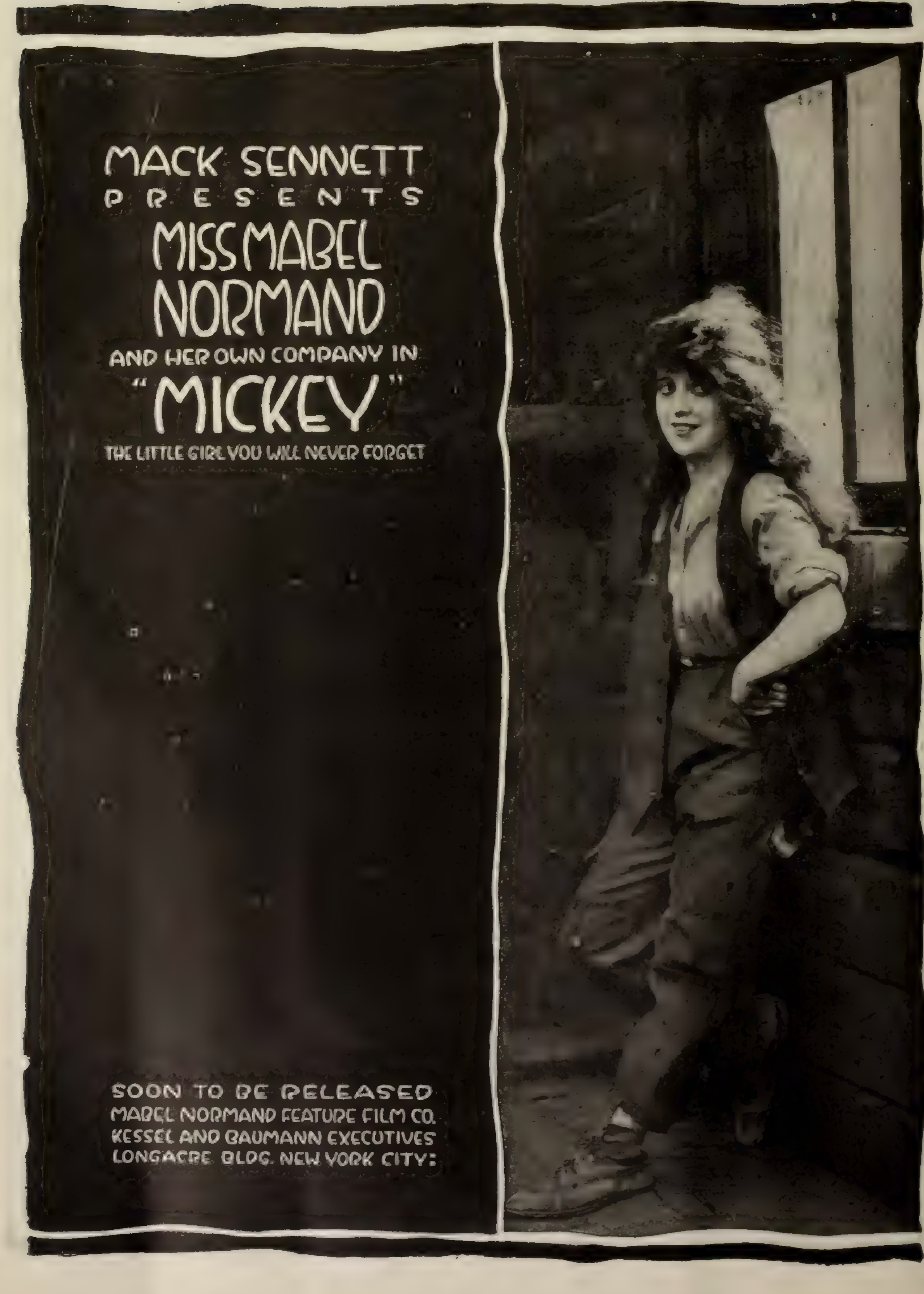
makes it easy for

WORLD EXHIBITORS to
SELL ALL THEIR SEATS

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK
and JUNE ELVIDGE in
"A Girl's Folly"

Directed by MAURICE TOURNEUR
Produced by PARAGON FILMS Inc.



MACK SENNETT
PRESENTS
MISS MABEL
NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS' "
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"
"TEDDY AT THE THROTTLE"

IMPORTANT NOTICE!!!

THERE ARE NO

One-Reel Mack Sennett-Keystones

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

The MOST TREMENDOUS DRAMATIC FILM PRODUCT EVER LAUNCHED

IVAN ABRAMSON'S
MASTER SPECTACLE
OF THE SCREEN

"ENLIGHTEN THY DAUGHTER"

WITH THE MOST PROMINENT CAST OF PLAYERS EVER ASSEMBLED FOR ANY ONE SCREEN PRODUCTION

INCLUDING

FRANK SHERIDAN	JAMES MORRISON
KATHARINE KAELRED	MARIE SHOTWELL
ZENA KEEFE	ARTHUR DONALDSON
VIOLET HORNER	RUBYE DE REMER

NOW
IN ITS 4TH WEEK AT
PARK THEATRE
NEW YORK CITY

"ENLIGHTEN THY DAUGHTER" WILL BOLSTER ANY OFFICE, IT IS POWERFUL ENOUGH TO SWING YOUR ENTIRE PROGRAM. YOU CAN BREAK INTO THE MOST IMPORTANT THEATRES IN YOUR TERRITORY WITH THIS FEATURE.

IT IS THE FOREMOST OF ALL PICTURES EVER OFFERED ON STATE RIGHTS BASIS

OFFERS NOW BEING CONSIDERED BY

ENLIGHTMENT PHOTOPLAYS CORP'N.
220 WEST 42nd ST., PHONE BRYANT 7812 SUITE 1005
HENRY J. BROCK, President

RAGGED AND WINSOME

Is this little maid of the Tennessee Mountains who captures our hearts by her sunshiny disposition—*See the*

WILLIAM FOX

PHOTOPLAY STARRING

JUNE CAPRICE

IN

A Child of the Wild

Scenario by John W. Kellette
Directed by John G. Adolfi

FOXFILM COMEDY SERVICE

On February 26th **WILLIAM FOX** presents
Henry Lehrman's Master Comedy

THE HOUSE OF TERRIBLE SCANDALS

featuring Henry Lehrman and Billie Ritchie

A Riot of laughter, stunts and surprises
never approached on the screen
Foxfilm Comedies are released weekly

Independent of regular Fox program

IVAN FILM PRODUCTIONS
PRESENTS A CINEMA CREATION
"TWO MEN AND A WOMAN"
ILLUSTRATING KIPLINGS FAMILIAR EPIGRAM
"FOR EAST IS EAST AND WEST IS WEST
AND NEVER THE TWAIN SHALL MEET"

WITH
JAMES MORRISON
CHRISTINE MAYO - GUY COOMBS
RUBYE DE REMER - HELEN ARNOLD
AND OTHER PROMINENT SCREEN PLAYERS
STORY BY WILLARD MACK AUTHOR OF "KICK IN"
DIRECTED BY WILLIAM HUMPHREY
PRODUCED BY THE ORGANIZATION
WITH 100 PERCENT PRODUCTION RECORD
IVAN FILM PRODUCTIONS INC
126 WEST 46TH STREET NEW YORK CITY

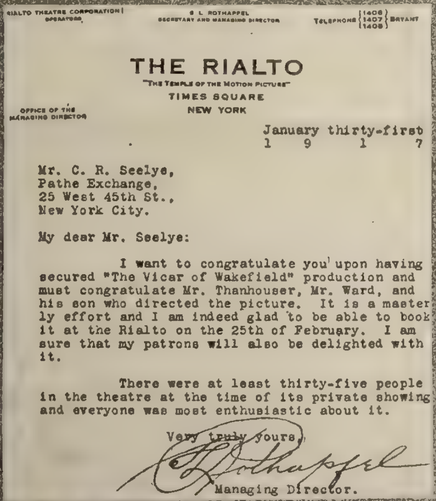
Pathé-Thanhouser presents

Mr. Frederick Warde

In a remarkable picturization of Oliver Goldsmith's immortal classic

The Vicar of Wakefield

The acting of Mr. Warde in this picture is a contribution to the screen that will long be remembered.



RIALTO THEATRE CORPORATION
OPERATORS

S L ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE 1406 / 1407 / 1408 BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

OFFICE OF THE
MANAGING DIRECTOR

January thirty-first
1 9 1 7

Mr. C. R. Seelye,
Pathe Exchange,
25 West 45th St.,
New York City.

My dear Mr. Seelye:

I want to congratulate you upon having secured "The Vicar of Wakefield" production and must congratulate Mr. Thanhouser, Mr. Ward, and his son who directed the picture. It is a masterly effort and I am indeed glad to be able to book it at the Rialto on the 25th of February. I am sure that my patrons will also be delighted with it.

There were at least thirty-five people in the theatre at the time of its private showing and everyone was most enthusiastic about it.

Very truly yours,

S L Rothapfel

Managing Director.

Chock full of life and humanity Easily the best photo-play attraction of the year.

The Nestor of motion picture exhibitors: Mr. S. L. Rothapfel not only recommends this production but he plays it at his beautiful Rialto Theatre entire week commencing Feb. 25. That's convincing, isn't it?

The PATHÉ EXCHANGE inc.

Booked exclusively through

Super-Feature Dept. at

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

1907

The

NEXT ISSUE

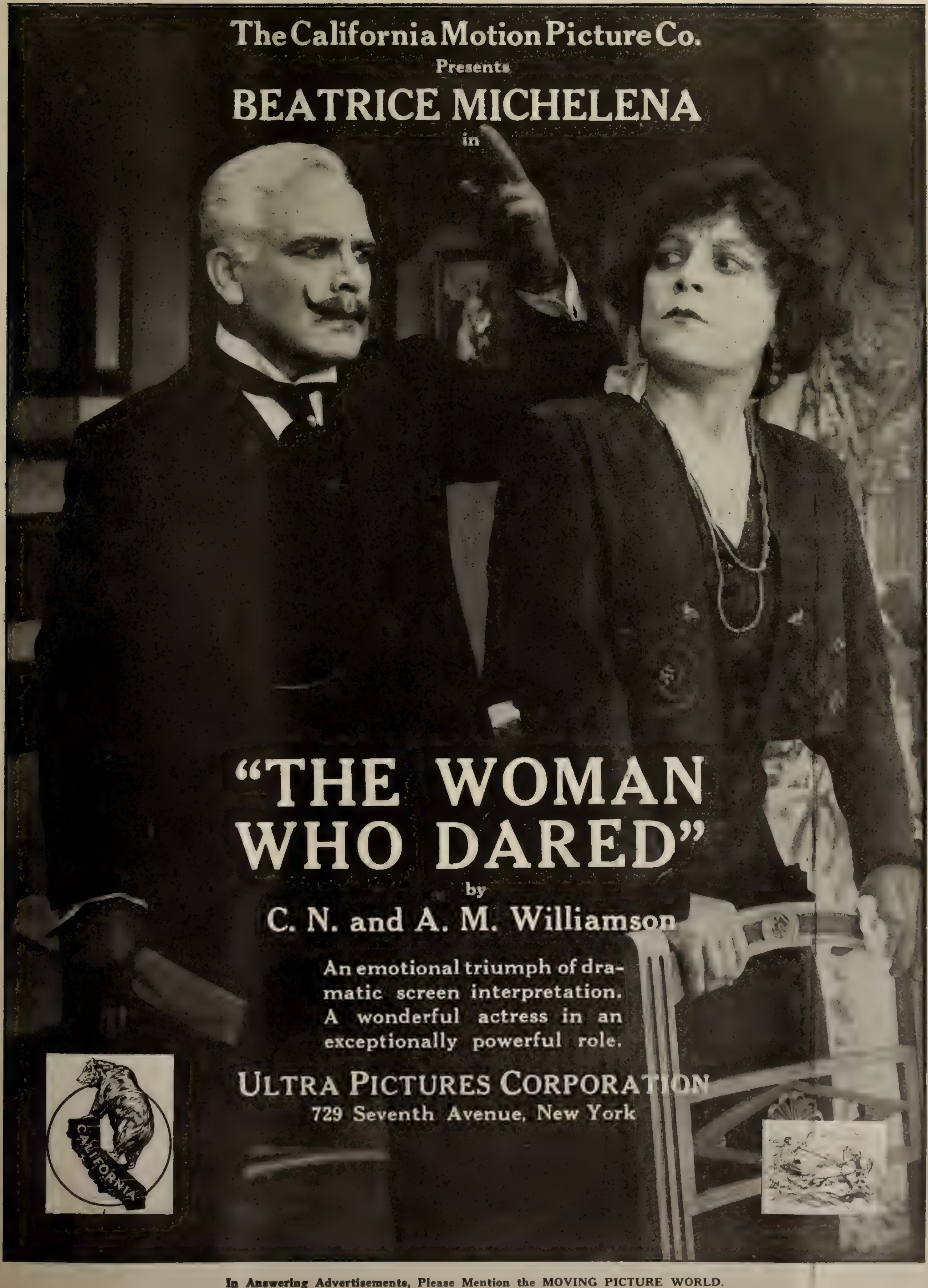
will be the

Tenth

Anniversary Number

Don't Miss It

1917



The California Motion Picture Co.
Presents
BEATRICE MICHELENA
in

"THE WOMAN WHO DARED"

by
C. N. and A. M. Williamson

An emotional triumph of dramatic screen interpretation. A wonderful actress in an exceptionally powerful role.

ULTRA PICTURES CORPORATION
729 Seventh Avenue, New York

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents

Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES

A famous star—a capable cast—lavish stage settings—a thoroughly interesting story—up-to-the-minute frocks—unusual photography and advertising helps of every variety insure the exhibitor instant success when he books "Gloria's Romance." Capacity business is reported from big city theatres and those in smaller towns. YOUR theatre can play this attraction with equal profit. The story is unfolded in twenty feature chapters—a chapter a week for twenty weeks. For bookings wire, 'phone or write your nearest Kleine-Edison-Selig-Essanay Exchange or write

GEORGE KLEINE
80 5th Avenue, New York City

KLEINE EDISON SELIG ESSANAY

Skinner's Dress Suit

Featuring

BRYANT WASHBURN

Is Sweeping the Nation Off Its Feet

Read what they say about it:

"We presented your feature 'SKINNER'S DRESS SUIT.' In my estimation, it is destined to rank high among photoplays of renown. It is entertaining and enjoyable from the first moment to the last. It is pure, clean and sweet. In it Bryant Washburn surely comes into his own and gives a characterization that is truly splendid.

"I listened to the comments of the patrons and it was the unanimous verdict that the picture was fine. Even the House Manager, usually blase and unresponsive, had a smile from ear to ear and exclaimed, 'It's a bear.'"

ALFRED HAMBURGER, Chicago, Ill.

Taken from the Story of Henry Irving Dodge in The Saturday Evening Post

By arrangement with Houghton Mifflin Company.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

General Film Service

BLACK CAT

FEATURES

mean a standard quality and an intensified drawing power, through its continuous advertising power.

Book the latest:

"THE FIVE DOLLAR BILL"

featuring

Webster Campbell

and

Anna Mae Walthall

Screen time 29 minutes *Released March 6*

"THE INVISIBLE WEB"

featuring

Mabel Bardine

Screen time 29 minutes *Released Feb. 27*

Other Essanays:

"TINY, SLIM AND FAT"

Comedy with Nakimu Caves, B. C., scenic.

Screen time 15 minutes *Released Feb. 28*

IS MARRIAGE SACRED

?

A FLAMING BANNER

that will attract everyone.

By Charles Mortimer Peck

Featuring the

ESSANAY STOCK COMPANY

MARGUERITE CLAYTON
EDWARD ARNOLD
LILLIAN DREW
SYDNEY AINSWORTH
THOMAS COMMERFORD

E. H. Calvert, director

Here are the latest:

"The Vanishing Woman"—March 3
"The Pulse of Madness"—March 10
"The Pallid Dawn"—March 17
"The Wifeless Husband"—March 24
"Meddling with Marriage"—March 31
Screen time approximately 30 minutes.

For earlier features inquire of your General Film branch office. You can't afford to miss one.

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

PRODUCERS OF PICTURES FOR THE FAMILY

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

General Film Service

TWO TELEGRAMS!

H. H. Buxbaum, of New York City, wires the Selig Polyscope Company as follows:

"Just screened 'A Strange Adventure.' Surely the best single reel I have ever seen."

All Records Broken

Joe Raymond, the Gordon Theatre, Rochester, N. Y., wires the Buffalo, N. Y., office of General Film Company, as follows:

"Broke all house records today with Selig's wonderful feature 'On Italy's Firing Line.' This three-day booking will make history for the Gordon. I consider it the greatest war review ever presented to an American audience. No live exhibitor should overlook this wonderful opportunity. I told your representative, Mr. Rose, that we must have it for three days more next week. Please get in touch with him at once."

Cash In With Selig Plays

SELIG POLYSCOPE CO.

CHICAGO, ILL.

TRADE S MARK

Big, New Pictures with a Big, New Idea Back of Them—

FORTUNE PHOTO-PLAYS

The Greatest Stories make the Greatest Pictures.

The most brilliant, romantic and picturesque stories ever printed have appeared in Street & Smith's six famous fiction magazines—Ainslee's, Popular, Smith's, Top-Notch, People's and Detective Stories.

We have secured the motion picture rights on all these great stories, and are producing them—not in the usual padded, long-drawn-out, five or six-reel form, but in

4 Reels
One Hour Screen Time

NO PADDING—ALL ACTION

New Street & Smith stories, as they appear, will be released simultaneously with publication in the magazines.

15 million people have read the stories.

15 million people will see our advertising of Fortune Photo-Plays in the Street & Smith magazines.

A big new four-reel Fortune Photo-Play each week. Book the series now.

DISTRIBUTED BY GENERAL FILM COMPANY, Inc.

Produced by H. M. and E. D. HORKHEIMER

Lillian Walker

(alias "Dimples")

—the famous star of big productions, who has laughed and dimpled her way into the affections of all America—is now appearing in sparkling two-reel comedies for General Film. The first picture is

"DIMPLES' BABY"

"Dimples" finds a perfectly beautiful infant in the tonneau of her limousine. She promptly decides to adopt it—and absurd complications and roaring comedy situations follow each other thick and fast.

You will meet a big and constantly growing demand with this short, swift-action comedy—30 minutes of fun and thrills centered upon the compelling personality of such a popular film favorite as Lillian Walker.

This is precisely the type of short length subject now in public favor. Book now.

Broadway Star Feature—Produced by The Greater Vitagraph

DISTRIBUTED BY GENERAL FILM CO., INC.

Seeing is Believing!

We don't ask you to take our word for it that

"THE AMERICAN GIRL"

Series of Two-part Western Dramas

will achieve greater popularity than did "The Girl from Frisco"—

OR that it sets a standard of excellence never before approached by two-part productions —

OR that it is far ahead of serials in plot, action and drawing power—

See For Yourself!

So confident are we that this new SERIES will measure up to everything we have been saying about it that we have arranged with all of the General Film Exchanges to screen the initial episode for you—

"The Black Rider of Tasajara"

featuring MARIN SAIS

Write or call upon your Exchange and fix a date for seeing this bully picture. Don't book blindly.

NOTE: All Kalem productions can now be booked independently of the other releases furnished by the General Film Company.

KALEM

KALEM COMPANY

235 W. 23d Street, New York

A Good Title is Half the Battle

You can't expect to make money with poorly titled pictures

A DAUGHTER of DARING

Series of One-Part Railroad Dramas

ought to pack them in on the strength of its name alone.

But it has more to recommend it than a good, catchy title.

It has Helen Gibson for its star—

It is produced in Kalem's thorough style—

And each episode tells a complete story.

Short Length Features

These one-part dramas by contributing authors familiar with the technique of Railroading, are just as truly features as productions six times their length.

And we urge you to say so in your local advertising. We also want you to see the first episode—

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featuring HELEN GIBSON

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

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Saturday, March 3, 1917

Facts and Comments

WHATEVER may be the popular opinion of the usefulness of legislative investigating committees close observers of the work being done by the Wheeler committee, which is investigating motion picture industrial conditions, are unanimous in the belief that no such committee has ever worked harder or more conscientiously or has secured more genuine information on the subject under investigation. This is saying much for a legislative committee and, if true, we may look with confidence for a safe and sane conclusion of the whole matter.

In investigations of this sort it too often happens that the ultimate action of the legislative body as a whole has been previously mapped out and determined and that the "investigators" are merely looking for such information as will substantiate the final action when taken. The lamb has been marked for the slaughter, and the justifying evidence must be manufactured. There are indications in this case that a different course is being pursued. It is not that we believe the motion picture industry is to go scot free, but we do believe that a tax if imposed will be so placed that the burden may be equitably divided among the different branches of the industry.

On this point a strong inference has been given that there will be no tax placed on small exhibitors. If it is true that exhibitors are not to be taxed directly there is much ground for hope. It is true, and the MOVING PICTURE WORLD believes that the Wheeler committee cannot fail to make the discovery, that every exhibitor is already overburdened. The demand made upon him in almost every municipality in New York State is greater than any other industry has ever been asked to meet. So insistent and persistent have been these assaults that exhibitors, either singly or collectively, have never been able successfully to defend themselves. Many have been forced out of business thereby and others are on the verge of bankruptcy. To add another dollar to that burden would be the height of injustice and would border upon confiscation.

* * *

THIS is the open season on censorship bills. In a score of states measures have been introduced looking toward regulation of motion pictures incidentally, and toward providing a few more "jobs" for political henchmen mainly. In many of the states where the industry has been threatened with censoritis the exhibitors are out "gunning" in full force, but in others there is a lack of interest that may permit some obnoxious legislation. A case in point is that of Kansas, where the exhibitors' indifference allowed a very bad example of censor bill to become a law. The same is true of Pennsylvania. There should be no censorship laws by default.

In this connection there have come to our attention complaints from exhibitors to the effect that the various exchanges in states where censorship is pending have refused to lend their assistance in the fight. Whatever has been the practice in the past the exhibitor should not depend upon the exchange to help him out of his troubles. For the most part the manager of exchange branches is but a hired man. If there is to be any outside assistance it should come from the home office of the distributing company, or from the producer of pictures. Theoretically the National Association of the Motion Picture Industry is supposed to handle censor bill contests and, while that organization is doing all that its resources will permit, there is a painful lack of funds which prevents it from prosecuting a vigorous campaign in every state. Hence, it remains for the exhibitor to get busy and make the best fight he can put up.

* * *

A PROMINENT Southern exhibitor controlling several high class theaters heartily endorses the MOVING PICTURE WORLD for its article on this page two weeks ago refusing advertising on films that we considered harmful to the industry. He pertinently says, that without publicity these abominations of the screen would soon die out. Unfortunately there are a few men in the exhibiting end of the business as well as in the producing and renting end who will rush to get such pictures, and the more we tell of their unfitness the more they desire to get them. In this way the one per cent. counteracts all the good intentions of the ninety-nine per cent. and so the demand for censorship secures ample excuse for its existence.

Making a Hit

By Louis Reeves Harrison

DID it ever strike you that the audience makes the hit? What do any of us know about it anyway until we hear from that uncertain quantity the common people, damned by every weakling director and impotent playwright in the land? Of course the author must burn with ambition as he writes his story—it is about all he has to keep him warm—and the director must be saturated with egotism to put on the stuff he elects to visualize, or we would not be floating serenely on in the general flood of mediocre production toward higher salaries for our star performers. Nearly all the wealthy families of the future will be descended from movie stars and munition makers according to present indications.

Did you ever hear of a director insisting, in his contract or verbally, that he must be given good plays to put on? Never. He thinks that his brass will be taken for pure gold. Until a few comet actors suddenly lighted up the movie skies, the director took anything that came along and smeared it over with his own personality and pet theories and declared that it would outshine the stars themselves, to say nothing of a few little half-burned candles, the hack scenario scribes. To the producer he said, "You don't need plays; you don't need actors; all that you need is *me*. I am the whole orchestra from leader to drummer."

You will find that the director who is modest enough to acknowledge that he did not "make" Frohman and Belasco is one of a line long enough to stretch from Times Square to the Battery who "made a hit on Broadway." As a gentleman of dextrous insincerity he can make the average Hamfat turn green with envy. No director ever made a hit on Broadway, inside of a theater or out on the pavement. Now and then, author, actor, director and stage carpenter have united in a harmony of purpose and evolved a play which the people in front have discovered to be a work of art.

"Let's do another like that," suggests the producer with enthusiasm. Each one of the factors in production swells up and honestly believes that *he* did the whole thing. "It was *my* play," says the Author. "Where would your play have been without *me?*" says the Director. "And *me*," says the Actor, the Camera Man, the Art Director, and the Stage Carpenter. The unvarnished truth is that the complete production, like a human being, is the creature of Heredity, Environment and Circumstances—through others of its kind.

Odd as it may seem at first glance, it is that impression which counts. The main object of nearly everything expressed in language and pictures is the effect it makes on the imagination or memory of those to whom it is addressed. The effect of a light screen presentation may be temporary, or of a strong one permanent—on the effect, on the impression it makes on the public, depend both its artistic and its financial value.

This may seem like trying to enforce the obvious, but the very fact that an idea is self-evident, that it is easily seen by all, often causes it to be overlooked. There it stands in plain view—it is the *impression* we are after —yet it is continually disregarded. For the sake of trivial economy, subtitles are rarely made effective by illustrative designs in harmony with what is imprinted on the screen, though they excite both attention and feeling when skilfully done.

How few directors give consideration to the common sense of an audience! Almost invariably they place a portiere where a door should be, so that an important conference, or a vital conversation may be easily overheard by the villain.

Shown in one of the Broadway theaters the other evening was a scene in which the villain was thrown over a cliff after an exciting struggle on the brink. We saw the dummy that was supposed to be him plunge down some five hundred feet, and were then given a view of him lying motionless at the base. Imagine our astonishment, two or three scenes later, on beholding him get up, dust his clothes and walk away. The entire audience burst into a scornful roar of laughter.

That episode was seen by the director dozens of times. It was seen by the producer. It may have been seen by the purchaser. With them it was *great*. With the audience an unbroken fall of five hundred feet to the base of a cliff means death or serious injury. Which is right, producer or audience?

A man does not have to be rich, or great, or well-dressed to grasp certain very simple things. A very large number of those who go to the picture show have had experience—even a small boy knows something about how far he can fall without doing himself serious damage. To oppose elementary common sense in the treatment of a story, as is done in thousands of moving pictures, indicates that the directors are more stupid than the audiences they address. Army officers confer about the plans of battle in a room where there is a portiere wholly unguarded. Officers of highly trained intelligence stick a record of these plans in an outside pocket, or in a table drawer, anywhere they will be exposed to theft. A wife receives a letter which she does not wish her husband to see—it may arouse his suspicions. Does she burn it at once, or does she drop it where he may find it without trouble?

Then we have the short-weight playwright, who is too weak in resource to avoid the arbitrary, the accidental, the unbelievable. How often does he present the common ordinary facts of life as the rest of us see them? He shows that he cannot—it is beyond his ability—when he *deliberately* avoids contemporary life as a background for contemporary action, just as much as when he forces his characters to do the impossible and transgress any sane conception of what they should be under natural influences from without and from *within*. There is a failure of conviction when a character goes beyond what it is reasonable for us to expect, and a play that is not convincing will never make a hit.

To make a hit, the play must have a theme, a purpose, character, mood and an address to the eye in harmony with its mood. It must have greater depth than the solution of a mystery, or the gratification of curiosity as to how it will turn out. Suspense is essential in most cases, but as a means to an end, that end the lasting impression made. It is part of the playwright's work to evoke the interest of expectancy—the spectators must be made to desire what is to be set before them. All this can be destroyed by lack of truth in portrayal.

Between authors who are careless about structure and motive and directors who are stupid about treatment there are very few real hits made during an entire season. Nearly any competent critic can put his finger on the weakest spot of screen production, the lack of logical conception and presentation. To make a hit, the complete product must be unobjectionable to the common sense of the average audience. To make the right impression, it must be consistent in all its parts, its entire form a reasonable guarantee of its validity.

A House Divided

By Sam Spedon

EVERYBODY in the industry recognizes the power of organization, but some have had a keener appreciation of it than others. For this reason a few well-intentioned men, good organizers, started the National Exhibitors' League of America. It promised great things for the advancement of the motion picture industry and it was heralded as the right move in the right direction. One of the men who started it was made its president, had high ideals and started to put them in operation. After a while he saw great possibilities of power, used it for political preferment and fell by the wayside. From that time history seems to have repeated itself and the league has been cursed with cliques and politics.

The National League has the nucleus of a strong organization for the accomplishment of great good and we agree with Mr. Trigger that it requires a man as its leader who is "an organizer with ability and force, well balanced and truly square." Such a man might bring together the different branches of organized exhibitors under one head.

Every week we read in our trade papers that different bodies of exhibitors in different states are organizing separately, independent of the National League to meet local conditions as they exist in their territories, to handle their own affairs, calling themselves Exhibitors' Associations. It is a good sign and shows they are alive to their own interests. It indicates, however, that these associations, while not inimical, are not in harmony with the National League.

There is no reason why they should not organize locally under whatever head they see fit, if it serves their interests best. There is no reason why these associations should not have representation in the National Association of the Motion Picture Industry, for the sake of harmony. And for the same reason we would like to see them represented at the National Convention of Exhibitors at Chicago, next July. Their absence would mean a greater division.

Since writing the above we are in receipt of the following communication from F. J. Rembusch, president of the Exhibitors' Protective Association of Indiana:

"If we need a National Organization at any time let the different States work together. I have been in it seven years and I can't see where a national organization is really necessary, but I do see where a state organization is necessary. They have never used the National Organization except to give balls, expositions and conventions, all of which has been charged to the overhead of this industry and a few exhibitors made money out of it. Here we are, in the midst of a crisis in Indiana. We have asked the National Association and the Motion Picture Exhibitors' League of America, both of them, to help us with a donation. One of them says it cannot and the other does not even pay any attention to us. Why should we belong to a national organization? We have paid our per capita tax and worked for the national organization for seven years and got nothing, but we will never do it again.

"I was down in Kentucky and those boys say 'Nothing doing.' They will never belong to this national organization. Neither will any of the States and I am going to do my utmost if I have any power at all to disrupt the present national organization, and every trade journal should jump in and help."

We cannot see why the National Exhibitors' League of America should be disrupted. We advocate its reorganization and a different get-together policy to make it what it was originally intended to be, the representative head of all the bodies of organized exhibitors. If something isn't done pretty soon we cannot see, if all we read and hear is true, how a house so divided against itself can possibly stand.

An expression of opinon, without animus, is always deserving of consideration. We respect Mr. Rembusch's statement as far as his experience and knowledge are concerned and we must agree with him that the evidence is largely in support of the dissatisfaction he registers. When an organization, or any body of men, takes money from affiliated members for the accomplishment of things for the good of the exhibitors and does nothing to that end it not only deserves to hear what others think of it, but it invites criticism, that in the future it may correct the mistakes of he past.

Film Junkmen

By Sam Spedon.

THE film junkmen breeze in upon the exhibitor, or prospective customer like a cyclone. Solomon in all his glory was never arrayed like one of these. "Believe me," the junkman says," I'm a regular fellow and everything I've got to offer you is a cleanup." Then he whips out a one or three sheet poster printed in all the colors of the rainbow, showing a female dressed like Eve in the garden of Eden. "That's the stuff that will pack 'em in. Of course the picture isn't as bad as the poster or the title suggests, but believe me it's what you need in a slow town to put some pep in 'em and make 'em stand up and take notice."

You've met this genus homo. He never fails to tell you what he doesn't know about the "show" business isn't worth knowing. He doesn't tell you that his knowledge of the "show" business was gotten from attending burlesque shows and frequenting questionable cabarets. He doesn't tell you that his status in society has been derived from his associations with those who knew less about it than he does. He doesn't tell you that his knowledge of psychology and character was gained from a study of human weaknesses and tendencies, to which he must always appeal. He doesn't tell you his knowledge of the rest of the world is confined to the place where he was born and brought up. Take it from us, what he doesn't know about motion pictures and a whole lot of other things would fill a public library. Take it from him and he will convince you that you are a fool and he is a regular Solomon, and when you wake up you will admit it. He is after the nimble six-pence, not the slow shilling.

How do they do it? On their nerve! They believe in the distorted golden rule "Do unto others what they would do unto you, but do them first." They presume, as most of us do, that the majority of people are honest, but they believe that we are all after the dollar, honestly if we can, but we want the dollar. They put us to the test, they are willing to take a chance at anything once and they think you are just as willing to take a chance, too. If they are right and you fall for the junk, you have no comeback.

Every new business has been the mecca for a lot of undesirables, and the motion picture industry, with its get-rich-quick and easy money tales, is not an exception. Cripple Creek and the gold fields of California were never so alluring. It will take time to get rid of the junkmen and their junk, no time like the present.

Grilling the Promoters

New York Legislative Committee Looks Into the Operations of the "Get-Rich-Quick" Concerns

THE claims of enormous profits to be made in the film business spread broadcast in circulars by prospective sellers of motion picture stocks came to the attention of the State Legislative Committee, which is investigating the industry as to its taxability, when the committee resumed its hearings at the Murray Hill Hotel, New York, on Wednesday, February 14. Testimony in this connection was given by J. T. Morrison.

Joe Engel on the Pan.

Joseph W. Engel, treasurer of the Metro Pictures Corporation, was under question-fire of the committee on Wednesday. Mr. Engel, according to the committee, had been subpoenaed to appear as a witness on the Friday preceding, but had failed to do so. Mr. Engel's legal representative, J. Robert Rubin, protested against any citation of his client for contempt of the State Legislature, declaring that as far as he knew Mr. Engel had not received a subpoena. Chairman Wheeler stated that the charges would stand.

During the course of Mr. Engel's examination Senator Hinman several times charged that there were inaccuracies in the financial statements of the Metro Pictures Corporation, as submitted to the committee. Senator Hinman queried Mr. Engel as to the latter's personal information regarding many points. Mr. Engel gave answers with the aid of C. K. Stern, auditor of Metro.

In an apparent desire to place any blame for any alleged inaccuracies Senator Hinman called Mr. Stern to the stand. He told the committee that he had no knowledge as to why there had been a lapse of eight days between the completion of the statement and its receipt by the committee. Asked whether his written answers or the copy of his dictation to the stenographer, who prepared the formal report, had been preserved, the witness said that he doubted that any such papers had been kept. He said that he would, however, make an effort to find them. Chairman Wheeler took exception several times to what he termed were Mr. Rubin's efforts to coach Mr. Engel when the latter was on the stand. Mr. Rubin said that his actions were entirely misunderstood—that his replies to Senator Hinman's questions were in no way meant as hints to the witness.

J. E. Brulatour, a dealer in raw stock, manufactured by the Eastman Kodak Company, was the chief witness in the afternoon. He testified that he sold the raw film for what profit he could get, and not on a commission basis. He agreed to furnish the committee with a list of his stock holdings in various moving picture producing and distributing organizations. He refused to tell the committee the amount of raw stock he sold annually or the total output of the Eastman company. Mr. Brulatour said that he considered such figures valuable business information, and for that reason did not feel at liberty to give them.

Albert E. Smith, head of the Vitagraph Company, was recalled to the stand to verify the written report of his firm's financial condition, which had been submitted to the committee.

Investigating the Get-Rich-Quick Promoters.

On Thursday J. T. Morrison, head of the J. T. Morrison Company, was the chief witness. He told the committee that he was a broker dealing in investments and securities. In answer to Senator Hinman's question the witness stated that the only film securities in which he dealt were those of the American Standard Motion Picture Machine Company. He identified for the committee two circular letters, and said that they were duplicates of letters that had been distributed throughout the city. These circulars were intended to stimulate the sale of the stock of the American Standard company. In glowing terms they told of the big profits that could be made in motion pictures.

"You state here," said Senator Hinman, reading from the prospectus, "that the film industry is worth $500,000,000. Where did you get that information?"

"The figures were compiled from Government statistics—at least I believe they were. Let me explain that all the figures contained in the circulars were furnished me by the American Standard Company."

"Have you made any attempt to verify any of these figures?"

"No, I have not. That is none of my business."

"You say in the circular that a certain film concern returned $500 in dividends for every dollar invested. Is that true?"

"I couldn't tell offhand, but I suppose it is."

At this point the witness again explained that the figures in the circular had been furnished by the American Standard company, and that he was merely a broker selling the stock.

"It is also stated here that it was reported that $3,000 had been bid for a certain stock, whose par value was $100 per share. Have you any personal knowledge of that report. Do you know of any such stock?"

The witness stated that he "really didn't know" of any such stock, and again explained to the committee that the figures had not been obtained by him.

Senator Hinman then quoted excerpts from the circulars. He read passages in which it was stated that Marcus Loew has risen from a poor man to a millionaire in twelve years through the motion picture; that William Fox was making more than a million a year; that J. Stuart Blackton and Albert E. Smith had made fortunes, had received millions in dividends and in addition owned a corporation now worth $25,000,000, and that the Universal company were paying big dividends.

"Do you know that all this is true?" asked Senator Hinman.

"Yes," replied the witness in a confident tone.

"How do you know it?"

"Because I assume that the figures and statements supplied by the American Standard company are correct."

"Would it surprise you if you were told that the Universal Film Manufacturing Company had not paid a dividend in some time?"

"Yes, it would."

"But your company asserts doubtful things as facts," said Senator Hinman. "I will read again from the circular: 'We particularly call your attention to the fact that stock of the American Standard Motion Picture Machine Company is owned by many lawyers, corporation heads and bankers.' Can you name a lawyer who owns stock?"

"No, sir."

"A corporation head or banker "

"No."

The witness once more explained where the statements had come from, and Senator Hinman came back with:

"The circular states that the officers and directors of the company have been vouched for by a large number of influential bankers. Did they vouch for them to you?"

"No," was the answer.

"Can you name anyone you know who vouched for them?"

"No."

The witness was requested to bring further data before the committee on the morrow. Others who testified Thursday were Walter W. Irwin, who certified to the correctness of the financial statements of V-L-S-E.; Arthur S. Friend, treasurer of Famous Players-Lasky, who did likewise; Walter N. Seligsberg, treasurer of Triangle, who gave similar testimony, and M. J. Gerson, an exhibitor of Whitestone, L. I.

Mr. Gerson was also a witness on Friday, and gave the committee some insight into the problems that confront the smaller exhibitor. The witness conducts two houses of less than 500 capacity each.

In answer to the Senator's questions he said that the exhibitors could not stand a tax at the present time. He said that he could speak for a lot of other exhibitors beside himself. He told the committee that the high cost of living had cut into his receipts, and into many other exhibitors' receipts, to a great extent. He said that, whereas a family used to go to a motion picture show several times a week some time ago, their allowance gave them opportunity to go only once a week now. He said that he had been getting his information from personal talks with his patrons.

Mr. Gerson told the committee that the exhibitor's chief complaint was the exchanges. He said that the exhibitor had to pay for everything—slides, stills, paper and the like. He also averred that the smaller exhibitor was often forced to accept a print of a picture that was in very poor condition.

Mr. Gerson was followed on the stand by C. K. Stern, auditor of Metro, who on Wednesday had promised to look up the original notes, from which the answers to the committee had been made. He had brought these notes with him, and submitted them to the investigators.

C. P. Butler, also of Metro, was asked routine questions regarding several companies producing for the Metro program.

J. T. Morrison, the witness who had been on the grill the day before, was again called. He told the committee that the figures they had looked over the previous day had been obtained by investigation by "attorneys." He refused to tell the committee who the attorneys were, or anything about them. He sharply gave it as his opinion that such information was out of the pale of the committee. He was directed by Chairman Wheeler to answer the question as to who had made the investigations upon which the statements contained in the circulars were based. Again he refused, adding: "All these statements are true and I can back up what I say." The atmosphere waxed warm with a wordy duel, and the witness finally qualified his refusal with the statement that he would give the information only if he was given a written order to do so, or if his counsel agreed that the committee had a right to the information.

"This investigation is hurting my business," he said, "and this is my own personal business. The committee has no right to pry into my business."

Assemblyman Schimmel said that it was not the endeavor of the committee to pry into any person's business. He also called the witness to book for his belligerent attitude, and told Mr. Morrison that there was more than one way to refuse to answer a question. More speeches along this line served to assuage the witness somewhat, and after he had cooled a bit he was asked if he would be willing to furnish the committee with a list of names of persons who had bought stock in the American concern.

Mr. Morrison "absolutely refused" to furnish any such list, stating that no broker could even be expected to give a list of his clients. Mr. Morrison agreed to appear before the committee again.

A short afternoon session brought testimony from Joseph Schenck, president of the Norma Talmadge Film Corporation, and head of the booking department of the Marcus Loew enterprises. Mr. Schenck verified the financial statement of his corporation. He said that the officers of the corporation received no salary as officers as yet, but that they expected to.

Verbal fireworks were set off in the committee room on Saturday during the examination of M. D. Koepple, attorney for J. T. Morrison. The attorney was very belligerent in his attitude toward the committee. He refused to answer several questions put by Senator Hinman, and earned the displeasure of the entire company, which took material form in the shape of rebukes from Assemblyman Schimmel and others. In fact, Assemblyman Schimmel's statements were more of a warning than anything else.

Senator Hinman had considerable difficulty in getting the witness to answer questions regarding the extent of the latter's knowledge of the flowery claims of motion picture profits contained in the circulars sent out by the Morrison company. Almost invariably the witness would counter with a query as to what business it was of the committee's.

"This matter has a great bearing on this investigation," said Senator Hinman. "Many of the statements in the circulars are absolutely opposite to the testimony given before this body by more than fifty men high up in the motion picture industry. Either the testimony of these men is untrue, or the statements in the circulars are untrue; either the statements are misleading, or the testimony of these men, given under oath, is untrue, and this committee wants to know which is right?"

The lawyer did not answer directly, but began another argument. He said that the figures concerning the Vitagraph company he had obtained while at luncheon with "Mr. Rock" of the Vitagraph company. He said that he had luncheon with "Mr. Rock" about eight months ago. Senator Hinman endeavored to pin the witness down to a definite date on which the lawyer had seen "Mr. Rock, who organized the Vitagraph company" but was unable to do so. Upon reflection and after many questions the witness stated that he was positive he had seen "Mr. Rock" in 1914. Mr. Koepple said he did not know 'Mr. Rock's" first name.

The witness refused to allow the committee to see a paper which, the witness said, bore statistics from which much of the matter that comprised the Morrison circulars had been obtained.

Assemblyman Schimmel, addressing Mr. Koepple, said that the witness's attitude was not decent, gentlemanly, or courteous. Chairman Wheeler also told the witness that his refusal to allow the committee to see the paper from which he had read some figures was a discourtesy.

The witness calmed somewhat, and was willing to continue his testimony, but Senator Hinman told him that there was nothing more—that his "attitude was enough."

During the morning session Walter W. Irwin was again a witness. His testimony was more general on Saturday. During the course of his examination he said:

"The motion picture industry should be the last one to be taxed. The motion picture is the greatest social medium in the country today. It keeps more people out of insane asylums than any other one thing—especially farmers' wives, whose minds so often weaken as the result of their monotonous lives. Any police commissioner will tell you, too, that the motion picture is the strongest enemy of the saloon. If you tax the industry you will hit hardest the public which has not hitherto found motion pictures above their means."

"How about all the $50,000 salaries in the motion picture industry? Do you know of any other where there are so many high salaries paid?" Mr. Irwin was asked.

The witness stated that he did not, putting to the committee this question: "Do you know of any other industry where there is the necessity for such steaming up and creative ability as there is in this business?"

John J. Wittman, an exhibitor who controls two theaters in the Bronx, told the committee that when his Eldorado theater seated only 299 he was making more money than when the seating capacity had been increased to 600. He said that the price of entertainment had caused the narrowing of the margin of profit. He stated that with the lesser seating capacity a shorter show was given and that the house could be filled so many more times a day than now.

At the close of the session Senator Wheeler stated that the committee would, late in the week, continue their investigations up-state. He said that such cities as Rochester, Buffalo, Utica and the like would be investigated. He intimated that most of the testimony from these cities would consist of that of exhibitors, adding that the committee would be most thorough in its investigation. He said that the committee would probably resume its hearing in New York in about two weeks.

Small Exhibitors Safe From Tax

Chairman Wheeler, of New York State Legislative Committee, Says They Will Be Given No Additional Burden.

THE small exhibitor of New York State need not fear that he will be made to pay a burdensome tax. That is the gist of an interview given a representative of the Moving Picture World by Assemblyman Herber C. Wheeler, chairman of the legislative committee, which has been investigating the motion picture industry in New York with a view to ascertaining whether or not the industry is a fit subject for State taxation.

"The committee has not yet decided whether any tax shall be placed on the industry," said Chairman Wheeler at the conclusion of Saturday's session. "That question will not be decided until after the committee has gone over and considered every bit of evidence in its possssion. We have collected a mass of information and it will be some time before we can make our report to the Legislature. But you can take it as an assured fact that no burdensome tax will be placed upon the small exhibitor."

"Is it meant by that," the Chairman was asked, "that there will be no tax placed that will cause an increase in the price of admission to the great mass of people to whom the price of admission to a motion picture show means something—in fact, means that if it were increased at all they could not afford to go to a show?"

"That is about the meaning," answered the Assemblyman; "there will be no tax that would cause that. Should the committee decide to recommend a tax that would in any way affect the small exhibitors it would be so light that it would not prove burdensome in the least.

"It has been stated in some of the informal hearings of the committee by a certain member that he would not be in favor of a tax of any kind being laid upon a theater seating three hundred or less, and in no case a tax on any theater charging ten cents or less. Of course, no such form of taxation would be considered by the committee, but it just goes to show what at least one of the members thinks.

"We are very much gratified at the manner in which the whole motion picture industry has acted during this investigation. With one or two exceptions the witnesses have given us every assistance that was within their power. I believe that the committee as a whole is at present better informed regarding the industry than any one man in it. We have been given the inside facts in confidence and these facts disclose the whole inside workings of the industry. They are facts that have never been given to an outsider."

The Outlook In Albany

Suggested Tax on Tickets of Admission—Not Strong for Censorship.

UNLESS Assemblyman Wheeler, chairman of the legislative committee, which has been busy for some few weeks past investigating the question of a proper taxation of the motion picture industry, returns from New York with some plan that is the outcome of the hearings, it now seems probable that the legislators will favor Assemblyman Coffey's bill in relation to a tax on amusements and entertainments. The bill was introduced on January 30 and referred to the Committee on Taxation and Retrenchment.

Both Senators and Assemblymen today expressed the opinion that as a measure of taxation on the motion picture industry it was one that appeared to meet with almost universal favor. Under the provisions of the bill a tax will be collected on the sale of tickets of admission to all places of amusement or entertainment open to the general public. The bill provides that the tax on each ticket be fixed as follows:

Admission of 25 cents or less; the tax will be ¼ of 1 cent; admission of more than 25 cents and less than 50 cents, the tax shall be ½ of 1 cent; admission of more than 50 cents and less than 75 cents, the tax shall be ¾ of 1 cent; admission of more than 75 cents and less than $1, the tax shall be 1 cent; admission exceeding the sum of $1, there shall be an additional tax of ¼ of 1 cent for each additional 25 cents, or fraction thereof, charged for admission.

The bill further provides that adhesive stamps shall be prepared by the State Comptroller in various denominations and sold to persons giving entertainments. These tickets in the proper denominations must be attached to the tickets of admission.

Failure to comply with the law becomes a misdemeanor, punishable by a fine of not less than $100 nor more than $500, or by imprisonment of not more than six months, or both fine and imprisonment. The bill provides for the cancellation of the stamps, penalty for illegal use of same and likewise gives the State Comptroller the right to examine all books and papers and tickets of admission of any person, firm or association giving entertainment. If the bill becomes a law the moneys accruing from the taxes imposed shall be applied to the general fund.

The bill is very explicit in its definition of places of amusement and entertainment, including shows, side shows, circuses, theaters, motion picture shows, baseball games, foot ball games, bowling, basketball, boxing and wrestling, horse racing, foot racing, automobile racing, bicycle and motorcycle racing, aquatic sports and dances.

State and county fairs, private affairs held for the benefit of any church, church societies or secret societies, lectures for the benefit of school or college, or entertainments by lecture bureaus and private dances are exempt.

Up to the present time very little talk is being heard in either the Senate or Assembly towards the establishment of censorship in this State. A person close to Senator Elon R Brown made the assertion today that in view of Governor Whitman's attitude towards a censorship bill last year, it was very doubtful if any attempt would be made at the present session to force censorship matters when the same executive was occupying the position he does.

In the Assembly, while it is known that Speaker Thaddeus Sweet favors censorship, little talk is heard along these lines; the principal conversation centering on the possibilities of taxing the motion picture industry in some way or other that would be just and likewise assist in bettering the State's financial condition.

Prominent leaders in the Assembly were emphatic today in their assertions that Assemblyman Coffey's bill appeared to meet the situation, unless unexpected developments would be the result of the present New York hearings.

The committee, with its extension of time to March 15, will be busy for the next two or three weeks in continuing its hearings and in framing its bill and report which will be presented in both houses next month.

New Pathe Serial

"Mystery of the Double Cross," Written by Gilson Willet and Produced by the Astra Company.

FOLLOWING the widely discussed reports concerning Pathe's big production, "Mystery of the Double Cross," it is now definitely announced that this serial will be released March 18. "Mystery of the Double Cross" is characterized as something entirely new in serials. It has adventure, thrills and an absorbing mystery which will bring audiences back week after week.

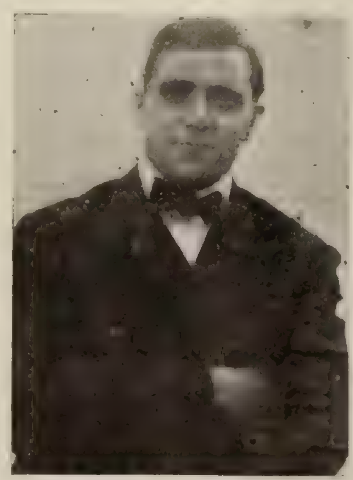
This mystery is an inherent part of the story and therefore cannot fail to stimulate a cumulative interest, which will make anyone who has seen the early episodes anxious to see them all. J. A. Berst, vice-president and general manager of Pathe, considers it "different" and therefore better than any mystery serial that has preceded it.

Mollie King is the heroine and she is supported by a cast of unusual excellence. William Parke is the man, under whose direction, the serial is produced by the Astra Film Corporation at the Pathe studio in Jersey City. It is a photodramatization by Bertram Millhauser of Gilson Willets' original story. The words, "Double Cross," are not used in a slang sense. The sign of one cross superimposed on another is the well of mystery of action and thrills.

Mollie King is seen as Philippa Brewster, the heroine. Sister of Charles King of the famous team of Brice and King, she has attained success on the stage, but her charming personality on the screen has made her particularly suited to important parts in a number of motion pictures which have served to increase her reputation and give her name a box-office value, which her splendid work can only heighten. The part she plays in this feature-serial gives her full opportunity to display her beauty and ability.

Pathe's advertising and publicity campaign on serials can always be relied upon to develop unusual ideas and to build business for exhibitors. "Mystery of the Double Cross" will be no exception in this regard and announcement will soon be made of the unprecedented campaign on this serial.

Louis R. Fuster Missing



Louis R. Fuster.

Fearing that Louis R. Fuster, a motion picture photographer, has met with foul play, his wife has asked The Moving Picture World to endeavor to locate him. Fuster has been missing for about eight months. Mrs. Fuster, who is the mother of a thirteen-months-old baby, is almost prostrated with grief over her husband's long absence. She writes that she left her husband in San Francisco to come to visit her sick mother at No. 25 Convent avenue, New York City. Fuster was to follow his wife here, but nothing has been heard of him by his wife since she left the Coast. She will appreciate any information regarding him sent to her in care of Mrs. P. Silvester at the Convent avenue address. Fuster's likeness accompanies this article.

MAJESTIC SUES FAIRBANKS.

The Majestic Motion Picture Company has commenced an action against Douglas Fairbanks to recover damages to the amount of $250,000 for violation of contract. An injunction pending the trial of the suit is asked to prevent Mr. Fairbanks from making pictures under auspices other than the Majestic Company.

SHERRILL WITHDRAWS FROM ART DRAMAS.

William L. Sherrill announces the withdrawal of the Frohman Amusement Corporation, of which he is president, from the Art Dramas, Inc., the same taking effect February 17. Art Dramas, Inc., is a distributing organization.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Philadelphia Exhibitors Entertain

Give Dinner and Dance at Hotel Bingham Roof Garden.

SNOW outside and good cheer within marked the dinner entertainment and dance held last Thursday evening, February 15, on the roof garden of the Hotel Bingham, Philadelphia, by the Motion Picture Exhibitors' League. The affair was a success from start to finish and the officers of the league and the committee on arrangements were showered with well deserved congratulations.

Stars of the film lent the effulgence of their presence to the entertainment and addresses were delivered by high officials of the city and stage government. President John O'Donnell, as toastmaster, was the first to rise and make an address of welcome, felicitous alike in spirit and phrasing. As he spoke a huge American flag over his head unfolded and scattered hundreds of smaller flags which were eagerly grasped as souvenirs.

State Senator Samuel Salus, the first speaker, delivered an address on the growing popularity and importance of the silent drama and the permanence of its place in the community. He deplored the tendency of iron clad combinations of an illegal nature and assured the members of the league that the legislature and legislative commissions at Harrisburg are eager to consider any plans that may be formulated for the betterment of the industry. Dr. E. J. Cattell, City Statistician, made his usual favorable impression as a speaker, and while furnishing much interesting and informative data concerning Philadelphia and its industries, kept his audience interested and amused by flashes of wit.

During the progress of the dinner dancing was indulged in intermittently and a bright cabaret show, which included much of the best talent playing at local theaters, divided interest.

Two diminutive stars furnished the first surprise of the evening, little Emmy Gorman and Madge Evans. Both delivered winsome addresses.

The big feature of the evening was the arrival of J. Warren Kerrigan, the Universal, Red Feather and Bluebird star, who announced that he is about to produce his own pictures, on the West coast. He plans to remain in Philadelphia and visit several theaters, of which the first to be so distinguished will be the Overbrook, where Mr. Kerrigan is expected on the 23rd.

Violet Mersereau and Claire Mersereau, the dainty Universal and Bluebird stars, accompanied by their mother, were present through the courtesy of V. R. Carrick.

The committee in charge, who were responsible for the success of the affair, were: John O'Donnell, Sam Blatt, chairman; C. H. Goodwin, secretary; A. Fisher, Harry Green, Harry Berman and Ben Shindler.

Among those present were: Herbert Ziven, N. R. Carrick, H. Osborne, B. R. Talmas, Louis Bache, David Starkman, Wm. Schwalbe, Charles Klang, P. Glenn, G. Dunbow, Mr. and Mrs. Allen May, M. Fishman, G. W. Pierce, George Kline, C. Looby, C. Calehuff, L. Bloomfield, W. C. Smith, Samuel Spedon, Mr. and Mrs. F. V. Armato, Samuel Blatt, C. H. Goodwin, A. Fisher, Harry Green, Harry Berman, Benjamin Shindler, Morris Spieres, Albert Brown, E. Warren Smith, W. S. Boyd, R. Bloomgarden, John Smith, George Naudascher, John Bagley, C. Conway, H. Kruper, G. W. Pierce, Robert McCurdy, F. Hill, Jack Rosenthal, Harry Katz, W. G. Murray, Jerry Shaw, Miss Myrtle Talley, Miss Tilly Shapiro, Miss Gladys Kinkaid.

Maritime Exhibitors Meet

In Session at St. John, N. B., They Take Action on Contracts and Serials.

IN THE first semi-annual session of the executive board of the Motion Picture Exhibitors' League of the Maritime Provinces, held in St. John, N. B., last week, the board went on record as favoring the Federal plan of censorship, and loudly voiced its protests against signing contracts for serial photoplays and against signing contracts for features, without first having the signature of the head office of the film company. The board also voiced its disapproval of the percentage plan for big features.

All sessions were held in the office of the president, Walter H. Golding, manager of the Imperial theater. In addition to Mr. Golding, those present included N. V. Gastonguay, Orpheus theater, Halifax, vice-president; W. W. Winter, Empress theater, Moncton, N. B., vice-president for New Brunswick; F. G. Spencer, proprietor of several theaters in the provinces, and vice-president for Prince Edward Island; S. C. Hurley, of the Lyric and Unique theaters, St. John, secretary of the league, and G. J. B. Metzler, Empire theater, Halifax, treasurer. R. J. McAdam, vice-president for Nova Scotia and manager of the Casino theater, Halifax, was unable to be present on account of illness.

Many of the exhibitors throughout the provinces have complained of the methods employed by some of the exchanges in auctioning off special features, after the exhibitor's signature had been affixed to a contract. It is alleged that an exchangeman before sending the contract to the head office in Canada for ratification would use it as a weapon to get a higher figure from another exhibitor for the same feature, and would tell the original party to the contract that the managing office had been able to secure a better figure for the same picture. To abolish this practice, the executive board passed a resolution requesting that no member of the league sign a contract until it has first been signed by an official of the head Canadian office.

The resolution to cover this, moved by Mr. Winter, and seconded by Mr. Spencer, is as follows:

> Whereas, the present system of signing contracts for features is not in accordance with good business, inasmuch as the exhibitor must affix his signature to said contract and then it must be sent to head office of the film exchange for approval before being signed by the exchange representative, and
>
> Whereas, such a system does not allow protection to the exhibitor because of the fact that there is nothing binding or holding the film exchange until the contract is signed by both parties, be it
>
> Resolved, that no contracts be made by any exhibitor of the Motion Pictures Exhibitors' League of the Maritime Provinces unless the contract is signed by both parties at one and same time, or first signed by the representative of the head office, and be it further resolved that a copy of this resolution be sent to the film exchange doing business in the Maritime Provinces and to the members of the league.

Another contract evil that has made the path a far from rosy one for the exhibitor is the binding nature under which agreements are made for serials. If an exhibitor after signing a contract finds that the serial is not up to expectation he has no choice about continuing the remainder of the installments—he is obliged to do so. With hope of eliminating this, the board voted the following resolution, moved by Mr. Metzler and seconded by Mr. Spencer:

> Whereas, the signing of contracts for serial photo-plays endangers the interests of the exhibitor if the serial does not come up to his expectations, be it

Resolved, that the secretary be instructed to prepare an agreement asking for the signatures of all exhibitors to refrain from signing contracts for serials.

Since the organization of the Maritime Provinces League similar associations have sprung up in Ontario and Quebec, and there has been urging from some quarters that an effort be made to affiliate the three leagues as a step towards the formation of a national body. To further this, a motion was made by Mr. Winter and carried, that a letter regarding affiliation be sent to the secretaries of the Ontario and the Quebec leagues, asking their opinion on such a combination of interests.

Although the present system of censorship, with each province having an independent board, has not worked great hardship on the local exhibitors, it is felt that a Federal plan would be a great progressive move, and with that end in view the board passed this resolution:

Resolved, that this league go on record as favoring the Federal plan of censorship, that such a plan is considered beneficial to the interests of both public and exhibitors, and that it is more apt to preserve the story value of a production when one general censoring board passes judgment upon it, as against manifold excisions made by various provincial boards throughout the land, and that this league considers it unfair to the Canadian public to have its pictorial entertainment endangered and oftimes spoiled by the methods now employed wherein the film is exposed to the dictates of so many and varied opinions.

The question of excessive percentages asked for special features was considered for some little time, and it was finally decided to go on record as opposing this plan, which was deemed unfair to the exhibitor.

Following the close of the business session, the board went into a "social session" at the Victoria hotel, where, with the St. John officers acting as hosts, a banquet was served. Mr. Gastonguay left at once for Halifax, and Mr. Winter went to New York the next morning. Mr. Metzler remained over in the city for a few days.

Michigan Exhibitors Get Busy

Pending Censor Bill Is Stirring Them Up to the Need for Organization.

MOVING picture exhibitors of Detroit and the State of Michigan are doing everything they can to oppose the Eaton censorship bill. Hundreds of letters by exhibitors have poured into the capitol building at Lansing for the State Affairs Committee, and in addition many letters have come from the theater patrons themselves. A leader in this regard has been Elwyn M. Dimons, of Adrian, who was the first to get up a petition and who landed in the neighborhood of 500 signatures. The Detroit Exhibitors' League is taking up funds to fight obnoxious legislation and is getting the hearty support of all exhibitors in the matter.

There was a hearing on the Eaton censorship bill Wednesday evening last at Lansing before the Committee on State Affairs. Both sides were represented. A number of women spoke in favor of the bill, representing some women's clubs, while those who were there to oppose the bill were William H. Shiek, of Detroit, secretary, and F. A. Schneider, president, of the Detroit Exhibitors' League; Arthur Mitchell, representing David W. Griffith, and A. J. Moeller, secretary of the Michigan Motion Picture League of Exhibitors.

The censorship bill has proven to the exhibitors of Michigan the great value of organization and the proper co-operation, and a better feeling along those lines is being indicated by the increased memberships in the State and local organizations.

Fred J. Herrington, national organizer, arrived in Detroit on Feb. 12 and called a meeting of exhibitors at the Bryant Hotel, Flint, on Feb. 14. Letters were sent to about twenty-five exhibitors in that particular locality and the meeting was well attended. Mr. Herrington expected to spend at least a month in Michigan doing work for the National as well as the State organization.

The Detroit Motion Picture Exhibitors' League has decided to resume weekly meetings instead of holding meetings monthly on account of the important matters now before the association in the way of censorship, carrying of film, etc. A special committee is now negotiating for permanent meeting place.

BRONX EXHIBITORS JOIN THE "UPLIFT."

At a regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2, M. P. E. L. of A., the following resolution was unanimously passed in reply to a request for co-operation of the members of the association with the Clean Picture and Play League of America, Inc.:

"Be it resolved this association, composed of the motion picture exhibitors of Bronx County, go on record as being honored and pleased to co-operate with the Clean Picture and Play League of America, Inc., in its efforts to place the exhibitor and manufacturer of motion pictures on a higher plane, by the exhibition and manufacture of good, clean pictures, and that every member of this association must conform in every performance in his theater or theaters to the highest standard of education and morality."

All Set for Brooklyn Ball

There Will Be a Big Time at Stauch's Palace, Coney Island.

WHAT promises to be one of the most successful events in the history of the trade will be the movie carnival and ball of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, to be held at Stauch's Palace, Coney Island, on Wednesday, February 21, the evening before Washington's birthday. Great interest has already been evidenced by the picture fans of Greater New York in the first public appearance of Douglas Fairbanks, undoubtedly the most popular screen artist in the country today. With Anita Stewart, the favorite Vitagraph star, Mr. Fairbanks will lead the grand march.

The publicity departments of the various producing companies are busily engaged planning novel surprises to be sprung during the progress of the carnival and some startling results may be looked for in that direction. Handsome loving cups will be presented to the king and queen of the carnival who are being chosen in the contest conducted by the Brooklyn Eagle.

Boxes have already been engaged by the following companies: Paramount Program, Artcraft, Vitagraph, Universal, Bluebird, World, Selznick, Pathe, Metro, Art Dramas, K-E-S-E, Triangle, Mutual, General Film, Flora Finch Co., Picture Playhouse Co., Morning Telegraph, Motion Picture News, Exhibitor's Trade Review, Moving Picture World, Screen Club, Manhattan Local Motion Picture Exhibitors' League, the Cinema Club of the Bronx and others.

Trains will leave every few minutes during the evening from Brooklyn Bridge and Municipal Building, landing in Coney Island just one short block from Stauch's. There has also been provided sufficient parking space for 1,500 automobiles.

Arkansas Exhibitors Organize

Meeting Held at Little Rock on February 6—Fifty Theater Men Present—Producers Represented.

FIFTY motion picture theater men from every part of the state of Arkansas met at the Hotel Marion, Little Rock, on Tuesday, February 6, for the purpose of organizing a motion picture exhibitors' league for that state. The new league selected as its president S. S. Harris, well known theater man of Little Rock, and A. Laskin as secretary and treasurer. The meeting was adjourned until the first Monday in May.

The league agrees to co-operate to keep out any and all pictures that are not approved by its members. All of the new members present were heartily in accord with the movement. Twenty different pictures were sent by the manufacturers and not a single scene in any one was found objectionable by the members.

The representatives of the following companies attended: J. A. Cress, of Clara Kimball Young Company; Hoyt G. Morrow, Mary Pickford Company; C. R. Scott, Universal Film Company; Nat Barach, World Film Corporation; Charles Wuerz, Kleine-Edison-Selig-Essanay Company; G. C. Reif, Fox Film Company; W. R. Wilkerson, McClure Pictures; E. C. Leevis, Essanay Company; William Byrd, Art Dramas, and T. F. McTyre, Paramount Company.

MARYLAND LEAGUE DISCUSSES DANCE.

On Tuesday, February 13, six members of the board of directors of the Maryland Exhibitors' League again met in special session and the principal topic for conversation seemed to be the arrangements for the big dance which they wish to hold. It was decided that the committee appointed was too small to take care of the situation and so two other directors were appointed additionally. The dance committee now includes J. Louis Rome, A. E. McCurdy, Frederick C. Weber, L. A. DeHoff and Frank A. Hoernig. The method of these men in handling the situation will be to interview several exhibitors of his acquaintance and see if they are interested in the project and whether they will render aid, financially and otherwise, toward the affair. As a working fund is necessary to start the thing in motion several will be asked to pledge a certain amount to it. Another matter which was discussed was regarding the stars to be invited and it was decided that the best plan to arrange this matter will be to have the public vote for these they wish to have on that occasion through the daily papers and run a contest for this purpose. Tuesday, February 20, has been set as the next and last meeting of the board of directors before the regular meeting on Sunday, February 25, at 2.30 p. m., and a report will be made before that time.

NORTHWEST EXHIBITORS' CORPORATION MEETS.

The advance deposit system was the main topic discussed at the last meeting of members of the Exhibitors' Corporation of the Northwest at Minneapolis, February 6. Exhibitors presented their side of the argument and W. K. Howard of the Vitagraph, and J. R. Levy of the World exchanges, were admitted to the meeting to present the exchanges' side. Owing to the fact that President Gilosky has been unable to attend every meeting and that the Minnesota vice-president of the league is not a Twin City man, nominations for a St. Paul or Minneapolis vice-president were made, but the matter did not reach a ballot. Fred Upham, Minnapolis; W. H. Deeth, Minneapolis, and W. B. Watson, Minneapolis, were nominated for the office.

The application of Edward Counsell for membership was accepted, and applications of several other exhibitors discussed. T. J. Hamlin was voted an honorary member of the corporation. Letters from exchanges urging the co-operation of exhibitors in regard to the leaving of films outside of exchanges in the evening and various other matters were read at the session. Following the meeting the convention committee met with Chairman David G. Rodgers and plans for the forthcoming annual gathering of members were discussed at length.

E. K. Lincoln Wins Trophies

Many Prizes Awarded to His Blooded Canines at 1917 Dog Show.

PROBABLY no man rides a hobby more enthusiastically than does Edward K. Lincoln, who has just finished his work in the leading role of the Monmouth Film Corporation's sixteen-episode serial, "Jimmie Dale, Alias the Grey Seal." Mr. Lincoln is a dog fancier of the first water, and has just annexed several awards at the Westminster Dog Show, which was held at Madison Square Garden, New York, from February 20 to February 24. He had seventeen of his more than 150 pedigreed dogs entered in the show.

The actor's Greenacre Kennels are located at Fairfield, Conn. It is there that Mr. Lincoln may be found most of the time when he is not in front of the camera. The chow dogs bred at the Greenacre Kennels are known nationally to be among the purest-blooded canines of their kind. The photograph accompanying this article shows Mr. Lincoln and one of the Westminster prize winners—an animal of which the actor is especially fond.

Mr. Lincoln has played leading parts in many big productions and has been a motion picture actor for several years. Among some of the pictures that Mr. Lincoln has appeared in are "Shadows of the Past," "A Million Bid," "The Littlest Rebel," "The Almighty Dollar" and "The World Against Him." His screen career has included work for Vitagraph, Lubin and World.

E. K. Lincoln.

Mr. Lincoln has a 4,500-acre estate in the Berkshire Hills near Lenox, Mass., and a summer studio at Blandford, Mass. The Lincoln studio at Grantwood, N. J., is at present being used by William Fox.

George Stuart Christie

GEORGE STUART CHRISTIE, well known to patrons of the drama and light opera, will make his screen debut as leading man for Emmy Wehlen, in her forthcoming Metro production, "The Duchess of Doubt," exterior scenes of which are being made in Florida under the direction of George D. Baker.

Mr. Christie will play the part of Walter Gray, who masquerades as a ribbon clerk to hide the fact that he is the possessor of vast wealth, and the doing of which brings him into amusing and dramatic contact with the character played by Miss Wehlen. The photoplay is George D. Baker's screen adaptation of the story by John B. Clymer and Charles A. Logue.

Mr. Christie is well known to the patrons of drama and light opera throughout this country. He was born in Philadelphia and his first stage experience came shortly after leaving the public schools there, when he joined the Girard Avenue Stock Company, and later with the George Holland Stock Company in that city, in which he played character parts and juvenile leads.

George Stuart Christie.

He toured the large cities with Richard Mansfield, when Mr. Mansfield's repertoire consisted of "Richard III.," "The Merchant of Venice," "Beau Brummell," "A Parisian Romance," "Prince Karl" and "Dr. Jekyll and Mr. Hyde." This tour took Mr. Christie through the principal Eastern cities and as far West as Kansas City.

He was in Henry Miller's original production of "The Only Way," in which he played the Fop. Later, as Jack Negly, the crazy boy, he scored in Effie Ellsler's Academy of Music production of "Barbara Frietchie."

When Julia Marlowe went on tour with "When Knighthood Was in Flower," Mr. Christie played Sir Edward Caskoden in this famous production. Later he appeared with Minnie Maddern Fiske in her Manhattan theater production, "Mary Magdala." In this play Mr. Christie appeared in an important juvenile Hebraic role. His next appearance was with Bertha Kalisch, who made an extended tour of America in "The Kreutzer Sonata," in which he played Sammy Friedlander, the sewing machine salesman.

In becoming a screen player, Mr. Christie says he is following in the footsteps of his most successful stage associates, and only the persuasion of Director Baker, with whom he has been friends for years, coaxed him away from the footlights.

DREAMLAND AT McKEESPORT, PA., SOLD.

One of the most important transactions that has taken place in amusement circles of McKeesport, Pa., in some time was closed February 10, when the Dreamland theater was purchased by Frank Panopolis and George Lambru, well-known exhibitors, from A. H. Berg, of the McKeesport Amusement Company. The Dreamland has been closed for the purpose of remodeling by the new owners. It is hoped to have the work completed for reopening by March 1. Mr. Berg, who has achieved much success as an exhibitor for the past seven years, still conducts three up-to-date picture houses, the Altmeyer and Orpheum theaters in McKeesport and the Avenue theater at Duquesne, Pa. The firm of Panopolis and Lambru owns and operates the Lyric theater, a handsome thousand-seat house, at 515 Fifth avenue, McKeesport, of which Mr. Panopolis is manager. He will also manage their latest acquisition, the Dreamland, and having shown the latest and best film productions with much success in the past at the Lyric he plans to set a high standard in every respect.

"Beefsteak" of New York F. I. L. M. Club at Healy's, February 14, 1917.

New York F. I. L. M Club Dines

Celebrates St. Valentine's Day With a "Beef Steak" at Healy's Log Room.

THE F. I. L. M. Club of New York City held a beefsteak dinner in the Log Cabin Room of Healy's restaurant on Wednesday night, February 14. About sixty persons were in attendance and a general good time was enjoyed by all. The affair was not only one of good fellowship but it was indicative of the growth of the organization, which is an institution in almost every city of the Union. The statement of E. M. Saunders, who acted as toast-master, that every member had paid his dues up to date and the club had not been obliged to bring any complaint to a court of law was evidence of the efficiency of its purpose.

The speakers were Wm. A. Brady, C. R. Seelye, H. E. Friedman, J. E. Chadwick, W. W. Irwin, Sam Spedon, A. M. Goff, John Cadwin, Joe. Brandt, W. F. Rodgers and H. H. Buxbaum.

Those who were noted as being present included the following: S. B. Kramer, Bluebird; S. Eckman, Jr., Triangle; E. H. Goldstein, Joe Brandt, R. H. Cochrane, Universal; C. R. Seelye, Pathe; A. Reinlieb, Pathe; E. M. Saunders, Metro; W. E. Raynor, K-E-S-E; W. F. Rodgers, General Film; J. J. Schmertz, Variety Film Corp.; H. H. Buxbaum, General; M. G. Felder, Variety Film Corp.; Leon J. Bamberger, Gordon Laurence, A. M. Goff, Geo. Balsdon, Vitagraph; Sam Spedon, Moving Picture World; M. F. Tobias, M. T. Tobias, Inc.; Henry W. Kahn, N. Y. Metro Film Co.; Wm. J. Saunders, N. Y. Metro; Henry A. Samwick, Ment. Film Corp.; Edward Schwartz, Federal Tilue; Sam Rubenstein, Universal; Chas. H. Steiner, Greene; Lee Tamsberg, Newark Universal; A. J. Pincus, New York Mutual, 23rd street; H. C. Hancock, New York Mutual; John Cadwin, Hoy Service; Weed Dickenson, Morning Telegraph; C. J. Fitch, Newark Mutual; Harry Harris, Newark General; Albert Schmidt, General Film; Moe Stirimdu, Exclusive Feature Co., Inc.; Chas. H. Streimer, Modern Feature Photoplay; Joseph M. Goldstein, Exclusive Feature, Inc.; Nat Nathanson, Federal Film Co.; V. C. Grossbaum, Ultra Films Inc.; B. W. Kanter, K-E-S-E; Foster Moore, Mammoth Film Corp; John J. Dacy, K-E-S-E; Wm. A. Brady, Brady-World Features; S. J. Schaefer, World's Best; H. E. Friedman, Pathe Exchange, Inc.; B. M. Feist, Arthur P. Ambler, S. A. Hammell, Pathe; W. M. Golderman, Leg-Bel; Samuel Zierler, H. Garisborg, S. Samson, John Cohn, Universal; J. E. Chadwick, Merit Feature Films; George Gould, M. P. News; W. W. Irwin, Vitagraph.

St. Louis Operators Dance

Moving Picture World Correspondent Reports a "Bully" Time at Big Social Event.

TO EVERYONE connected with the film industry in St. Louis, February has three red letter days. They are: birthdays of G. Washington and A. Lincoln, and the date of the Moving Picture Operators' Ball. Way back in November, when the insurance and railroad companies came around with the new calendars, film folks turned to February and set a big red mark against Thursday the 8th, which had been selected as the date of the big event. And from that time on there was talk of nothing else.

Long before the date set the various arrangement committees were busy. A very artistic souvenir program was issued, filled to the very last of its thirty-two pages with classy advertising and the names of the officials, who helped to make the ball the success it was.

We missed the ball last year, but we said we were going this time, and we went. And although both of our feet are of the Methodist persuasion and we have never danced a step in our life, we had what the Colonel would call "a bully time" watching the other people.

The ball was held at the new Club Hall, 13th street and Chouteau avenue, and although most of the projection booth boys could not get there before their shows closed, the place was crowded to the brim and almost running over early in the evening, with exhibitors, exchange people and others who knew from previous experience where to go to have a good time.

Simply everybody connected with the film business was there—with wife, sweetheart, brother, sister, father, mother—and some even brought the kids.

Dancing was continuous, of course. There was an abundance of refreshments, both solid and fluid, and upstairs and downstairs, everywhere, the crowd was having the time of its life. Even the wallflowers enjoyed themselves. We know, because we were a wallflower. and we had the most enjoyable evening of many a day.

It would be impossible, of course, to give a list of names of those who attended the ball without getting out a special edition of the paper, but judging by the crowd, every operator in St. Louis must have been represented . and the ball was a huge success, from a social as well as a financial standpoint.

NEW COMPANY AT RICHMOND, VA.

A new motion picture producing company has been incorporated in Richmond, Va., with a capital stock of $100,000, all paid in under the title of Jefferson Motion Pictures, Inc. The leading spirit of the new company is E. M. Stearnes. Ground has already been broken for the studio, which is to be complete in every detail, and on grounds covering over one hundred acres of land. The company has already started on its first production and is negotiating with some well known stars of the profession.

E. M. Stearnes, director general, when interviewed, stated that the Jefferson Company will produce high class comedies and features. Mr. Stearnes is making his headquarters at the Jefferson Hotel in Richmond while the studio is in course of construction.

WILBUR BATES GETS IN THE GAME.

Wilbur M. Bates, for many years the manager of publicity for the theatrical syndicate and the dramatic productions which toured the country under its direction, has at last come over onto the side of the motion picture. He will give his services and experience to the productions of the Arrow Film Corporation. At a recent luncheon in the Astor Grill Mr. Bates was introduced to the members of the motion picture trade press. With all the big actors and actresses getting into the picture game it will be hard to keep the big press agents from taking a hand. Here's to Bates' success.

SHALLENBERGER ON WESTERN TOUR.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, left New York on Monday, Feb. 19, for an extended trip through the West in connection with states rights release of "The Deemster." His first stop will be at Battle Creek, Mich. From there he will go to Chicago to arrange for a special trade showing of "The Deemster" for western states rights men. After this showing he will visit St. Louis, Cincinnati, and Indianapolis.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Quotes.

WRITING on the use of quotation marks, L. F. Guimond, of the Lyceum, Monticello, N. Y., makes a good point when he suggests that sometimes the use of the inverted commas is overdone. He is more than right. It is almost an insult to the intelligence of the reader to enclose in quotation marks colloquialisms, and sometimes the overuse of these is a drawback to otherwise good copy. The quotation is properly used when the desire of the writer is to call attention to the use of borrowed material, such as an extract from a poem or prose writing, but to quote the current phrases is to suggest that the person addressed doesn't know enough to realize that the phrase is borrowed. Take a paragraph like this, for example:

> Give this the "once over." We are not "throwing the bull" when we tell you that next week's show is the "limit." We are going to have the "best ever" bill and "dontcha lettum tell ya different." We are going to give an "all star" program from "soup to nuts," and every item will be a "corker."

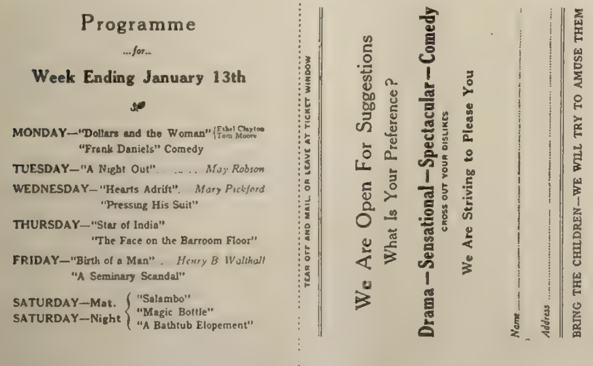
About a page of that and the reader gets tired. Anyone knows without the quotes that the writer has been making an effort to be colloquial, and rather resents the excessive use of the quotation marks. Be sparing with the quotations, and since it is a matter of choice, do not quote titles. The fact that they are capitalized is sufficient. It is one of the small things, but it is important out of proportion to the face value.

A Color Scheme.

A recent program of the Lehigh Orpheum reminds us that you can get a nice effect with a canary yellow and a brown ink. Ever try it? It looks well and stands out.

Compact.

F. F. Lowry, of the Princess, Salem, Ill., seems to have hit upon a new idea for the checked card scheme. He uses plain white book paper for a four-page program four by five inches. Perforating rule is run in the center and the third page can be torn off and mailed or turned in at the box office. This is about the simplest scheme yet to get returns. The checked card not only conveys the suggestion that the house is interested in pleasing the patron, but it gives the management a good line upon the likes and dislikes of the people he gets his money from.



Programme
...for...
Week Ending January 13th

MONDAY—"Dollars and the Woman" {Ethel Clayton / Tom Moore}
"Frank Daniels" Comedy
TUESDAY—"A Night Out" ..... May Robson
WEDNESDAY—"Hearts Adrift". Mary Pickford
"Pressing His Suit"
THURSDAY—"Star of India"
"The Face on the Barroom Floor"
FRIDAY—"Birth of a Man" . Henry B Walthall
"A Seminary Scandal"
SATURDAY—Mat. {"Salambo"
SATURDAY—Night {"Magic Bottle" / "A Bathtub Elopement"

TEAR OFF AND MAIL OR LEAVE AT TICKET WINDOW

We Are Open For Suggestions
What Is Your Preference?
Drama—Sensational—Spectacular—Comedy
CROSS OUT YOUR DISLIKES
We Are Striving to Please You

Name ____
Address ____

BRING THE CHILDREN—WE WILL TRY TO AMUSE THEM

Lights for Dark Days.

Jimquin, of L. A., has been hiking around with a State Rights feature and has been seeing a lot. He writes from San Francisco:

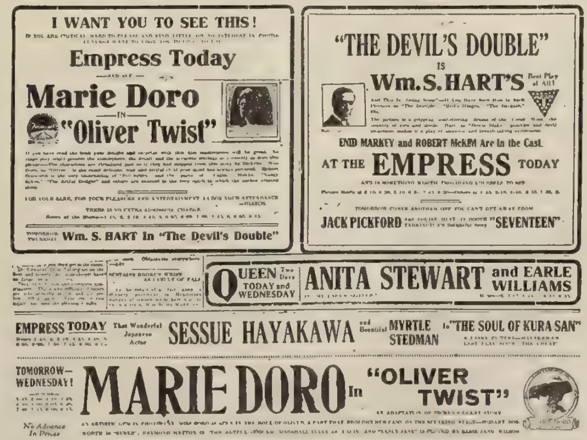
> Today being a dull day, atmospherically speaking, I looked around to see how many exhibitors figured the usefulness of lights in the daytime. It is surprising how many exhibitors figure that niggardliness with lights is economy. I contend that lights (and not necessarily a great number) are more effective on a dull day or any day save when the lobby is in the direct glare of the sun, than at night. If they are on a flasher, so much the better. It should come under the head of "lobby display" and not "waste." Lights at night are customary and necessary, therefore they fail to attract great attention unless in unusual displays, but any lights in the daytime are surprising and therefore interest impelling. And here's an idea I have meant to speak of. In L. A. I constantly used a slide that read to the effect that we appreciated the fact that our pictures were so engrossing that patrons were apt to forget their bundles under the spell of the drama. It was suggested that they take stock of their effects before leaving the seat. On the exit door I had a sign which read: "Have you forgotten anything?" It was large enough to be seen and it really resulted in a lot of people remembering a lost article before they left the house and not after they arrived home. I figured out that a little mark of attention on the way out was as much appreciated as a welcome upon entering.

We think it was the Erie Railroad here in the east that was the first to instruct its trainmen to add "Don't forget your bundles" when announcing the approach of local trains to stations. The idea is the same and it is a good one.

Jimquin had a busy evening lately. He was playing a house on shares and a thief grabbed the day's receipts and started up the street. Jimquin was in the lobby and when the cashier called to him not to let the fugitive escape, he gave chase, not knowing that it was his own money he was going after. The thief took to a lumber yard and Jimquin walked all over him before it struck him that the going was rather soft. Then he stooped down and felt and discovered that he was standing on his quarry, so he collared him and got the money back and the next morning a policeman was given credit for the arrest, but Jimquin had his fifty-fifty, so he did not care much.

Mr. Bleich Returns.

It has been so long since we saw any of the characteristic advertising of George A. Bleick of the Empress and Queen, Owensboro, Ky., that we have several times been at the point of writing and asking for some. He sends three examples, all of which we have pasted up as a single exhibit. You will notice that you can read the essentials on a Bleich advertisement without having to get out your eyeglasses, if you wear them. The house, star and feature always stand out, and even in the reduction these show up well. Mr. Bleich is one of the most consistent advertisers we know of, for he stays good. He also sends in a book of tickets with a two-color and black cover. Twelve ten-cent tickets sell for one dollar, and there is a Merry Christmas and Happy New Year as well as a holly spray. If we are not mistaken, Mr. Bleich was the first to use the special Christmas cover and play up the books for Christmas gifts. Nothing makes a more acceptable present and the special cover gives it a certain distinction.



I WANT YOU TO SEE THIS!
Empress Today
Marie Doro
IN
"Oliver Twist"
THERE IS NO EXTRA ADMISSION CHARGE
TOMORROW THURSDAY Wm. S. HART In "The Devil's Double"

"THE DEVIL'S DOUBLE"
IS
Wm. S. HART'S Best Play of All!
ENID MARKEY and ROBERT McKIM Are in the Cast.
AT THE EMPRESS TODAY
JACK PICKFORD "SEVENTEEN"

QUEEN Two Days TODAY and WEDNESDAY ANITA STEWART and EARLE WILLIAMS

EMPRESS TODAY That Wonderful Japanese Actor SESSUE HAYAKAWA and Beautiful MYRTLE STEDMAN in "THE SOUL OF KURA SAN"

TOMORROW—WEDNESDAY! MARIE DORO In "OLIVER TWIST"
AN ADAPTATION OF DICKENS'S GREAT STORY
No Advance In Prices

From Paterson.

The Regent, Paterson, N. J., uses two house organs. One is a weekly program put out by a speculator. The house gets about four pages of a sixteen-page program and the publisher takes the profits from the advertising. This is better for the publisher than the house. The program is lost in a mass of advertising and there is no space provided for house talk. Moreover, the entire issue is poorly set. No two of the program sections has the same border, for example. This is a small thing, yet a uniform and well marked border for all sections would help not a little to give the suggestion of regularity. The house gets the right hand pages, which is a concession, but it should get more space and use it for house talk. The double middle, the best page of all, goes to a furnishing company with the underline run in some space at the bottom, but so poorly displayed that it is lost to all save the most eager searcher. It sounds nice to be told that you will get your programs free or even be paid a small sum for the concession, but it is better to hold on to the idea and run it properly.

The Regent does not suffer from the insertion of questionable advertising, but it is not helped by the surplusage of outside matter. The house should always get sixty per cent of the space on a concession or the concession will prove hurtful in the long run. The Regent also gets out a monthly issue for itself. This is better done, with only three foreign advertisements, but a weekly and a monthly should not be necessary. Where the weekly is used some form of monthly calendar is apt to prove better than a second house organ. This has been done by the house in the shape of a four-page folder with the month's releases on the two inside pages in handy form for consultation.

Handy, Cheap and Good.

The Water Color Company, of New York, sends in some samples of their Rotogravure program sheets, four by eight inches. Lately they advertised that they had a list of 80 players, but this has since been run up to 120 names. These rotogravures are sepia prints of photoplay stars in close imitation of photography. The panel shape gives them a distinctive look and they can be used either plain or printed as souvenirs, for they are handsome enough to be used for this purpose, but their most effective form is with a weekly program on the back. With a new star each week, you will not need much of a mailing list, for the patrons will come and get them for preservation as a collection. The price ranges from $2.25 to $3 a thousand, according to the quantity ordered, but most of those who will use them will probably get a supply for three months. At the price they are really cheap and yet the paper has to be good stock. They offer a program form with a memorandum column for the fan that will interest. It is reproduced here as a suggestion to exhibitors. In the sample sent there is a trade advertisement at the bottom of the seven-day program; a candy store, and it is well to remember that you should get a better price from an advertiser for space in a vehicle likely to be retained beyond the week the program is in service.

Save These Programs

A different picture each week. Start a collection of popular movie stars.

ROSEVILLE THEATRE

SOUVENIR PROGRAM

ADMISSION 5c. ALL SEATS

PROGRAM SUBJECT TO CHANGE AT THE DISCRETION OF THE MANAGEMENT

"Photo Plays I Have Seen"

An interesting record. Write a note of the plays that you attend here.

VOL. I No. 1	WEEK OF JANUARY 1st, 1917	NOTES
Monday Jan. 1st	Artcraft Pictures Corporation Presents MARY PICKFORD in "The Pride of the Clan" A typical Pickford Picture with smiles and curls, with a thrill and a trickling tear.	

Good Argument.

We are not in harmony with the theory that the price of admission to photoplays must forever remain at ten cents, but there is much that can be adapted from this advertisement in the program of the Victoria, Buffalo, to suit more general conditions. It is framed in parallel rule broken with type "10c" about every five ems.

> The Buying Power of Your
> TEN CENT PIECE
>
> There is a general tendency in all industries to increase the cost to the general public of those things which are necessary to life and happiness.
>
> It is an old and vexing story to you.
>
> But in all this state of price-boosting, isn't it pleasing to know that the one place where you could forget your worries has not demanded more pay for that which it gives you.
>
> The VICTORIA has not raised its prices.
>
> Ten cents during the upward flurry has bought you as much—if not more enjoyment.
>
> Theaters everywhere are charging more.
>
> Of all these the VICTORIA has the best right to exact a higher admission.
>
> Compare its photo-productions with those of other playhouses, whose prices are higher, and you will find the VICTORIA gives you as good and even better for your tiny dime.
>
> During 1917 the VICTORIA will continue to amuse you for 10 cents each visit. The programs will be consistently superior, as generously long and as pleasing as ever.
>
> The buying power of your dime will not have lessened!

By cutting out the specific reference to the unchanging ten cent rate the stuff can be used by houses with a sliding scale, for certainly the photoplay admissions have not followed the rising costs in other lines.

But Why?

Bluebird is offering prizes to the exhibitors who send in the best photographs of lobby displays, but it should not be necessary for the film companies to offer prizes to the men who merely do what common sense should dictate. Remarkable progress has been made in lobby display in the past few years, but there is still too large a proportion of houses with stuffed entrances. Some suggest the course for an obstacle race rather than an entrance. Still we're glad to see anything done that will rouse exhibitors to action, and even those who do win prizes will profit mightily. More power to Mr. Hoffman. You can get some good hints from those Bluebird inserts run each week in the paper. They are not merely advertisements to the man who thinks. They are hints on color schemes and advertising layout and they have been held to an absolutely uniform high level of excellence for a surprisingly long time. Effective use has been made of these for posters, but when you have used them in the lobby, give them to your local sign man for inspiration.

Try This.

It has been a long time since we had anything on the lines of the Public Notice, but this throwaway from The United Film Service, Memphis, Tenn., can be adapted to suit, and having served its original purpose it is now passed along. It is essential, of course, that the three big lines be played up so strongly over the others that the first glimpse takes only these in. We would use an even larger top line to get a ten-line letter for the "Reward." It can be done with condensed type. There are also enclosed some cards, evidently stock stuff supplied by the manufacturers. This should have been imprinted with the address of the exchange. It pays to get an address down on everything that will carry the line.

$50.00 REWARD

TO ANY MAN, WOMAN OR CHILD

enjoying all their faculties and having a knowledge of the English Language who fails to laugh at Mutt and Jeff, the comedians who are guilty of the

MURDER

of the demon melancholy, in the best theatres in the world every week.

Your patrons are assured of a Big, Clean entertainment that will amuse the entire family.

ABE H. KAUFMAN

52 SOUTH FOURTH STREET MEMPHIS, TENN.

guarantees every Mutt and Jeff to be a great comedy, even satisfying the

CHIEF OF POLICE

Mutt and Jeff or Hans and Fritz with two or three selected reels featuring such stars as Clara Kimball Young, Anita Stewart, Charlie Chaplin, Earle Williams, etc. make an all-star Program.

1 to 24 Reels Furnished Weekly

WIRE FOR QUOTATION, PRICE WILL SUIT YOU

Back Again.

H. R. Weber, of Chambersburg, Pa., writes that he has been taking things easy for a time; but that he is back running the Star again. With the Blanchards in the same town he will have fast company, but Mr. Weber is there with the ideas, too. A recent advertisement shows Sothern in "The Chattel," with "The War Bride's Secret" underlined.

All in a Line.

Eugene A. Upstill, of Long Pine, Neb., in some of his house talk gets off a line that is worth display, instead of body type, when he remarks "The Program at the Palace is selected, not merely booked." That is good enough to go on the front page and stay there. It says much in little.

Attractive.

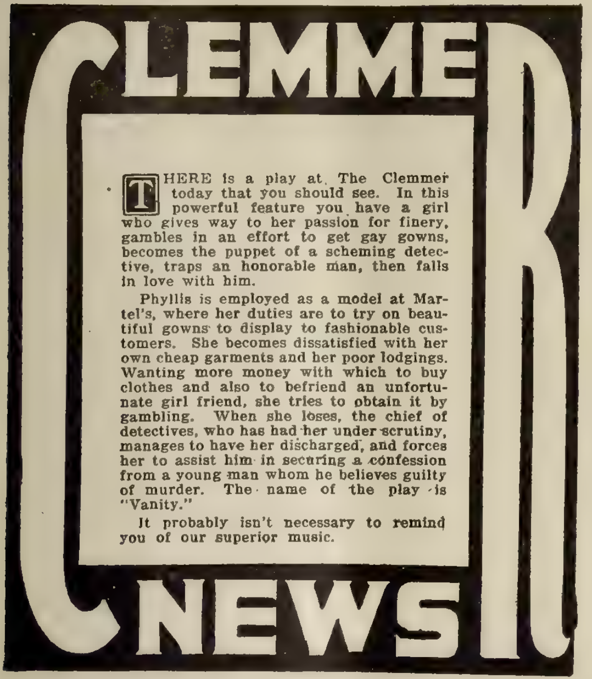
The Turner and Daknken theater, Oakland, Cal., sends in a neat program. The frame for the front page is half tone or benday, but is probably worked on the same form with the type, though it gives the suggestion of a second printing with tint. This is a specially drawn design, but if you cannot afford to have a special drawing and want one, did you ever stop to figure out that you might manage to make one? You can if you'll get a strip of wall paper with stripes. Mount it on a sheet of cardboard the same relative size as your program page, but large enough to let the stripes reduce properly. If the stripes are two inches wide and you want them to reduce to a quarter inch your wall paper pattern must be eight times as wide and eight times as high as your program page. Cut out an oval or square for the type and get some flowered paper or something with a conventional design and cut out the flowers or ornaments. Paste these on your stripes as taste distates and have the whole reduced to proper size, causing the opening to be mortised out. If you have a circle or oval have the mortise square cut, with steps, to make it easier to lock up the type. With a little patience you can get a corking good program cover.

Neat.

The Elmwood, Buffalo, which specializes in oddities to fold in with its V. P. program, offers something neat for "The Traveling Salesman." It is a card 1½ by 5½ inches, folded once, to get a long page. On the cover is merely "Hold your order." Inside one page shows the stock cut of a trunk and below the announcement of the subject and showing date. Sample trunks are seldom made with rounded tops, but few will stop to think of this, and the idea is apt.

Something New.

The Clemmer theater, Seattle, seems to have hit upon something new. It gets out its advertising in a special frame and uses all talk. The frame is two columns wide by five inches deep. With such a reverse cut it is possible to get a big display in a small space and if the text is well written people will come to look for it.



CLEMMER

THERE is a play at The Clemmer today that you should see. In this powerful feature you have a girl who gives way to her passion for finery, gambles in an effort to get gay gowns, becomes the puppet of a scheming detective, traps an honorable man, then falls in love with him.

Phyllis is employed as a model at Martel's, where her duties are to try on beautiful gowns to display to fashionable customers. She becomes dissatisfied with her own cheap garments and her poor lodgings. Wanting more money with which to buy clothes and also to befriend an unfortunate girl friend, she tries to obtain it by gambling. When she loses, the chief of detectives, who has had her under scrutiny, manages to have her discharged, and forces her to assist him in securing a confession from a young man whom he believes guilty of murder. The name of the play is "Vanity."

It probably isn't necessary to remind you of our superior music.

NEWS

To advertise "The Pride of the Clan," the Coliseum takes a four column width the length of the page with a 48 point "Hoot Mon" at the top, about six inches of cut and text in the center and the prices and house name at the bottom. This is effective, but wastes a little of the white space. For "Less Than the Dust" the house charged a quarter, but gave a rebate of a new dime. The "Clan" is selling for fifteen cents flat.

Just One Change.

The Century, Brooklyn, run by Glynne and Ward, send in a neat four pager of the five by eight size, white stock printed in blue. They work it very nicely, with house talk on the front, program on the other three pages, with dated days, but we would suggest one change that will help a little. At present the day and date is worked with the rest of the head type as:

Thursday, January 13th
Lillian Walker in
INDISCRETION 6 ACTS

It would give a better effect to the title and also help the date to set the latter in eight point fullface and pull it over to the left hand margin. This is just as easy for the printer and it will make an important change in the appearance of the page. If fullface is not on the machine, an italic may be used. It would help still more to take the number of acts away from the title and put over to the right on the same line with the date. Apart from this the program is soundly constructed. It might be objected that to pull the act announcement over will give the impression that the entire bill will run the stated number of acts, though one or two short subjects are used. In this case the act announcement should at least be run in small type. It should not be on the same line with the title and in type of equal importance. It detracts from the dignity of the title.

Hand Painted.

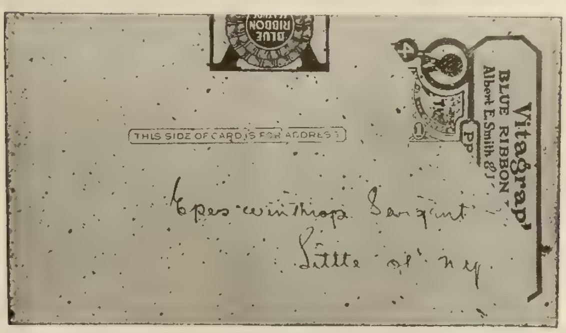
Herschel Stuart, of the Hulsey theaters, in Texas, sends in a photograph of a billboard which he says is located on the busiest corner of Dallas. The photograph must have been made on Sunday, for there is only one busy man in sight. But it is a good example of what the local sign man can do when he is put to it. It costs more than a regular stand, but it is better in many ways, since it lets in the house share of the advertising in just the way it is wanted.

Fine If It's Right.

S. E. Wall, of Plain City, Ohio, has started something else. He is full of ideas, and good ones, too, but if this new scheme of his works he has outdone himself. He writes

> I am enclosing herewith one of my latest efforts in meeting the high cost of living; on account of the war, or some other durn thing, paper prices are going higher and higher, making the cost of my folding postcards almost prohibitive.
>
> Our Uncle Samuel has not yet raised the price on his penny postcards, so I am taking advantage of that fact and am having our program printed on them. The Vitagraph Co. furnishes us "Blue Ribbon" stickers, and by using the sticker at the top of the card and a paper clip at the bottom we are enabled to mail the heralds out with the card, the clip allowing the post office department to examine the contents without breaking the seal.
>
> While this arrangement does not give me quite as much room for the program and house talk, it does very nicely, and by using care in putting the stickers on it makes a very attractive looking piece of mail, making a considerable reduction in the cost of production without any noticeable loss in efficiency.

This seems to be fully explanatory, but we show here a half tone of the package with the card partly cut away to show the heralds. There are two of these, and a stamp seal is affixed the front of the card and the back of the bottom herald. The paper clip confines the other end. Removing the clip permits the package to be examined. The back of the postcard is also printed up with house talk. We are a little dubious as to the general acceptance of the postal card. Mr. Wall is doing it, but much depends upon the construction your local postmaster places upon the postal regulations. We know that pasting a clipping upon a postal renders it liable to the two-cent rate, though a clipping may be posted upon a private mailing card. Mr. Wall takes the position that the postal serves as a one cent stamp to carry the whole, and where this view is accepted by the postmaster Mr. Wall has solved a big problem, but see your postmaster before you try the scheme. This time Mr. Wall has batted way above his average, and he can generally beat .300.



Getting In Line.

The General Film Company is getting in line with a clip sheet, The General Film Herald, which offers in addition to the matter printed, general advertising service to exhibitors on their books. Most of the constituent companies also issue clip sheets, but this gives the G. F. material in good shape for handling and fills a niche the other sheets do not occupy.

Frank V. Brunner is its director. The first issue carries an interview with B. B. Hampton on film tax that we should like to see copied into the daily press everywhere. A special tax would injure the business and yet the public does not understand that all salaries are not proportioned to those drawn by Miss Pickford, Fairbanks and Chaplin. They cannot understand why picture men should seek to evade the tax if they can afford to pay such salaries, and they do not realize that these salaries, greatly in excess even of those paid the opera stars, are what is holding the business down. Run material in your house sheet and interest your newspaper editors. Prove to the public that the business is not trying to dodge responsibility. Set the business you are in in a proper light before the public lest your own enterprise be wrongly condemned along with the rest. Too much cannot be done along this line to counteract the effect of what has already been said on the other side.

Use This.

The Victoria, Buffalo, calls Douglas Fairbanks "The Cure for Cussedness."

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Size It Up.

When you are undecided as to how to handle a scene, stop and think it over. The other day a man wrote in to know whether to use a leader or a vision to establish a certain point, and we told him to figure out which would be the most definite. But this might be amplified. Not only is it a case of being definite but of weighing the value of the scene. Something might be established with equal definiteness by means of a leader or a cut in scene. With such a choice it would be better to cut in if the importance of the fact warranted the footage, and to use a leader for a minor happening. In your practice writing do not be afraid of a little extra work. When you have something capable of being handled in several ways, take the paper out of your machine, put in a new sheet and work out all possible developments. Compare them and select the best. Do it each time you have the slightest doubt. In the course of time you will be so thoroughly familiar with values that you'll scarcely have to stop and think. You will instinctively select the best handling of any situation. It will be second nature. It is only through this practice that you will ever gain sureness in your work.

Market Notes.

Someone asked the other day about four film companies. Not one of them was known to any member of this staff—not even to the advertising manager—and yet these companies had all been announced in a literary paper's market notes as being in the market for stories. Not one was known to the trade. Probably all were real companies for the time being, but these mushroom concerns last only as long as the bankroll does, and some bankrolls do not last to the end of the first production. One man had three different "companies" in 1916. Every time he flivvered he got a new backer and started again. It doesn't pay to send scripts to concerns so unstable, and yet hundreds do so.

Slipping.

When you get to the top of the ladder be certain that your footing is safe. There is always danger that you will feel too secure and fall off. Last night we read a story by an author who gets top prices for his stuff. It ran about five thousand words and the idea is the same as one we used in a fifteen hundred word story some years ago and took ten dollars for. The author feels he has reached the point where anything with his name to it will sell. It does. But he will not keep on selling, and that is the point to take notice of. Neither will you if you trust too much to reputation after you have made it.

"Some" Contests.

A motion picture magazine with a script criticism annex is running a "prize" contest. The first prize is $50, though the advertisement itself states that good stories are worth $100 or more a reel. To conform to postoffice rulings it is not necessary to have the scripts criticised, but the inference is obvious. There seems to be something about the word "prize" that draws the boobs as a fly is drawn to honey, and probably hundreds of submissions will be received, though to offer half price for a play of prize quality is to insult the intelligence. Another scheme announces a series of prize contests for its patrons, and does not seem to have heard of the lottery law yet.

Writing Synopses.

Writing each scene of a continuity on a separate sheet is an old trick, but did you ever try writing synopses on the same scheme? Get cheap paper of a size to suit and punch a hole in the upper left hand corner. Write each paragraph on a separate sheet, and hang in order, face down, on a bill file or hook. If you want to change your story, you rewrite only the paragraph to be changed, and when you are content with your work, you clean-copy the whole on sheets of regulation size. You will find you will make many changes that would not be made otherwise and you'll also find that the work comes much easier. The scheme works so well that we often use it for prose work where there is a likelihood that changes will be made.

Looking For Them.

There is a story in almost any happening, if you know how to dig it out. Some months ago we reported that the "German Money" brain polisher had been produced as a play for the Canadian troops in the preparation camps. Another writer, replying to the more recent polisher, added that he had sold a story based on the German Money plot at the fourth studio it visited. He did not, of course, follow the line of incidents as given, but he found the basis of a good comedy in the story, and sold it.

Listen to Kell.

John William Kellette writes on the absurd practice of sending scripts to directors. He gives good advice. Follow it. No company is in any degree morally or legally responsible for material sent to a person other than the designated agent. If it maintains an editor to handle manuscript and you prefer to send it to some director, you can do so wholly at your own risk. Mr. Kellette writes:

> Since I've been reading you (and I've read your page religiously since I turned to picture writing, and profited greatly thereby) the warnings you've sent out to writers to send their scripts *only* to scenario departments, have been many; but I'm afraid, unread by the multitude, or unheeded by the novice, and therein arises my desire to have you shoot another broadside. No later than this week three scripts came addressed to "Fox Studio, West Fort Lee, N. J.," and one from no less a writer than ——— ———! Another came from Mexico, Mo., and still another from Montana. What can the matter be with authors who send scripts out to a studio, where perhaps a property man gets the mail, tosses it on one's desk, or personally decides to pass upon the merit of the story, finally deciding it's no good, and, instead of returning it, throws it away and it eventually lands out in the public dump or the debris pile in the studio yard. I've rescued uncountable scripts since I've been in the producing end of the business, and I'm not kicking so much on the postage I've spent, as on the delay the author experiences in awaiting the return of the script, and the bother of either sending the script back or turning it in to the scenario editor.
>
> If the authors of the country desire to place stories, let them learn from the advertising columns where the company does business. Unless they know a director well enough to call him a "squint-eyed mut" at a proper game, or, in the case of the gentler sex, unless, at one time you told him you couldn't be anything closer than a sister, don't send your script to a director. Send it to "The Scenario Bureau, attention of Director So and So," and your script will get a thorough reading, and if not available, it will be returned with the Editor's regrets. Personally, Director John G. Adolfi, Fox, directing June Caprice, would like feature stories—comedy dramas, for this delightful star, but before trying to fit Miss Caprice, see some of her screen work, class of stories, size of cast, etc., and if you believe you can fit her, send your story to Scenario Dept., Fox Co., 126 W. 46th St., Attention John G. Adolfi.

Keep Plugging.

Noting that few companies really are in the market at present, an author wants to know what is the use of keeping on writing. One reason is that really good stories are handy things to have around. Those who can remember back to the advent of the feature may recall that for a year or so preceding their rise the market was poor. Many writers gave up in disgust. Almost overnight there came a demand for five reelers with original plots. Nothing was at hand and prices went skyward. The best of the feature writers were taken under contract and prices dropped along with the market. We are almost due for something new. Now is a good time to prepare for the next move. Build up your plot book and be ready to turn your plots into plays on short notice when the time comes. Photoplays will always be like other forms of entertainment. It will be graphically represented by peaks and depressions, representing the launching of a new idea and the slow decline of that idea. In the theater, before the advent of pictures, there was a fairly regular progress from real drama to vaudeville and back again. In pictures it is not unlikely that there will be similar changes in favor from features to singles and back again. Pretty soon the exchange question must solve itself. Production methods must change. There will be a new prosperity, and a consequent demand for better stories, for the slow market today is largely due to the economy necessitated by rising costs and falling receipts. A company "saves" money by using locally produced stories. Then it loses more money and "saves" still more. Already a few are making the discovery that a cheap story is the most expensive thing a studio can have on the premises, and the time to have stories of plots is about the time this discovery becomes more general.

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THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 168.

The following constitute the Roll of Honor on question No. 168: M. M. Moon, Sherman, Texas; C. E. Linstruth, Carthage, N. Y.; John W. Creamer, Chillicothe, Mo.; A. M. Malley, Edmonton, Canada; L. J. Colrick, Taunton, Mass.

I have selected the reply of Brother Moon as best suited for publication. It is short and to the point.

Reply to Question No. 168.

M. M. Moon, Sherman, Texas.

The Question:

Suppose you were on the road and, in a small town, found yourself with only 50 ampere fuse wire and no other fuses available. The feed wires are rated at 40 amperes. The wires from the switchboard to your machine are found to be No. 10, through which you are only allowed to pull 25 amperes. What practical way is there of taking care of such a situation In other words, the real question is: How can you reduce the carrying capacity of fuse wire by, say, one-half, and do it with a reasonable degree of accuracy?

The Answer:

There are several ways in which this could be done, but the practical way would be to make a V-shaped cut exactly half way through the 50 ampere fuse wire. This would reduce the area of cross section of the face by one-half, therefore it would reduce the carrying capacity by that amount, since a fuse is only as strong as its weakest point.

Interesting Discussion.

The following lengthy letter is published in its entirety for two reasons. First: It would be extremely unfair to give space to my own ideas, views and opinions, and refuse space to manufacturers who wish to prove me to be in the wrong. This department has repeatedly said, and now reiterates the fact that *it has no friends when it comes to matters of this kind.* We only desire to present to our readers that which is best. Second: If I am wrong in saying that the white screen gives the more artistic picture, and that the only value in the metallic surface, or semi-reflective, screen lies in the fact that an equal brilliancy can be secured with less amperage, there is no one who desires to know it sooner than do I.

I must, however, strenuously object to the statement that I have "time and again said that the white wall is as good as any other screen," or that I have said that "anyone with a white-wash brush can make as good a screen as can the manufacturers named."

Another point upon which I must also correct Brother Rembusch is that there is at least one other manufacturer entitled to recognition, viz.: the Atmospheric Screen Company, which is putting out what seems to be an excellent screen surface.

Mr. F. J. Rembusch writing for the Rembusch Screen Company, Shelbyville, Ind., Minusa Cine Products Company, St. Louis, Mo., and the J. H. Genter Company, Newburgh, N. Y., says:

> Your department is very unfair to the manufacturers of prepared screens. A few weeks ago you stated therein that you considered the white screen as giving the most artistic picture, and I want to say that I consider the white screen to be as far behind in producing a good picture as the ox cart is behind the automobile. For twelve years I have been experimenting with screens. There is hardly any substance of which I have not a record of what it will and what it will not do when a picture is projected thereon, from the side of a barn to pure gold and platinum. Besides this I have engaged the assistance of scientists who have written the most advanced text books on physical optics. I claim to know something about screens, and positively know that the cause of most of the lack of interest in the motion picture today is on account of the poor screens that are being used. A study of the various screen surfaces has more possibilities than anything I know of. The screen is the heart of the theater, and it is the most abused appurtenance therein.
>
> I am willing to acknowledge that screen manufacturers have been compelled, in their advertisements, to use extravagant terms in exploiting their products (Why compelled?—Ed.), but who in the picture business has not? If I say I have made screens longer and more continuously than any man in the world I am only teling the truth, but I have never made any money at it, and I have never been able to get the exhibitor to understand the true value of a screen made to fit the particular conditions of the house, because your department, which has a great following, has stated time and time again that a white wall is as good as any other screen. What is the use of paying a lot of money to make a screen when anybody that can swing a paint brush can daub one up? That is the way many exhibitors feel about it as a consequence.
>
> Since I started experimenting with screens twelve years ago there have been a very great number of screen manufacturers who have come and gone, and the money that has been burned up by them and by the exhibitor in experimenting would make a John D. Rockefeller if it were given to one man, and the amount of money that the motion picture industry has lost, and is losing from the fact that there are such poor screens used would make John D. twice over.
>
> There are practically three screen manufacturers left today, viz.: the J. H. Genter Company of Newburgh, N. Y., the Minusa Cine Products Company of St. Louis, Mo., and the Rembusch Screen Company, Shelbyville, Ind. We have met and talked this thing over, and have decided that it was very unfair to make statements that anybody with a white-wash brush can make a screen as good as we can after our years of experimetning and years of work, and our large investments of factories and machinery. (I never either said or intimated any such thing. 'Taint so.—Ed.) We feel that it is an injustice to say that anybody can make a screen, when the fact of the matter is that the more efficient a screen is made the more difficult it is to make, and the more easily every defect in it is noticed.
>
> If every house had the same throw and the same size picture; was the same width and the machine was set at the same angle from the screen, then one screen surface would be the best for all houses, and you could get one set of lenses to fit every condition, but I have been in thousands of theaters, have always owned from two to eight theaters myself, and have yet to see one instance where the conditions in two theaters were alike. If it is important to have the light go to the screen through the function of a certain lens which produces a certain size picture at a certain throw, etc., etc., then it is equally important for the light to go from the screen to the eye in certain definite locations, and be distributed along certain definite lines where that eye is, without undue absorption, improper distribution and consequent loss.
>
> I trust we have arrived at the point in motion picture projection where a screen should be made to give the highest efficiency in the particular house in which it is located. A screen in one house may give wonderful results, yet be all wrong in another house. Sometimes the tilting of a screen four or six inches is sufficient to make a prepared screen give wonderfully good results. A screen has so many points and angles that no broad statement can be made with reference to any particular screen. There is absorption, color value, superimposition of light, both interfering light and light of regular and diffuse reflection, which often occur. These are all equations that must be considered.
>
> I am enclosing you two samples of screen which I have cut from the edge of screens we are shipping. If you will take these two little samples and go into a room where there is only one light and lay these two samples down on the floor below the light; look at them straight down and then step back and look at them from various angles, you will readily see that there is a wonderfully great difference in the distribution of light from various surfaces, which is after all the crux of the whole argument. (I have tried it and you are quite right. But I have known that for years.—Ed.)
>
> I would like very much to answer your statement, but it can-

> not be done in one brief sentence. There are too many equations to be considered, but I am willing, and I would be very glad, to challenge your department, and all of your scientists, managers and operators following your department, to debate the question whether a prepared screen is not very much superior to the white sheet, *providing, of course, it is prepared right.* I will say to you that no man can take a paint brush and go into any theater and daub around and make a screen to fit his conditions, and we can prove it.
>
> Again referring to the two samples, one of which is machine made for the narrow house, and the other one is both machine and hand made for a wide house, I can make this screen for the 25-foot width at a very much lower figure than I can the wide house screen, yet you would not think so to look at it. It takes me much longer to build the wide house screen, therefore, when we screen men have to fit a certain condition we must use nothing but the very finest of materials and the best of metals, and sometimes we fail to satisfy because some exhibitor has been using a piece of tin and he cannot distinguish glare from true picture light. We feel that when we make a screen we are making it *right,* because we know we have gone the limit in the matter of study. Therefore sometimes a screen can be made at a reasonable figure for a certain house, and for another condition we could not even get cost out of it at the same price. This is especially true in making screens for wide houses.
>
> I can readily understand why the screen is not understood, because it requires a great deal of study to understand true screen value. I had a patent suit in the Supreme Court against George Bennethum, Reading, Pa., several years ago, on my glass mirror screen, and Honorable Judge Euffington found it very difficult to understand all the points brought out in the trial, and in trying to expedite matters I asked the Judge if he knew why he saw himself in a looking glass and didn't see himself in a brick. The Honorable Judge had some idea of it, but didn't know that it was the difference between diffuse and regular reflection, and the minute elements in the surface of each which caused the difference, which can be explained and understood, but which requires some study. And I will say there is not one man in a thousand who can explain why he sees himself in a looking glass, and, furthermore, there is not one exhibitor in ten thousand who really knows why the picture appears on the screen in various ways, depending upon the surface the picture strikes.
>
> We screen manufacturers are very much in earnest about this matter, and are willing to show you that we have the goods, and can produce the goods, and we are willing to show what we can do and take every feature of the screen problem up, point by point, and if we are not right we will close our show and quit.
>
> I have one screen that would cost $3.00 a square foot to make. There is no chance to sell it when exhibitors believe that anybody can take a brush, daub around and make a screen, yet it gives the highest efficiency of any surface that I have ever seen with a given light. (Ah, ha! Just *exactly* what I have always said. The metallic surface is *efficient.*—Ed.) The point I want to make is this: We cannot live and make good screens when the idea prevails that we are robbing them when we ask them a reasonable, decent, living price for a screen, and if we have anything from our years of experimenting and work we don't know it. We have all had to do something else in order to keep our screen business going. I know were it not for my theaters I would starve to death.
>
> Now what do you say, Brother Richardson? We have a chip on our shoulder, and we are saying this without any bitterness, but we mean it just the same. We feel you are not treating us exactly fair, and we are willing to stand on our merits. If you decide to take this debate up, we will not discuss the Glass Mirror screen, in justice to my colleagues, until we have thoroughly gone over the metalized situation from Hades to breakfast.

What do I say to it? Why, I made my little talk in the beginning, gentlemen, before I let them get a sight of your stuff, which is good business, isn't it? However, I will make one flat statement, and that is, that you don't have to have any chip on your shoulder with this department; also *this department has for a matter of seven years been open to you, just the same as it has been open to anybody else,* having a legitimate proposition, and I am sure that any reasonable argument you may wish to advance will at any time receive space.

I fully and thoroughly agree with you in the argument that it is necessary to take the depth and width of the auditorium into consideration, as well as the pitch of projection, and the location of the seats in the highest gallery if we are going to get the greatest efficiency. In other words, I agree with you that only the greatest possible efficiency can be secured by making each screen to fit the individual house. However, I doubt if this would pay. I believe that generalities will serve, and that the last degree of efficiency that might be obtained by the very slight change in screen surface, due to a little greater depth or width of auditorium, would be too expensive. If I am wrong show me. In my judgment there should be perhaps four, or maybe six, surfaces adapted to four varying widths of houses, with the satin finish for the long, narrow house. Just what ought to be done to houses having a steep pitch in projection and a large percentage of the best seats in balconies and galleries, I am not prepared to say.

In closing my comment on this particular article, I wish to repeat that *the only contention I have ever made on this matter is that the plain muslin, or plaster screen gives a more artistic picture.* This is based on the belief that the metallic surface gives a somewhat harsher appearance to the light, and that the light distribution is better from such surfaces than from metallic surfaces. In connection with this, however, I believe I have always stated, and I now repeat, that such advantages as the plaster, muslin or kalsemine surface may have are rather expensive, because it requires a lot more current on such surfaces than it does on the metallic surface screen, in order to secure equal brilliancy. I would also say that a considerable proportion of such objection as there may be to harshness of light tone may be removed, without appreciable loss of light, by the use of the Amberlux Ray Filter, which costs only $3.50 each.

Examination Methods.

New York City for a long time past has had a very competent examination for operators, and the method for keeping record of the examination, which same has been slowly developed during the past seven years, is of such interest that this department has requested the Department of Water Supply, Gas and Electricity to prepare a description of the same, which they very kindly consented to do. We believe this method will prove to be of large benefit to examining boards, in that it furnishes in legible and concise form a reliable record of an oral examination.

> Mr. F. H. Richardson, Editor Projection Department, Moving Picture World, 17 Madison Ave., Manhattan.
>
> Dear Sir: Complying with your verbal request for detailed information regarding the method used in conducting examinations, and recording the answers given by applicants for license to operate motion picture machines in New York City, I am forwarding herewith a copy of the chart used in connection with the examinations as conducted during the past four years, together with an explanation of its use. Beginning January 1, of this year, however, a new system has been adopted, and an explanation of the methods used in examining applicants under both methods may prove to be of interest.

1. WIRES:
   - (a) How to gauge.
   - (b) How to find carrying capacity of.
   - (c) Meaning of carrying capacity of.
   - (d) How to splice.
   - (e) Insulations of.
2. ECONOMIZER:
   - (a) Principle of operation of.
   - (b) Construction of.
   - (c) Proper use of taps on primary of.
   - (d) How to connect.
   - (e) Object of in circuit.
   - (f) How to test.
3. RHEOSTAT:
   - (a) Object of in circuit.
   - (b) Construction of.
   - (c) How to test for ground.
   - (d) How to test for open circuit.
   - (e) Principle of operation of.
4. LAMP:
   - (a) How to test.
   - (b) When lamp is burning up side down.
   - (c) How to reverse polarity of.
   - (d) How to tell if lamp were burning on a. c. or d. c.
   - (e) How to operate lamp on a. c. with a rheostat.
5. CONNECTIONS:
   - (a) How to connect for one night show.
   - (b) How to test for trouble in booth circuit.
   - (c) How to install link fuses.
   - (d) How to get current to lamp.
   - (e) How to find current on board.
   - (f) Edison three-wire system.
   - (g) How to connect to three-wire system.
   - (h) How to connect to 55-volt service.
   - (i) How to connect to 220-volt service.
   - (k) Object of fuses in circuit.
   - (l) How to connect M. P. machine.
   - (m) What controls amount of current flowing in any circuit.
6. OPERATION:
   - (a) Fire hazards.
   - (b) What to do in case of fire.
   - (c) Operation of automatic shutter.
   - (d) How to thread machine.
   - (e) How to patch film.
7. GENERAL: NOT FAMILIAR WITH.
   - (a) Machine parts.
   - (b) Electric units.
   - (c) Electrical appliances.
   - (d) Code rules relating to M. P. machines installed in booths.
8. PROJECTION:
   - A. LENS.
     - a. Objective.
     - b. Condenser.
     - c. Focusing.
   - B. REVOLVING SHUTTER.
     - a. How to adjust.
     - b. Result of being out of adjustment.
     - c. Use of 2-wing and 3-wing.
   - C. SIZE OF CARBONS:
     - a. Setting, etc.

> We have found, by long experience, that some form of detailed record must be kept of each candidate's answers. The method formerly used was that of conducting a wholly oral examination, using the enclosed chart as a means of shortening the record of the candidate's answers. This worked well, but was occasionally a matter of dispute by the applicant who wished to charge discrimination and false record. It was better, however, than a stenographic record, for, unless the stenographer has technical knowledge of the subject, many of the *actions* of the candidate in making tests and handling the apparatus would not appear on the record, and ofttimes actions really tell more than words. Then too an incompetent applicant may be a good talker, and the stenographic transcript of his answers might belie his true knowledge of the machine and its connections.
>
> Our present method, in favor January 1, this year, is as follows: Upon receipt of application each one is given an application number, and a notice to appear on a given date is sent him. Applicants are examined as nearly as possible in the order of application numbers. The first test is a written one, about twenty-five candidates being examined at a time. It consists of that portion of the test which may well be put into writing, or the answer made clear by simple sketches, and which needs no demonstration with actual apparatus. A time limit of two hours is placed on this part of the examination. The candidate may receive from one to five points for his answers each of the twenty questions, a total of at least seventy per cent. being necessary to pass. The answers are reviewed by at least two examiners. Successful candidates are notified to appear for a suplementary oral test, at which they are given

opportunity to show their familiarity with the motion picture machine and its connections.

At this test they are required to project a good clear picture on the screen.

The oral test is not rated on a percentage basis, for the reason that it is practically impossible to reduce an applicant's action to figures, and even if attempted the result would only be the consenses of opinion of the examiners.

A candidate who fails in either test may apply for re-examination after one month from date of failure. After a second failure he must wait six months for re-examination.

Candidates unable to write, upon proving same to the satisfaction of the Commissioner of Water Supply, Gas and Electricity, are granted an oral examination in which their verbal answers to the questions are taken by a stenographer and transcribed on record.

Our method of conducting the oral test is substantially the same as when the entire examination was an oral one, but the time consumed by each candidate is much less.

Except in rare cases we find it of great benefit to the applicant, as well as to the examiners, if one only of the Examining Board does the questioning, leaving the other to record the answers and actions of the candidate. This prevents confusion.

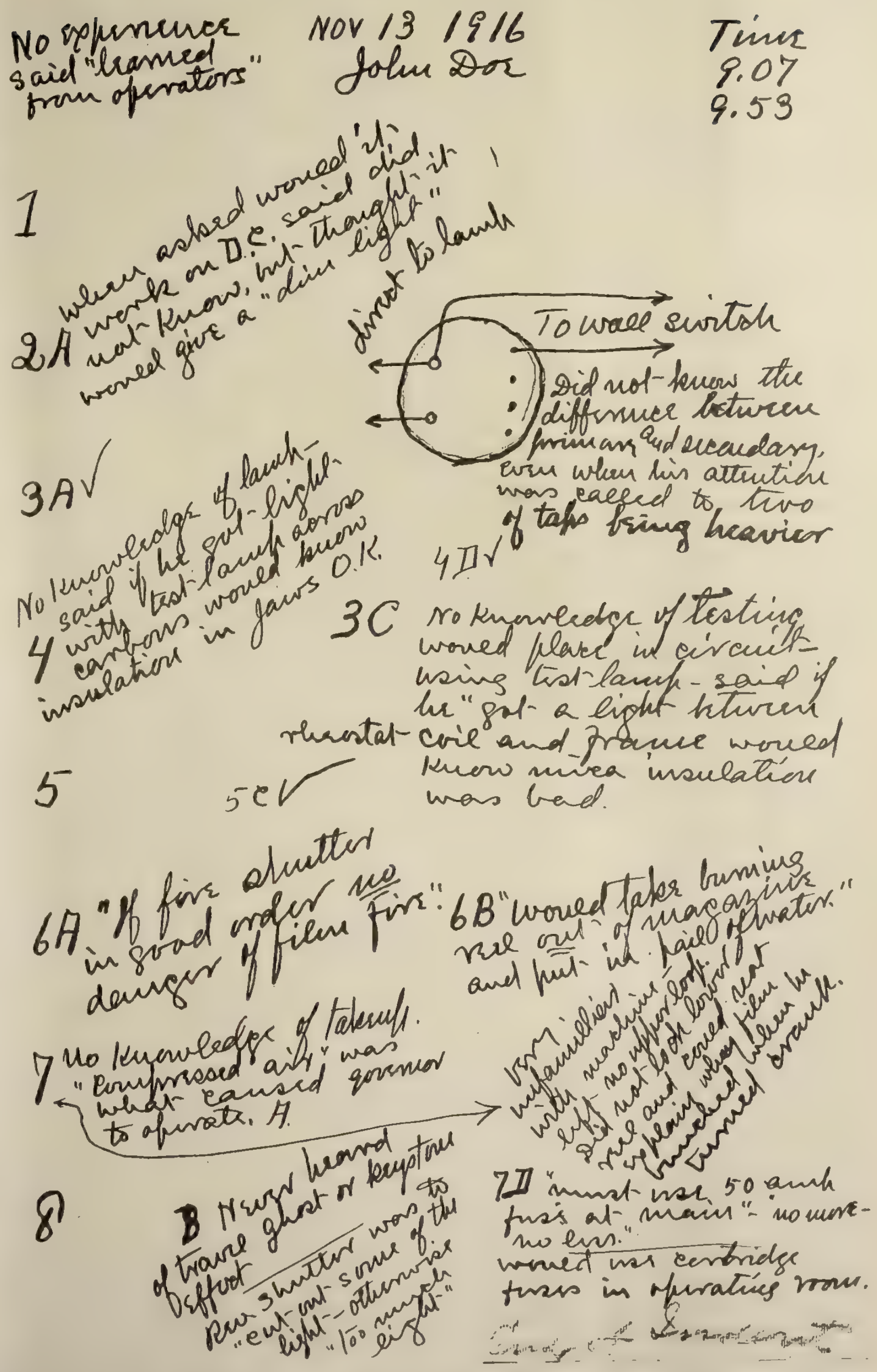
A definite line of questioning is laid out in advance, since otherwise it would be difficult to conduct an examination so as to bring out the candiate's knowledge, which of course is the object of the examination. *The phrasing of questions in such a manner as to admit of but one interpretation is also a very important matter and worthy of intelligent forethought.*

The attitude and remarks of the examiners must be such as to give to the candidate an impression, either of his success or failure. We make a practice of announcing to the candidate at the finish of the examination that the result of same will be mailed to him within a few days. To facilitate the work of the office we find it necessary to do this. It avoids useless argument.

The possibility of a really competent man being declared incompetent is reduced to a negligible factor by our method.

The method of using the chart is as follows: While one examiner asks questions pertaining to any of the subjects noted, the other examiner makes record of the incorrect answers by placing opposite the number the letter corresponding to the subject, and making any notes with reference to the answer that may be necessary for review. If the candidate's answer is correct, a small letter is made and is checked off to indicate that his knowledge of that subject was satisfactory.

Respectfully,
Geo. R. Brown.



No experience said "learned from operators"

NOV 13 1916
John Doe

Time
9.07
9.53

1

2A when asked would it work on D.C. said did not know, but thought it would give a "dim light"

direct to lamp

To wall switch

Did not know the difference between primary and secondary, even when his attention was called to two of taps being heavier

3A ✓

4 No knowledge of lamp— said if he got light with test-lamp across carbons would know insulation in jaws O.K.

4 II ✓

3C No knowledge of testing would place in circuit— using test-lamp— said if he "got a light between rheostat— coil and frame would know mica insulation was bad.

5

5C ✓

6A "If fire shutter in good order no danger of film fire".

6B "would take burning reel out of magazine and put in pail of water."

7 No knowledge of takeup. "Compressed air" was what caused governor to operate. A.

Very unfamiliar with machine— left no upper loop. Did not lock lower reel and cover near replacing when film be punched when turned around.

8

B Never heard of travel ghost or keystone effect

Rev shutter was to "cut out some of the light— otherwise "too much light"

7 II "must use 50 amp fuse at main"— "no more— no less."

would use cartridge fuses in operating room.

In the first place observe carefully the sheet "Did Not Know." Supposing the examiner asked the applicant: "What is meant by the carrying capacity of a wire"? and the applicant is unable to give an intelligent answer. The examiner who is recording marks on his sheet "1C," meaning section C of heading 1, opposite which he makes suitable comment. For instance: glancing at the record of John Doe, November 13, 1916, we find that it began at 9.07 and ended at 9.53, making a total of 46 minutes consumed. John Doe said he had had no experience, but had "learned from operators." When asked to tell the principle of operation of an economizer, we see, at 2A, that he did not know whether it would work on D. C. or not, but "thought it would give a dim light." We also see, as per note opposite "7" that he had no knowledge of the take-up, and thought compressed air was what caused the governor to operate, and so on. Topics to which he replied satisfactorily were noted, and have a check mark opposite them.

The new scheme of holding a written examination first, thus weeding out those who are entirely incompetent, is a good one. I was present at the first examination of this kind, and it seemed to work very well. If the applicants answered the questions propounded they demonstrated they at least had a good knowledge of the technical end of the profession, and would therefore be worthy of further examination. It is simply a scheme to save the waste of energy necessary in an oral, individual examination of the horde of men who are utterly incompetent, and never ought to have made any application in the first place. I believe a study of Mr. Brown's letter and the accompanying charts will be a large value to examining boards all over the country.

Indianapolis, Indiana.

In response to an invitation from the Indiana State Exihibitors' League the Editor, in exchange for twenty-six perfectly good bones procured a ticket entitling him to enter into and ride upon a Pullman car attached to one of the Pennsylvania flyers. But alas the car I drew was a poor, old, descrepit relic of other days, which wheezed, grunted and rattled in each of its steen hundred rheumatic joints; also it let in cold air, judiciously mixed with snow, so that it required all the subtle art of a real artist to woo and win slumber.

At Indinapolis the weather was such that a description would land me in jail, so I must perforce leave that item to your imagination. Just imagine the worst possible, add fifteen percent, then double it and you won't be far wrong.

As the Convention would not convene until 8 P. M., I had the major portion of an afternoon to squander, so I set forth to brave the elements, and soon the really well lighted, very pretty front of the Regent theater, lured me to the ticket window, where, in return for one thin dime, I was permitted to pass within and view the wonders. The interior of the Regent is not at all in keeping with its excellent front; also the interior lighting is, looked at it from the projectional point of view, susceptible to decided improvement. The ceiling lights were practically extinguished, being turned so low they gave no illumination at all, and along the side-walls were several incandescents covered with very bright colored glass shades. These lights are annoying to the eye of those seated near the wall at the rear. They are unnecessary, because, by reason of deep cross beams in ceiling, the condition for ceiling lighting is ideal. The ceiling fixtures should, however, be opaque, else they will annoy those seated in the balcony. I would suggest the advisability of lining the interior of these fixtures with bright tin, and then using the ceiling lights exclusively. A more cheerful color and some pretty panels on the wall would work wonders in improving the beauty of the interior, and making it fulfill the expectations raised in the mind of the patron by the very pretty front.

The projection light was good, except for occasional discoloration at the bottom. The speed was correct on some scenes; on others it might have been improved. Stereo slides advertising future programs were spotlessly clean. The picture has square corners. Round ones look much better, I think.

In the operating room I found Cleveland McDonald in charge of two Power's Six A's, using D. C. through rheostats. The operating room walls are dark green, and the ports of ample size but set altogether too high in the wall. There are two large vent flues, and the room, while not of "ample" size, still is of fair dimensions.

But Operator McDonald had his incandescents burning, which is *very* bad practice; also he did not watch his projection. And how can a man know the shadow form of a $3,000 per week actor or actress is appearing on the screen if he does not look at the screen except at two or three minute intervals? McDonald's lack of attention explained the occassional shadows on the bottom of the screen, and the evil was aggravated by the ports being located so high that the operator could only see his picture when standing right up close to the wall. The house seats 800. I did not have the pleasure of meeting Mr. B. D. Crose, its manager.

The Rialto was the only other house I had time to visit. This house has two entrances, on opposite streets. The light was very good, and well handled by W. J. Simpson, operator. The only criticism was that he threaded out of frame. The operating room is painted black, and only one light was burning—over the rewinding table at one side. There were ample vent flues (two of them) and the room was of comfortable size, though none too large. The observation ports were of good size and well placed. Power's Six A's are used. Current, D. C. through rheostats. Mr. Fred C. Leonard is manager, and a most affable gentleman he is too. I suggested one or two minor changes as to lights near the stage, with which he agreed. The screen sets at the back of the stage and is bordered in black. The picture from the front row of seats is not at all bad. On the whole the lighting of and the projection at the Rialto of Indianapolis is to be commended.

At the headquarters of Local Union 194, I. A. T. S. E., Rooms 77-78, When Building, I found business agent N. Moss, and a number of the men, and we had a very pleasant chat. Brother Moss impresses one as being a live-wire, pregressive man. The local has eighty-six members, and Indianapolis is 100 per cent. organized. The scale is $13 minimum and $23 maximum, the minimum being for evening houses. I do not regard this as sufficient to secure for Indianapolis the skill necessary to do justice to her screens. R. D. Scobey is President of the local, Howard B. Cornell Vice-president, N. Moss Financial Secretary, Treasurer and Business Agent, and R. L. Gunion Corresponding and Recording Secretary. The local is in prosperous condition, but its headquarters do *not* contain, so far as I saw, one single book of instruction in the art of projection, nor are any of the projection departments on file. Wake up, gentlemen. It does not look well to see decks of 52, and an utter absence of anything even tending to be instructive on projection. Why not form a class and expend some of the energy you now consume in contemplating certain combinations of spots and pictures in studying the finer points of projection? I am sure you would find competent teachers in Brother Scobey and others.

Erie, Penna.

Returning from Indianapolis, the perfectly lovely Big Four Railway brought me into Erie a mere trifle of three hours late, and that meant that instead of departing therefrom at 6 A. M., I was stuck until 6.45 P. M. Intent upon spending some of the time to good purpose, I called, first, upon the Columbia Theater on West Eighth street.

The Columbia is managed by Mr. O. A. Potter, who also has charge of the Majestic Theater on West Tenth street. It seats 1200, runs nothing but pictures, and is a very popular house. Mr. Potter is a most courteous gentleman, and one to whom suggestions can be made without fear of giving offense.

The operating room is on the main floor, the lens being practically level with the screen. The room itself, however, is too small and the observation ports are very, very poorly located. Projection is in charge of Mr. William Sawdey, assisted by Mr. Ed. Decker. Mr. Sawdey is in immediate charge. He is a man of mature years; also a man of ideas. He has brains and applies them to his work. Both himself and Mr. Potter assured me that arrangements were being perfected to increase the size of the operating room materially, and to put in new equipment, the same to be Powers Six B machines. The projection equipment now used is sadly out of date.

Mr. Sawdey has constructed a home-made motor drive and speed regulator which is decidedly clever. It is connected to the end of the shaft carrying the forward gear on the operating side of his Powers Six mechanisms. The interior walls of the operating room are painted a light color, and this is, as I repeatedly point out, decidedly bad. The ventilation of the operating room is excellent, and right here let me remark that, considering the conditions under which Brothers Sawdey and Decker work, they are delivering most excellent results on the screen.

The picture at the Columbia is nineteen feet wide, which, as I pointed out to both Brother Sawdey and Manager Potter, is excessive A sixteen-foot picture would be ample in the Columbia, where the back seats cannot be much more than seventy-five feet away from the screen. The increase in size operates to injure the result on the screen in several ways; also to set up an element of entirely unnecessary eye strain, particularly from the front rows of seats. I would recommend to Manager Potter that he carefully study pages 181-183 of the third edition of the Handbook.

Manager Potter escorted me to the Majestic on Tenth street, which runs vaudeville on week days and pictures on Sunday. The Majestic has a decidedly pleasing interior; also the vaudeville program was, for the most part, very good, considering the low price of admission. I should think, however, that it would be entirely feasible to add a feature photoplay to the bill, thus lengthening the program, and perhaps serving to fill the house, which was not nearly filled at the matinee. That, however, is merely a guess on my part. I don't know the conditions in Erie.

Manager W. J. Hayes, of the Strand Theater, on State street, was confined to his bed by illness. I was therefore deprived of the pleasure of meeting him. However, H. Simmons and Al. Simmons (brothers), the operators, did the honors most acceptably. The Strand seats 1300. Its interior decorations are harmonious, and very pleasing to the eye. The lighting of the auditorium is unobtrusive, ample and very pleasing. Under the balcony are three or four recesses in the ceiling, which same are covered with colored glass set flush with the surface of the plaster. Behind this glass are incandescent lights. The ceiling of the main auditorium is oval in shape. At the top is a recess, probably ten feet across, around the edge of which is a cove in which are incandescent lamps lighting the auditorium by reflection from the ceiling of the recess. The picture is sixteen feet wide, and is projected by two Simplex machines, using fifty amperes of current through Fort Wayne A. C. to D. C. compensarcs. The interior of the operating room is painted dark green. The room is neat, clean and all tools, etc., etc., were in order. There is a ventilating flue with a fan, but it is too small. There should be another one of equal size. The room itself is 12 feet by 6 feet, with a 7½-foot ceiling. In one end is the main house switchboard, so that the auditorium lighting is entirely under the control of the operators. Taken altogether, there is not much to criticise in the Strand. It is a beautiful house, and is managed by a man who very evidently studies his business.

I also dropped in the Nixon, on State street, a small but very pretty theater. The manager was absent and I only glanced in for a moment. The picture was small and very brilliant. Sorry I did not have the pleasure of meeting the manager and operator.

Business seems to be good in Erie. Prices range from 5 cents to 25 cents. Both the Strand and the Columbia charge 10 and 20 cents in the evening, which is boosted to 25 cents when there is a picture of special merit.

I shall possibly stop in Erie at the last end of the coming trip and deliver a lecture on projection. I would advise travelers passing through the city of Erie to not judge of its attractions by the depot and its surroundings. I think the Erie depot must be and constitutes all that remains of Noah's Ark, and incidentally, if that is true, the aforesaid remains stand sadly in need of a visit from the Gold Dust Twins.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus will be recommended editorially until the excellence of such appliances has been demonstrated to its editor.

The Universal Camera.

HAVING discussed some of the more important mechanical points common to the construction of motion picture cameras we will examine in detail some of the better known makes of cameras now on the market.

The order in which the different makes of machines are taken up must not be taken as any indication of order of merit. The writer is at present many hundreds of miles distant from the source of available information for these descriptions and the order in which the different makes are discussed will depend largely on the circumstances attending the shipment of cameras to him for examination.

Case: Seasoned mahogany, black waterproof finish.

Size: 4¾ in. x 11 in. x 12 in. Weight 18 pounds.

Handle: A black leather carrying handle is attached to the top of the case with strong brass screws. There are also brass rings for attaching shoulder straps.

Doors: Heavy sheet aluminum. Heavy brass hinges and latches, gun metal finish. The latches operate without the use of a key. Every working part and adjustment is easily accessible but thoroughly protected. There are no bulky parts to interfere with handling. Exterior metal parts protected with extra hard transparent lacquer. Interior of doors black lacquered and setting flush in close fitting rebates make the camera light tight.

Magazines: The magazines are square and are made of cast aluminum with hinged doors. They are provided with two light traps and are interchangeable. Only one empty magazine is required no matter how extended a trip. Each magazine has a capacity of 200 feet, hence four extra magazines, making a total of one thousand feet, will be more than is required for an average day's work out of doors. They are light in weight and are held in place by spring clips.

Light Traps: The light traps are velvet lined and have detachable brass clips, which render them absolutely light proof, and also permits of being taken apart for cleansing.

Spindle: The spindle is arranged to receive the original spool on which the film comes from the maker. No rewinding is required. The spindle has a bearing at each end which keeps the alignment perfect and reduces friction. Two sharp keys, or fins, engage the spool, which makes the movement positive and prevents the spool slipping around on the spindle.

Take-Up: The take-up mechanism is a positive mechanical gear drive which can be operated forward or backward. The top gears may be disengaged when desirable. Friction disks are used on the take-up shaft which steadies the action and gives the desired tension. The tension may be adjusted by turning a small knurled thumb nut and is held constant by an additional lock nut.

Gears: The gears are cut from steel blanks as carefully and scientifically as the movement of a standard watch. There is one master gear from which all moving parts are driven. This centralization of power simplifies the machine, gives the best of efficiency, and makes every piece accessible. The gears, both large and small, are helical, which tends to eliminate lost play or backlash. The effect is almost noiseless, smooth operation.

Bearings: All bearings are accurately centered and smooth running with oil channels for perfect lubrication. The heavy duty bearings are reinforced and bushed with bearing bronze. The balance wheel is mounted on a strong pinion shaft with an outboard bearing to give it absolute rigidity. It is turned by the main gear, and by means of a positive action cam operates both the shuttle and pin yoke. There is not the slightest chance for them to get out of unison.

Footage Indicator: The footage indicator dial tells not only how much film has been used but also shows the amount used on the last scene. The figures are large and clear and easy to read. The dial is located on the outside of the back of the case in full view of the operator, giving timely warning when the film has been consumed.

Sprockets: A single sprocket serves for both feed and take up. It is accurately cut and mounted on the main drive shaft.

Rollers: The idler rollers may be thrown back from the sprocket for threading and are held at the correct distance from the sprocket by heavy spring tension. They are so shaped that they come in contact with the film only at the outer edges.

Aperture Plate and Gate: The aperture plate is of hardened steel relieved in the center except at the frame opening so that the film between the perforations does not come in contact except at the edge of the frame. All surfaces bearing upon the film have their edges rounded and are ground and lapped to a glass-like smoothness. The gate is of steel with gun metal finish. The hinges separate by lifting the gate when open, making it easy to keep in order. It is held closed by a snap catch. A period punch is mounted on the film gate which may be operated by a push button outside of the front of the case. The perforation is close to the picture.

Side Guides: The tension rail on one side is self adjusting to the width of the film, guiding it in a straight line and preventing side weave.

Pressure Plate: The pressure plate and runners, or shoes, are of highly polished steel. The pressure plate is cut away for focusing through the film.

Movement: The perfect registration of the film is secured by an intermittent shuttle movement propelled by a harmonic cam mounted directly on the fly-wheel shaft. All of the parts are hardened steel and ground to insure long wear. The top and bottom of the shuttle are fitted with adjustable gibs to take up any small amount of wear. The pins which engage the film move in a straight line and enter the perforation slightly above the point of registration with positive straight in and out movement which cannot mutilate the film in any way. It is made to operate forward or backward.

Shutter: The maximum shutter opening is 180 degrees, or 50 per cent., but is instantly adjustable to any smaller angle.

Frame Line: There is an adjustment, by means of a knurled screw, for instantly raising and lowering the position of the image in relation to the perforations on the film. This makes it a universal machine. Some cameras are made to take the picture half way between the perforations, others on a line with the perforations. The Universal Camera can be used in connection with either, or for title work for pictures made on other cameras. Production concerns adopt either one or the other of these systems as standard and will not accept film that does not conform to their rule.

Focusing Device: The focus tube is located just back of the aperture and attached to the film gate, which when closed connects with a window in the main door. It is fitted with a magnifying lens which enlarges the image to double its size, making it possible to get a sharp focus on a small object, and the eye is so near the focusing point that no detail need ever be lost. The lens can be focused while the film is in place, or a piece of matte film may be inserted in the gate.

View Finder: The view finder is of the negative lens type, showing the image right side up. It may be attached to the top or to the side of the camera, but is not adjustable for close views. It is compact and when not in use is held by a clip inside of the camera.

Trick Crank: There is a stop picture shaft for novelty effects. This device, making one exposure per turn, is operated by the regular handle and is on the left side, so that it will never be used by mistake. The movement of the film may be reversed by merely turning the crank handle backward or toward the left, for specials, composites, dream and trick pictures.

Lens and Front Board: One lens is supplied with the camera, a B. & L. Zeiss Tessar F. 3:5 50 m.m., in metal focusing mount with graduated distance scale. Upon request the Heliar F 4-5 lens will be substituted. The lens is not mounted on the front board, of which it is entirely independent. It is supported by a heavy metal strut fastened direct to the aperture plate, insuring perfect optical alignment and rigidity.

The front board is of heavy sheet aluminum and may be instantly removed without tools for shutter adjustment or for changing the frame line.

Lens Mount: The lens is mounted in a screw adapter of suitable length for proper focus which can be quickly removed or adjusted by a screw at the right side. With this quick action locking device it is possble to change lenses of different focal length very rapidly. Any make or focal length of lens may be used by fitting with a suitable collar to fit the adapter. The shortest focus lens which may be used is 1⅝ inches.

(To be continued.)

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Furst's Score of "Joan, the Woman."

"JOAN, THE WOMAN" was recently produced in Los Angeles, and Gilbert Brown, of the Tribune, has much to say regarding Mr. Furst's score. Chicago, San Francisco, Boston and other large cities will have a chance to hear Mr. Furst's score before spring, and in each city Mr. Furst will personally rehearse the ochestra and direct the music on the opening night.

Mr. Brown says: "Ever since big single motion picture productions began to bid for the privilege of entertaining the public for an entire evening, I have cherished the ambition of seeing a fine feature film in the presentation of which music should take what seemed to me to be its rightful place.

That ambition was realized when I saw and heard "Joan, the Woman."

This splendid, stirring screen epic, with its attendant music by William Furst, seems to me to be the finest union of the two arts—the oldest and the newest—that the public has yet witnessed.

In all but a few previous productions of this type the music has been "arranged"—that is, an adapter has selected from the world of musical literature what he believed to be suitable themes for various characters and big incidents in the screen drama, and then has hitched them together, orchestrating them when necessary.

It is not to be denied that some splendid effects have been obtained by this method, but all too frequently the heroine's theme was taken from some well known opera or stage music, and the listener was distracted by the inevitable association of the borrowed theme.

Motion picture directors objected that no composer could in a few short months produce a score sufficiently rich in new melodies to be regarded as high class music; it was much better, they said, to borrow from the best music of the world.

To back up this argument they pointed to the sad failure of such films as had been provided with special scores. To me it always seemed that the failure was due rather to the lack of inspiration in the subject.

"Joan, the Woman," however, is a photoplay to inspire the ablest composer, and William Furst has provided a score that richly mirrors the lofty ideal set forth on the screen.

It is as difficult to particularize the merits of Mr. Furst's music a few moments after one's first view of the drama as it would be to give a detailed analysis of a grand opera score under the same circumstances.

Foremost among the many impressions received, however, is that of the perfect union of both factors, film and music, into something greater than either. Even one who attends for the chief purpose of judging the music finds its attention centering, time and time again, on the screen, the music weaves itself into the picture so that he is unconscious of it as music.

At other times—and always when the composer so intended—the music becomes an equal partner, as in the glorious hymn-like marches when Joan, in shining armor, leads the armies of France to victory, and in the scenes preceding the burning of the Maid, when the ceaseless throbbing of the kettle drum keeps time with the spectator's laden heart.

There never was a moment during the course of the drama when the music was not in keeping with the lofty dignity and beautiful idealism of the play.

Mr. Furst's score is Wagnerian to the extent of a complete scheme of musical "motifs," which appear in the music simultaneously with the entrance onto the screen of the characters to whom they are ascribed.

In the invention of these themes the composer has entered remarkably into the spirit of the various characters and their relation to the action and driving purposes of the drama. The theme of the Voices, in particular, is exalting in the extreme, and its introduction into the various scenes—Joan's torture and during her night of terror preceding her execution—produces a curiously uplifting effect.

The composer will doubtless be subjected to criticism for his use of the Marseillaise to represent the spirit which gives the Maid strength to redeem France from the enemy. Liberal minded souls will point out that this is a terrible anachronism, that the Marseillaise was not written until 350 years after Joan's era.

The world is agreed that this song typifies today the spirit of France, and the spirit of France born in Joan's breast was the same flame that inspired Rouget de L'Isle and that inspires France today. Therefore, why may not a melody that spells the soul of France now be used to typify that same soul 500 years ago?

New Type of Theater Organ.

Good music will always pay its own way, whereas no music at all is what many of the picture theaters give us at the present time.

We believe it is admitted that best results are now obtained by using an organ, which can follow the picture and quickly interpret the varied emotional action on the screen.

What we mean by organ is such as is used in the Rialto, Strand, Academy of Music, Broadway, Audubon, etc., but the orchestral department of the organ must, to a considerable degree, represent the tones of the orchestral instruments. An out and out church organ will not do. The average church organ is too heavy and lacking in light and frolicsome character which is absolutely necessary to entertain theater audiences.

Such an instrument has finally been developed and found absolutely satisfactory. This new instrument is the "Unit Organ," built bu the Wagnerin-Weickhardt Co., and designed by Eugene F. Licome, one of the pioneers who introduced the organ into New York theaters.

This organ has no noise producing effects such as auto horn, fire gong, whistles, etc., but it is certainly rich in real musical effects. Many orchestral tones of the orchestral instruments themselves are faithfully reproduced, as well as that of the church organ. There is a wonderful variety in an instrument of this character, very much more than that obtained by an orchestra of six or eight musicians. It is also effective when used with three or more musicians, because it blends perfectly with them that the character of the tones accentuate the orchestral quality and makes an orchestra of four men sound like twelve first-class musicians.

The following specification of the Unit Organ is suitable for and can be afforded easily for the average six hundred seat house:

GREAT ORGAN

(Enclosed in expression chamber.)

	Name.	Pitch.	Notes.	Material.
1.	*Flute	8′	61	wood
2.	Vox Humana	8′	61	reed
3.	*Flute	4′	61	wood & metal
4.	Snare drum	..	..	....
5.	Great to great	16′	..	....
6.	Great to great	4′	..	....
7.	Great unison off	..	..	....
8.	Swell to great	16′	..	....
9.	Swell to great	8′	..	....
10.	Swell to great	4′	..	....

11-16 Six numbered pistons, controlling Great and Pedal organ couplers.

SWELL ORGAN

(Enclosed.)

	Name.	Pitch.	Notes.	Material.
17.	*Flute	8′	61	wood
18.	Viole d'Orchestro	8′	61	pure tin
19.	Viole Celeste	8′	61	pure tin
20.	†Violincello	8′	61	synthetic
21.	Clarinet	8′	61	reed
22.	†Saxaphone	8′	61	synthetic
23.	†Orchestral oboe	8′	61	synthetic
24.	*Flute	4′	61	wood & metal
25.	*Piccolo	2′	61	wood & metal
26.	Swell to swell	16′	..	....
27.	Swell to swell	4′	..	....
28.	Swell unison off	..	..	....
29.	Tremolo	..	..	....

30-35 Six numbered pistons, controlling Swell and Pedal organ couplers.

PEDAL ORGAN.

	Name.	Pitch.	Notes.	Material.
36.	Contra bass	16′	30	wood
37.	Bass flute	8′	30	wood
38.	Bass drum			
39.	Kettle drum			
40.	Cymbals			
41.	Great to pedal			
42.	Swell to pedal			
43.	Swell to pedal			

* Unified stop 109 pipes.
† Combination stops.

ACCESSORIES.

Balanced swell pedal for entire organ.
Balanced crescendo pedal affecting entire organ, except octave couplers and unisons off.
Sforzando pedal, affecting entire organ and couplers.
Spencer steel orgoblo.
Organ bench.
Action current generator.
Electro-pneumatic action.
Weickhardt universal wind chest system.

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Interesting Educationals

Three Scientific, Two Industrial, One Topical, One Sanitary, One Aquatic and Three Scenic Subjects.

Reviewed by Margaret I. MacDonald.

"Bee Culture" (Universal).

THE handling of the honey bee is a simple matter, according to Dr. Edward F. Bigelow's demonstration, presented in the Universal Screen Magazine No. 9. We see him working quietly and gently with the little creature, whose fury it is said he has never felt. He hives the swarm, and persuades the stragglers to enter their new home by means of smoke. We are then introduced to the queen bee, and also to a new-born bee. An interesting feature of the subject is a greatly magnified picture of the bee larvae.

"Physical Experiments" (Paramount-Bray).

No. 56 of the Paramount-Bray-Pictographs contains an instructive series of pictures illustrating the remarkable effects produced by rays of light passing through different kinds of lenses. The pictures have been taken in absolute darkness so that the light rays, produced by powerful lights, appear to originate in space. Various lenses are employed, some of which split single rays into segments, while others bring several rays together, forming one intensified ray. The tremendous reach of one of the largest searchlights in the world, situated on one of the high buildings at the Brooklyn end of the Manhattan bridge, is also explained.

"Perpetuating Dewey's Image" (Universal).

In the Universal Screen Magazine No. 9 we see Ulric S. J. Dunbar working on the death mask of Admiral Dewey. The mold which was cast on the face of the naval hero is filled with plaster of paris, after which the mold is broken, leaving the finished mask, which will be used in the modeling of the statue.

"How Frankfurters Are Made" (Universal).

To those who have had qualms with regard to eating frankfurters the information to be found in the Universal Screen Magazine No. 9 will afford considerable consolation, and sufficient reason to indulge in one of the tastiest, if not the most delicate, of foods. We are taken into the interior of a sausage factory, where we see the beef and pork stripped from the bones and put through first a coarse and then a fine chopper, after which it is seasoned and placed in the skins. Twine is tied tightly about the sausage at intervals, dividing it into equal lengths. We also see the sausage placed in the smoke room and treated to the final cooking. The bologna sausage also figures in this picture.

"Ice Harvest on the Hudson" (Universal).

In the ninth issue of the Universal Screen Magazine will be found comprehensive illustrations of how the ice is removed from the surface of the upper Hudson and put in storage for use in summer. We see the horse-drawn markers plot out the surface as a guide to the sawyers, and the sawing of the ice into blocks, which are pushed into the open water and thence into a sluiceway, which receives the day's cuttings. An endless chain carries the ice cakes into the storehouse, where they are cut into smaller blocks and stored away in even rows.

"Swapping Foundations Under New York Skyscrapers" (Paramount-Bray).

An intensely interesting subject shown in the Paramount-Bray-Pictograph No. 56 deals with the methods used in cutting away the massive piles which have been driven deep into the ground under huge New York skyscrapers and substituting others which better suit the purpose of the new subway construction work. This is illustrated by means of animated drawings, as well as photography. An excellent idea can be obtained from this picture of how the work of constructing the new subway is being carried on underneath the great city.

"Sanitary Safety First" (Mutual-Gaumont).

Reel Life No. 41 draws attention to the danger of disease germs being transmitted through the use of a common drinking cup and recommends the use of the individual drinking cup. We are also treated to an illustration of how a sanitary drinking cup is made. This picture is an exceptionally useful one, dealing as it does with an important branch of sanitation.

"Queer Fish With Shells" (Mutual-Gaumont).

Among the "queer fish with shells" shown in Reel Life No. 41 are the Littorina, which conceal themselves by resting on objects of the same color; the Trochus, or Top Shell; the Purple Fish, the Trumpet Shell, the Aeolis and the Haliotis, which latter is used in the manufacture of mother of pearl. An exceptionally interesting study.

"Mount St. Michael" (Mutual-Gaumont).

In Mutual Tours Around the World No. 15 we are shown attractive and interesting views of Mount St. Michael, a towering pinnacle of granite on the northern coast of France, which is surmounted by a Benedictine monastery. This pile of granite at high tide is cut off from the mainland, transforming it into an islet. The monastery presents an interesting bit of architecture, both monastic and military, developed from the twelfth to the fifteenth century. The special architectural features dwelt upon are the Museum, the Cloister, Chapel St. Aubert, and the Rocks and Tower of Gabriel.

"Morocco" (Mutual-Gaumont).

Interesting views in Morocco will be found in Mutual Tours Around the World No. 15. Contrasts are drawn between the wild nomad life of Morocco and the result of civilization. The latter is illustrated at the Atlantic seaport of Casablanca. Camp life in the desert and at the foot of the Atlas mountains, a military caravan and the narrow gauge military railway as seen at Casablanca, and which was the first railway in Morocco, are among other sights shown.

"Around Lake Iseo" (Mutual-Gaumont).

The scenes shown in Mutual Tours Around the World No. 15 of Lake Iseo, a small body of water at the foot of the Alps in northern Italy, are exceedingly beautiful. Bordering Lake Iseo are Lovere Predore and Capo-di-Ponte. The scenes shown of this part of Italy are picturesque and exhibit an interesting type of architecture, which is a co-mingling of Swiss and Italian.

Photoplay League Active

New York Branch of Photoplay League for the Second Time Guests of R. L. Rothapfel at Rialto Theater.

THE INTENTIONS of the newly organized society for the promotion of the beter film, known as the Photoplay League, have already been cited to our readers. Its intentions are good, and we sincerely hope that its efforts, made, as is usual, by the few earnest workers, may bear meritorious fruit.

For the second time R. L. Rothapfel of the Rialto theater, New York, opened his doors to this well meaning organization early in the afternoon of Wednesday, February 7. Miss Helen Varick Boswell, well known for her activities in civic and educational matters, presided at the meeting and explained that the Photoplay League was organized for the purpose of encouraging the higher forms of the motion picture art, and with a view to improving the general standard and literary value of the motion pictures displayed throughout the country. Miss Boswell stated that the Photoplay League had been formed on a national basis, and that it is expected that a million members will be enrolled during the coming year to act as a unit in upholding the better type of motion picture. "There are no so-called 'uplifters' in the league," explained Miss Boswell, "no quibblers over small details, and the league has no purpose to harass the film manufacturer or the exhibitor, but to support them in their best work."

The league hopes to accomplish its purpose by indorsing such particular films as meet its required standard, and by informing its members of those pictures to which its recommendation has been given, which will then be asked for by members at their own motion picture houses. The league's object will be to encourage manufacturers in the production of the better type of film, and by the increased patronage of members to make it possible for exhibitors to display these films more generally.

The practical difficulty in exhibiting pictures which would appeal to the discriminating was explained to the members of the league who were present by Mr. Rothapfel, manager of the Rialto theater, who told of various disheartening experiences to the motion picture producers and theater managers in catering to the discriminating public.

The majority of producers have already approached the league with a view to having their pictures recommended to league members. The various branches of the Federation of Women's Clubs (which consists of some three million members) among numerous other organizations, are actively supporting the movement.

All communications should be addressed to Frank Lascelles, Director of the League, 665 Fifth avenue, New York.

Educational Pictures and the Sunday Question

Carefully Chosen Programs Are Valuable Aids in Building Up Local Confidence in the Exhibitor.

THERE is no other form of amusement in force now before the public eye and mind which has the manifold advantages of the moving pictures. The ever widening scope of their powers bring them within every known possibility for good, and so few occasions for evil, except in the hands of the most unscrupulous persons.

The exhibitor who is fully possessed of the knowledge of this quality and value of that which he is delivering to the public should be animated by the highest possible motives to serve them in such a way that his service shall be beyond reproach; he should know that where there is no reproach there can be no opposition. On this basis the Sunday question is one of easy local adjustment, not as to the nature and purposes of the picture, but rather as to the congenial relations of the picture house to its immediate community. On the other hand, if an exhibitor insists upon running an indiscriminate program, thinking only of the immediate dimes and temporary crowds, he must not be surprised if he finds that he has lost the confidence of those whose support he most needs and also the very profits he so eagerly sought. Wherever the need of the Sunday exhibition arises the first difficulties are cleared away if it is known that the character of the exhibition is above reproach, leaving only the matter of the suitability of the exhibition to become settled. This can, in most instances, be done by an appeal to the objects and purposes sought to be fulfilled by such exhibition by a program of the standard referred to below.

Ideal Program as Seen in New York.

Of course there is the feature play of recognized merit and suitability, a review of this does not necessarily come at this time. Suffice it to say that it occupies one-third part of the program time, the remaining part of the program and time being taken up as follows:

Current Events.

The important matters before Congress are given to the people through pictures of the leading characters interested in them. The "leak" is made important through a picture of the committee in charge, together with a picture of Mr. Whipple, their counsel and most important witnesses. How the government takes care of the elk and antelope in the Yellowstone Park during the winter months, and the domestic habits which these animals acquire affords some very pretty pictures. The new head of the navy in succession to Admiral Dewey in the person of Rear Admiral Benson makes the people (especially the young) acquainted with one of the two important branches of the nation's defence. The launching of the new battleship Mississippi, the third of its kind, is in line with patriotism, now so thoroughly and properly rampant.

War Events.

A decidedly new aspect of the war is given in these most recent Powell pictures, in that they are a departure from the battlefield incidents. The Mohammedans as prisoners are shown, as they are living amid new surroundings without that local relationship so necessary to them in their religious observances. They are, however, allowed full privileges to live and worship according to their custom. In one place a mosque has been built, with the separate tower, from which the call to worship is made, other habits are provided for so that they shall not be compelled to complain of their forced confinement. The natives of Algeria, North Africa, and the more distant India are all shown in this series, which is as instructive as it is interesting.

Curiosities of Natural History.

A very pretty set of colored Pathe pictures is "Small Birds of Warm Climates." The coloring of these interesting creatures is truly magnificent. The species are exceedingly rare to us of these colder regions and are at once a revelation and lesson. "Butterflies and Bees" are another series which come out of their familiarity, now that they are shown in all their beautiful coloring. Boys will be glad to see the Admiral and the Peacock and the Swallowtail in their glowing and attractive colorings and increase their interest in their entomological studies with the additional profit.

"The Living Book of Nature" (Ditmar).

A new chapter in this book begins with Fish Fed Animals. That there are many animals that are only fish fed does not readily occur to the lay mind and these pictures are therefore doubly interesting. The feeding of sea-lions and other members of the seal family in confinement is attractive. The boy baseball enthusiast will grow green with envy at the unerring dexterity with which these animals catch in their mouths whatever is thrown to them.

The Beaver in his haunts making special preparations for winter is full of interest. That marvelous instinct which teaches them how to select their winter abode, how to furnish it, and what food to store, is semi-human. A study of the animals with their singular land and water powers is revealed.

"Eruption of Mt. Kilauea" (Universal).

This is one of the most marvelous pictures ever taken of a volcanic eruption, the photographer risking his life in the event, yet securing what is perhaps the most remarkable of the kind ever produced and richly repaying for the strenuous efforts made. Mt. Kilauea is the earth's largest active volcano, located on the island of Hawaii, in the Pacific ocean. Its crater is eight miles in circumference and encloses an undulating field of hard black lava which lies from 200 to 700 feet below the crater's rim. Near the center of this is a pit some 2,000 feet wide and 1,000 feet deep in which a mass of lava in the molten state rises and recedes at irregular intervals. When the volcano is in eruption the field of black lava breaks up into huge blocks, and from the cracks between these blocks fire fountains spurt up into the air at a height of from ten to fifty feet. As one of the earth's natural wonders this film will be useful in many ways.

"The Diary of a Puppy" (Vitagraph).

A pretty little story of great value and interest to an audience of children, it is essentially a children's picture. The sub-titles tell a most attractive little story, all of which is real and natural, and should be included in all children's programs, as they will delight in following the puppies through all the necessary antics of what is a thorough day's life of a puppy, giving a strong contradiction to what is known as a "dog's life."

Humorous.

Mutt and Jeff are not always entitled to a place in an educational program. An exception must be made when these two worthies are found posing as Spanish bull fighters. Here the artist has exceeded himself, for, without doubt, for cleverness of execution, fidelity to the subject, even in fun, together with clean mirth, this series of sketches make it worth a place on any program having for its purpose a healthy laugh without being too absurd.

The above are given by the writer as seen in but two performances of that kind of a program which is above criticism and reproach and which stamp the house where they are exhibited as one that is filling all that it can in the way of clean, healthy pictures, and as such are above reproach.

W. H. J.

HERMAN F. JANS TO TAKE FIRST VACATION IN TEN YEARS.

Herman F. Jans, president of the New Jersey Metro Film Service, No. 71 West Twenty-third street, accompanied by Mrs. Jans and their ten-year-old daughter Mildred, soon will leave for an extended tour of the South. This will be the first vacation Mr. Jans has taken since he entered the film industry. Mr. Jans and his family will go direct to Jacksonville, Fla., and from there will visit St. Augustine, Ormond, Daytona, Palm Beach, Miami and, if time permits, Key West and Havana, Cuba. On the return trip they will stop at Tampa, and also at Savannah and Atlanta, Ga.

Among the Picture Theaters

Strand Theater, Philadelphia, Pa.

Newest Picture House in City of Brotherly Love Makes Generous Provision for Its Auto Clientele—Period of the Italian Renaissance Inspiration for Interior Beauty of Structure.

THE Strand theater, at Germantown avenue and Venango street, Philadelphia, is the latest and probably the most complete temple of the silent drama to be found in that city. It has many features to commend it, but none more striking than the way in which it makes provision for motorists. Located on the principal business street of the great North Philadelphia section, a few hundred feet from Broad street, the principal artery for automobile traffic, it is excellently situated to attract the attention of passing motorists who can scarcely miss seeing the two glowing electric signs which surmount the facade, one blazoning "Strand, Photoplays de Luxe" and the other the feature of the day.

Moreover, motorists who stop are surprised to find that they may leave their machines in a commodious garage next door to the theater, which has space to accommodate 300 cars. This service is rendered without cost.

Entering the theater the motorist finds that special provision has been made for his comfort there also. A section of the orchestra is equipped with a series of boxes supplied with comfortable wicker chairs especially for his accommodation. By this means the theater may hope to attract patrons of the best class from all sections of the city.

View of Interior of Strand Theater, Philadelphia, Pa., Showing Arrangement of Boxes and Organ.

Yet catering to automobile traffic is not the prime purpose of Herbert Effinger and his mother, Mrs. J. Effinger, two of Philadelphia's most progressive and successful exhibitors, who built and own the house. The Strand is essentially a neighborhood theater and it is the aim of the management to make it an institution of which every resident of North Philadelphia may be proud. True, motorists are made exceptionally comfortable, but so is every patron of the house, as may be judged from the detailed description of its construction and equipment, which follows.

Entering the lobby an immediate impression of absolute comfort is obtained. The walls are faced with marble to a height of several feet and the floors are tesselated. On the floor are spread beautiful rugs and above the marble paneling a series of Venetian mirrors alternates with paintings of prominent stars. Passing the ticket booth, which is equipped with the latest devices, a huge Damascus lamp is seen surmounting a round divan and along the walls are massive reproductions of period furniture, in which patrons may comfortably await their friends. On the ceiling is a splendid mural painting, one of several which adorn the house. Vases of hothouse flowers give joy to the eye.

The lobby is triangular and connected with the theater proper by a series of glass and mahogany doors. The auditorium is rectangular in shape and of such proportions that 1,800 people are accommodated on one floor, despite ample aisle space and the unusual width of the seats. There is no balcony in the usual sense, but a series of boxes equipped with wicker chairs run around three sides of the auditorium supported by massive columns crowned with notably graceful, gilded Corinthian capitols.

The interior decorations were designed by Signor Barbarita, an Italian artist. A color scheme of ivory, old rose and gold prevails and the period of the Italian renaissance has been the inspiration for its application. Imported rose damask hangings cover the walls in place of paper or paint and everywhere graceful Venetian mirrors give an effect of light and spaciousness.

The chairs in the boxes, which seat 500, are wicker, as has been mentioned, and the seats downstairs are of Circassian walnut upholstered in red Spanish leather. In addition to the usual retiring rooms for men and women, which contain every convenience and are in charge of competent attendants, there is a spacious parlor for women, done in dove gray and blue, and a reception room which might have been one of the apartments of a Florentine prince. Check rooms and a first aid equipment are also supplied.

The lighting is equally complete. The indirect and semi-indirect systems have been discreetly combined and, while a series of wall brackets adds to the decorative effect, most of the illumination comes from unseen sources. A most conspicuous feature is a huge inverted dome in the middle of the ceiling through whose translucent panes filter innumerable combinations and gradations of color.

Over the proscenium arch is a mural painting on which Signor Barbarita has evidently spent his finest skill. In method of construction and mechanical equipment the house is equally admirable. It is of fireproof construction throughout, equipped with nearly double the number of exits required by law, and with all approved safety devices. The stage is full sized and equipped to handle elaborate dramatic productions should they be desirable.

Two Simplex power driven machines are used. The operating room is fireproof. The screen is of the latest type and an elaborate stage setting, which is changed from time to time, furnishes an agreeable rest for the eye when pictures are not being shown. The ventilation system insures a complete change of air every three minutes and thermostats give an equable temperature.

Only photoplays of the best quality are shown. The house presents first runs in its neighborhood. Mr. Effinger's previous success with the Leader theater in West Philadelphia insures his ability to pick programs. Music is featured to an unusual degree. An orchestra of eighteen pieces under the direction of Jacob Friedman and an organ played by Henry Spiller are customarily employed. The choice of musical programs is notably good and, in addition to organ and orchestra, Mr. Effinger also engages local soloists of ability to render vocal numbers.

The personnel and discipline of the staff are as remarkable as anything about the house. Every member is taught to feel a personal interest in each patron and to treat him or her as an honored guest. The male members of the staff appear in full evening dress and a pretty corps of ushers under the direction of Miss Eva Mosier are tastefully garbed. James J. Springer, the house manager, is a showman of ability and experience. Joseph Friel is projection "engineer," and Edward Farley, chief electrician.

The house was opened on New Year's day and has sprung into immediate popularity. Three performances a day are given at 2.15, 7 and 9 o'clock. Prices range 10 and 15 cents at matinees and 20, 25 and 35 cents in the evening.

Picadilly Theater, Rochester, N. Y.

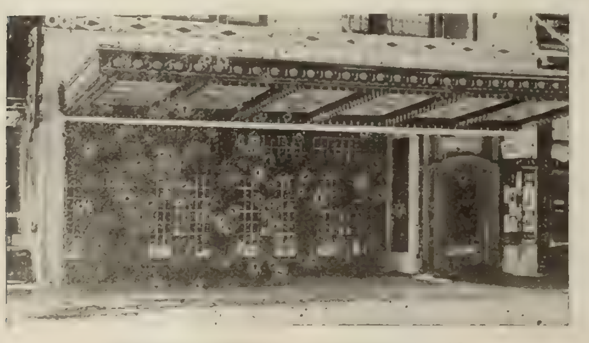
The Clinton-Mortimer Corporation's $250,000 House Contains All That Is Beautiful in Theater Building—Screen Sinks Through Floor Into Pit When Not in Use—Then Illuminated Fountain Appears.

THE Picadilly, which was opened in Rochester, N. Y., recently, is regarded as one of the finest moving picture theaters in the country. A photograph of the house appears herewith. The Clinton-Mortimer Corporation built the Picadilly at a cost of $250,000. The officers of the company are William Daininger, president; J. G. Comerford, vice-president; A. B. Headley, vice-president; William S. Riley, treasurer; Walter H. Seeley, secretary and managing director; T. J. Swanton, F. A. Sherwood, W. H. Kline, J. E. Ferguson, H. W. Hart and William Bausch, directors. W. F. Bossner, who has had a wide experience in the moving picture business, is house manager. He managed the Park theater, of Boston, and opened the Crescent in New Orleans, with pictures.

The Picadilly is on Clinton avenue north, with frontage on both Mortimer and Division streets. The main entrance is on Clinton. There is a handsome lobby with four ticket selling windows, one on each side and two in the center, also the house manager's office, and stairs leading off each side of the lobby, one to the balcony, and one to the boxes. This entrance leads the patron to the center of the house.

On Mortimer street there is another entrance, where there is a large lobby, retiring rooms and two more ticket windows.

Three of the latest style machines, made by the Baird Motion Picture Machine Company, and equipped with lenses ground especially for them by the Bausch & Lomb Company have been installed. There also is a Minusa Gold Fibre Screen. There is a large balcony, with entrances from three levels, also a series of boxes on each side. The view of the screen is unobstructed. At the first level from which there is an entrance to the balcony is a wide promenade, handsomely furnished and finished in elaborate woodwork, with seats all about and rich carpets and mirrors. On the mezzanine floor are the main retiring rooms. Above is a smaller promenade.


Picadilly Theater, Rochester, N. Y.

Patrons are delighted with the seating arrangement, which obviates all overcrowding. The seats are twenty-two inches wide. There is extra space between the rows.

Rex Stovel, a prominent theater artist, directed the designing and construction of the stage, which is noted for its beautiful appearance. The orchestra is seated on a half stage in front of the screen. Stairs lead up on each side of the stage, through arbors and gates. The screen sinks through the floor into a pit between pictures and in its stead is seen a fountain, which comes through the floor to take the place of the screen.

The building is fireproof and of steel and concrete construction. The decorations are a work of art. The "mushroom" system of heating is used. There are ducts in the floor discharging warm or cool air, as wanted, beneath every other chair in the auditorium. The heat is forced in by a huge fan, and in summer time the air may be cooled by passing through water tanks.

The director of the orchestra is Susan Tompkins, of Rochester, a successful violinist, who has appeared in vaudeville. There are sixteen soloists in the orchestra. Besides the orchestra there is a pipe organ, a choralcelo, in which the pipes are all made of wood. The tone is therefore superb. The Picadilly is featuring the Paramount service. There has been a heavy attendance since the opening.

Isis Theater, Portland, Oregon

Suburban Photoplay House Enjoys Continued Prosperity—Only One Change of Management in Nine Years.

THE Isis theater, Sellwood, a suburb of Portland, Ore., was built in 1908 and was the first theater in that section of the city. It has met much competition since its erection, but has come out on top through it all. The building is of cement and was erected by William Strahlman for Alfred Gleason, who opened the house. Mr. Strahlman took over the house in 1911 and has since conducted it. That a suburban showhouse should have had but two owners in nine years is somewhat of a record, and the continued ownership of the Isis by Mr. Strahlman is remarkable.

Mr. Strahlman increased the seating capacity to 250 and otherwise enlarged the building. The interior has a novel beamed effect by reason of the peculiar construction of the ceiling trusses that support the second story.

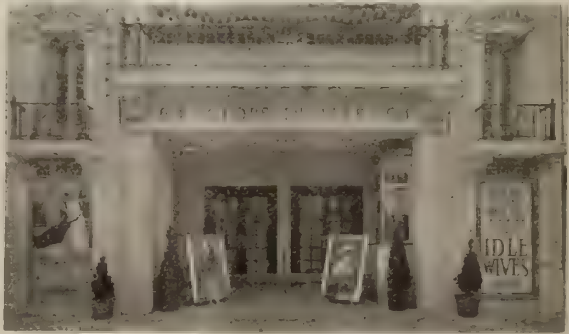
Isis Theater, Portland, Ore.

The Isis caters to a general family trade, and being located a considerable distance from the center of Portland, enjoys a steadier patronage than many suburban theaters closer in. Mr. Strahlman uses a regular program and selects his features from the open market.

Globe Theater, New Orleans, La.

Herman Fichtenberg's New House Is a Paragon of Beauty, Comfort and Refinement.

THERE are few theaters anywhere that present to their patrons the elegance of appointment and the refinement of finishing that are offered in the new Globe Theater that has recently been opened by Herman Fichtenberg on Canal Street in New Orleans, La. The building of the theater was prosecuted with deliberation and every step in the construction was taken with careful attention to the attractiveness which it would contribute to the completed structure. Simple elegance in color, architecture, and finishings was the keynote. It is not a large theater and therein lies the only regret that might be presented, for already the high-class attractions that have been featured in this house have drawn crowds that it was impossible to accommodate. Nevertheless, this fact does not detract from the enjoyment of those persons who are so fortunate as to find seats at any of the presentations. Every picture that is thrown upon the screen is accompanied by a carefully selected musical program and the action is "played" on the magnificent Austin organ or the baby grand piano by accomplished musicians with as much care and expression as is ever accorded a dramatic performance.



Globe Theater, New Orleans, La.

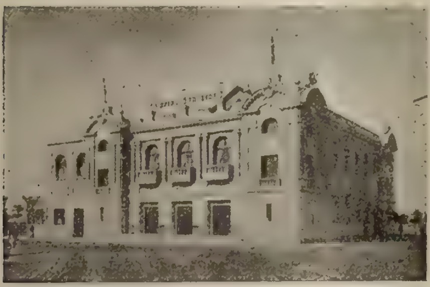
The Globe has fewer than 1,000 seats, but every one of them is a preferred seat. This is made possible by the ingenious arrangement which was studied out with care. The entrance to the auditorium is by means of a gentle incline and the patron finds himself in the center of the house. From a broad aisle he is at liberty to pass toward the screen and be seated in an opera chair of the latest pattern and air-cushioned; or he can enter a loge and enjoy ample room in the seats provided there. Ascending a gentle incline, those who have a preference for what might be termed the balcony find themselves in seats which are reallv only a part of the main floor, but farther removed from the screen. The tone of color for the walls and ceiling is subdued and restful. The metal trimmings are of silver and the chaste wood-work is of mahogany. The patron of this house enjoys a feeling of delightful restfulness as soon as he is seated and his satisfaction is completed by the perfect projection of the pictures and the air of refinement that is a natural consequence in such a perfectly appointed theater.

Empire Theater, Tientsin, China

Magnificent, Thoroughly Modern Photoplay House, Equipped With Latest Devices and Conveniences, Located in French Concession in This City.

IT WILL probably be interesting to many to know that one of the handsomest and best-equipped motion picture houses in the Orient, and one which in fact compares favorably with similar houses in any part of the world, is situated in China. This is the Empire theater, of which A. Bari is proprietor, located in Tientsin, in the French Concession.

Auspicious circumstances marked the opening of this theater, which took place a short time ago, the first performance being an invitation affair, at which a collection was made for the benefit of the Allied Red Cross Funds. There was not a vacant seat anywhere in the house, and in fact it was necessary for extra seats to be provided to accommodate the crowd. The stage boxes were occupied by the French, Russian, British and Belgian consular staffs, and the music revealed the fact that the building possesses excellent acoustic properties. The cafe, as well as the refreshment counter in the foyer, were well patronized, and the receipts which were also donated to the Red Cross Fund, helped materially to increase the total amount.



Empire Theater, Tientsin, China.

The opening program consisted of music by the band of the 16th Colonial Infantry, whose services had been lent by the commandant for the occasion. The following American-made pictures were shown: a Vitagraph comedy, "An Error in Kidnapping"; Essanay picture of Charlie Chaplin, "The hampion," and the Universal Special Feature, "Neptune's Daughter." Topical war films from Great Britain and Flanders were also shown. The bill evoked much enthusiasm. The performance came to a close with the rendering of the Allied National Anthems by the French Band.

Beautiful Foyer of the Empire Theater, Tientsin, China.

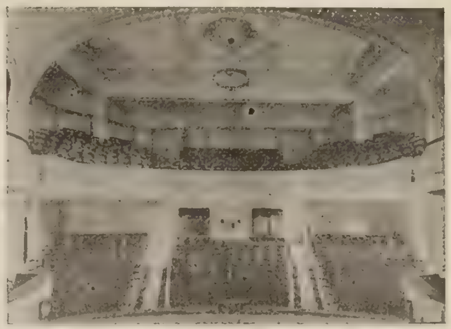
Located on the corner of the Rue du Chaylard and Rue Fontanier, the main entrance of the Empire faces south on the latter street. As will be noted from one of the accompanying photographs, the building has a striking exterior. In addition to being equipped with the latest appliances for motion picture projection, the building is so constructed that it may be used for the spoken drama as well. The stage measures 28 feet in width and is 34 feet deep, and overhead is a specially constructed sliding platform, on which are mounted calcium lights, which can be thrown upon the scenery and performers from an advantageous angle. This platform is also used in handling the scenery, and the height of the ceiling of the house is sufficient to allow the drops to be drawn straight up instead of being rolled.

For the artists there are three large, well-appointed dressing rooms on each side of the stage, together with a spacious property room. The theater has an excellent ventilating system, and is also equipped with the best heating, lighting and sanitary appliances. Approximately 600 patrons can be accommodated in the orchestra or pit and dress-circle, a clear and uninterrupted view of the stage and screen being afforded from all parts of the house. In addition, there are also six commodious opera boxes. Many facilities for affording comfort and pleasure to the patrons are provided.

The seating plan of both the pit and dress circle is divided by two wide aisles, and in addition there is a wide aisle along the wall on each side. The interior decorative effect is striking, and is further enhanced by the beauty of the soft mellow lighting system used, the illumination being supplied by a large chandelier suspended from the ceiling over the center of the auditorium, together with numerous other lights which have been so distributed throughout he building so as to produce the greatest efficiency and at the same time blend with the decorative scheme and show off the artistic beauties of the house to the best advantage.

One of the most attractive features is the lobby, from which three wide double doors afford entrance to the auditorium, and a corresponding number provide egress to the street. There are also two wide reinforced concrete stairways which lead to the dress circle, as well as to the roof garden, which insures the comfort of the patrons during the summer months. The lobby is well lighted and heated, and decorated with potted plants in profsuion.

One of the most striking features of the Empire, both from an artistic standpoint, and from the standpoint of comfort and convenience of the patrons, is the foyer, which as will be seen from the accompanying photograph, is abundantly provided with luxurious upholstered divans and seats so arranged as not only to provide an uninterrupted view along the wide boulevard on which the theater is situated, but also to allow the afternoon patrons the full benefit of the sunlight which pours in through three large windows which occupy almost the entire wall space on one side. These windows are covered with handsome curtains which also enhance the beauty of the general decorative scheme, probably the most striking feature of which consists of the high partitions, the upper part being ornamented with grill work, surmounted by capitals on which are potted plants.



Interior of the Empire Theater, Tientsin. China.

ANNA, ILL., HAS NEW THEATER.

A corporation composed of about twenty-five prominent citizens of Anna, Illinois, is erecting a new theater, at a cost of approximately $14,000, for the presentation of the best motion pictures. It will be known as The Main theater, and is expected to be ready for opening during the latter part of February or the first of March.

The building is 33 by 126 feet, will seat 454, and is of brick with white enameled tile front and concrete floor. The equipment includes a splendid heating and ventilating system.

Anna is a town of three thousand inhabitants and already has one good picture theater. E. S. Alden is president of the new company and U. D. Wiley, manager.

British Notes

CROOK yarns and sob stories are not finding great favor in the eyes of the new president of the British Board of Film Censors, T. P. O'Connor. Drastic modifications have had to be made to two or three foreign productions submitted to his scrutiny during the past fortnight, particularly in relation to the depiction of crime. Protracted "last gasp" scenes, too, are being shorn of much of their original length under the Irishman's regime at Shaftesbury avenue.

* * *

The prominence of this question of moving pictures and crime in the press, pulpit and upon the platform as almost the only alternative topic to the war, has been dissected and analyzed to such an extent that new evidence becomes really interesting. At the second sitting of the Kinema Commission at Westminster, Cecil Hepworth was the principal witness and he strongly differed from those people who would have no pictures shown dealing with crime of any kind. The works of Dickens dealt almost entirely with crime, he pointed out, yet found a place unquestioned upon the bookshelves of young people. The famous burglary in "Oliver Twist" was no more likely to incite a desire to burgle when shown on a picture than in print. Probably it would be realized in the future that there was practically no subject which could not be effectively and properly dealt with by a producer who was sincere and in earnest, and who had sufficient knowledge and control of his craft. It was not the subject that mattered, but the treatment.

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Looking into the future, Mr. Hepworth said: "We have only touched the merest outer fringe of the greatest possibilities of living photography. Among the industries to be fostered kinematography will be one. Perhaps the old boast will be paraphrased and it will be said in the future 'trade follows the film.' There is an immense and unexplored field for the industry in the domain of education, and it is waiting only for a cheaper base than celluloid, for expense is practically the only thing standing in the way of progress. The war has hindered the coming of the ideal substitute, but it is on its way and will probably be another form of cellulose of a non-inflammable nature, and with its coming the last real reproaches against the film for educational purposes will disappear."

* * *

Two years ago I chronicled the fact that Walter Macnamara of the Macnamara Feature Film Co. of New York was in this country making scenes for a photoplay entitled "Ireland a Nation." The completed production was not exhibited on this side until last week, the United Kingdom rights being purchased last year by Fred Sparling, a Dublin exhibitor. Owing to transport difficulties copies did not arrive in time to permit of a public premiere earlier than last Monday week at the Rotunda, Dublin. Upon the third performance of the picture the owner of the film received notice that its exhibition in Ireland had been prohibited by the military authorities, and, accordingly, the film was withdrawn. The subject, it must be mentioned, had previously been seen and passed for exhibition by the military press censor in Dublin.

* * *

A new regulation recently drafted under the Defense of the Realm Act makes it now necessary for firms or individuals exporting posters from this country to America and neutral countries in Europe to obtain a special permit from the Chief Postal Consor, Strand House, Carey street, London, W. C. Permits may be obtained at this address. The term poster includes photographs and pictorial representations, but not circulars and catalogues.

* * *

A rumor has pervaded the countryside recently to the effect that the government is contemplating closing down moving picture theaters in Great Britain, and considering its suspected source it is not unlikely that the story has been elaborated in its transmission to the States. Let it be said immediately that the Home Office absolutely denies any such intention.

* * *

The newest phase in which the industry is co-operating with the state concerns the new war loan. The Treasury Department has furnished exhibitors with a set of slides bearing arguments to popularize the issue, for display upon the 5,000 kinema screens in the country. The spirit in which the trade has taken up the idea is that in which it pays its millions a year amusement tax, and is its best assurance against any unconsiderate government action.

* * *

With so many people on the two hemispheres seeking to manufacture grounds for denouncing amusements it is of more than passing note to hear of a bishop sound a warning against "this dangerous repression." Bishop Frodsham, speaking at Cheltenham, said that when the church attempted to repress them it failed badly. The Puritans of early Stuart times saw the moral evils veiled in the amusements of their days. They did not realize so clearly that the love of amusement was not only justifiable but inveterate. They not only banned maypoles, but organs and fiddles, puppet shows, village dancing, athletic contests and games—in short, everything that bore the semblance of popular amusement. The recoil of the national mind thus forcibly wrested from its bias was the active cause of the subsequent burst of licentiousness and moral degradation which disgraced the reign of Charles II. The moral of this failure should not be forgotten today.

* * *

An army captain who has been touring the "Battle of the Somme" film through Russia, visiting many places from Courland to Siberia, and Finland to the Caucasus, speaks warmly of the average Russian's enthusiasm for the picture. There are more shows in Moscow, he says, than in any other city of its size in the world.

* * *

For the most attractive day bill announcing the exhibition of one of their feature films a Birmingham exchange is offering £1,250 in sums of £100 and £25 each as prizes to exhibitors.

* * *

F. R. Goodwins, chairman of the Cinematograph Exhibitors' Association, disclosed a few later and more reliable statistics relative to the industry in his evidence before the Kinema Commission on the first day of its sitting. In one recent year 4,767 new film subjects were issued, and the average yearly footage of new films released exceeds six million feet. The footage in use each week at the theaters in Great Britain is over 70,000,000 feet. Our annual exports and re-exports are valued at £364,000, while imports account for something like £1,210,500 a year. Mr. Goodwins calculates that 3,375,000 people visit our theaters every week day, with 375,000 on Sunday. Only 500 shows open on Sunday in Great Britain, most of them being in the metropolis. One-half of the visitors occupy seats of the value of threepence or less. The number of persons engaged in the industry is now between 80,00 and 100,000, and the capital invested through limited companies alone is nearly £19,000,000. Private capital, of which no official figures are available, would probably account for an additional £10,000,000.

* * *

The present week, January 15-20, has been a rush week with London exhibitors, due to the release of a war picture even better than the now famous "Battle of the Somme." It is called "The Battle of the Ancre and the Advance of the Tanks." The subject deals with the struggles on the Ancre during last autumn and the adventures of the British land dreadnaughts. The "Tanks," as they are popularly designated, appeared on the programs of 112 theaters in London on Monday. At a suburban house at Finsbury Park a crowd of 2,000 had to be turned away, and at the West End theaters all seats were booked up well in advance. It is estimated that 1,400,000 people have already seen the film during its five days showing in London. Will Jay is the booking director on behalf of the War Department, responsible for the pictures.

* * *

The first of the William Fox comedies is to be shown to the trade next week. Both are two-reelers entitled "A Social Washout" and "Chased Into Love." J. B. SUTLIFFE.

CAMERAGRAPH CLUB BALL.

On Saturday evening, March 3, the Cameragraph Club of the Nicholas Power Company will give its second annual ball at Arcadia Hall, Halsey street and Broadway, Brooklyn. The club is composed of the heads of the various factory departments of the Power establishment and the superintendent, Theo. Uhlemann, is the president. Nicholas Power, Edward Earl, John F. Skerrett, A. J. Lang, S. S. Cassard and Will C. Smith are honorary members and take an active interest in the affairs of the club. The ball promises to be one of the events of the year in picture circles.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

SANTSCHI, William Thomas. Born in Luzerne, Switzerland. Swiss-German parentage. Stands six feet two inches, and weighs 212 pounds. Light blue eyes, light brown hair, light complexion. Mr. Santschi made his stage debut December 20, 1897, and for ten years played in stock and with touring companies. The first day of January, 1908, saw him at work in the Selig studio in Chicago and he has been with that company continuously ever since, playing leads and heavies as Fate and the director decided. The first picture in which he played was the single reel production of The Heart of Maryland, and to list his subsequent appearances would consume too much space, since he has come down from the single reel days when forty to fifty parts a year were not uncommon. He was Stephen Brice in The Spoilers and Boris in The Garden of Allah.

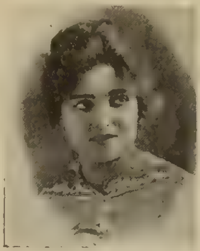
Thomas Santschi

HAYAKAWA, Sessue. Born in Tokyo, Japan. Japanese parentage. Is five feet eight inches tall, and weighs 155 pounds. Black hair and eyes. Mr. Hayakawa, or more properly Sessue, since in Japan the surname is first pronounced, gained his experience on the Japanese stage and came to America to practice his profession. He was employed by the N. Y. M. P. Corp., for plays calling for Japanese roles, and his success won the interest of Thomas H. Ince, who provided him with a series of productions giving full exploitation of his remarkable ability. His first play was The Typhoon, but the production to fully establish him as a star was Honorable Friend. Since then he has been seen in innumerable plays and has passed from the Ince to the Lasky management. Just returned from Hawaii, where he went in search of atmosphere for a new play.

Sessue Hayakawa

NORMAND, Mabel. Born in Boston, Mass. Miss Normand is silent as to height and weight, but admits that her hair is dark and her eyes brown. Miss Normand came to the attention of the photoplay fans some five or six years ago in the Betty series, done by the Vitagraph. This was in the days when the identities of the players were not generally announced and the various inquiry departments were deluged with inquiries as to Betty. Later she went to the Biograph and it was here that some bathing subjects attracted more general attention than ever. When the Keystone was formed Miss Normand left the Biograph with Mack Sennett and Fred Mace and in the early days this trio did much to create a name for the Keystones. Later Mr. Sennett turned his attention to directing and Mace formed a company of his own for a time. She followed suit and the Mabel Normand Feature Film Co. is the result.

Mabel Normand



JOYCE, Alice (Mrs. Tom Moore). Born in Kansas City, Mo. Her father was of Irish and French parentage and her mother a native of Wales. She is five feet, six inches tall, weighs 120 pounds, has dark brown hair and eyes and an olive complexion. Miss Joyce's stage experience is limited to a single appearance at a Green Room Club "Rehearsal" at the Astor theater in 1916, but her picture debut was made in October, 1910, in Kalem's "The Engineer's Sweetheart," and she continued with the Kalem Company until February, 1915. She was famous for her playing of Indian roles, but has assumed a wide range of characters ranging from Indian and railroad plays to School for Scandal and other classics. She is at present connected with the Vitagraph Co. She is interested in the study of the occult sciences, astrology, palmistry, character reading and clay modeling and is devoted to the simple life.

Alice Joyce

FARRINGTON, Frank. Born in London, of English parentage. Is five feet eleven inches, and weighs 173 pounds. Dark brown hair, grey eyes and dark complexion. He made his stage debut in 1895 and his first picture appearance in 1910. He has appeared with the Edison and Thanhouser companies, and at present is connected with the Famous Players. He is perhaps best known as the villain, Braine, in "The Million Dollar Mystery," and only the other day a relative wrote from abroad that the soldiers in the trenches were cursing the villainous Braine, for the Mystery is one of the newest pictures at the base camps in France. He is by no means a one-part player, for his chief fad is make-up, and like most trained actors, he cannot understand the demand for "types" contending that even for the camera it is possible to make up so well that a close-up will not reveal the artifice.

Frank Farrington

BOTTOMLEY, Roland. Born in Liverpool, England. English-Scotch ancestry. Is five feet nine inches. Weighs 155 pounds. Brown hair, dark blue eyes, fair complexion. Mr. Bottomley made his stage debut in 1896, as a boy actor, and for twelve years toured in England, America, Australia, South Africa, Germany and Holland, under the managements of Sir Henry Irving, Sir Johnston Forbes-Robertson, Klaw & Erlanger and Henry W. Savage. He made his picture debut in September, 1914, in "Broken Vows," and has played with Kleine, Equitable, Kalem, Famous Players and Gaumont, and is now doing leads with the Balboa Company. He created Phil in "You Never Can Tell," Lucien in "The Pink Lady," Forestan in "Veronique," the Dancing Master in "Hook," of Holland and Lord Lawrence in "The Girl Behind the Counter." In pictures he was featured in "In the Grip of Evil" and "The Neglected Wife."

Roland Bottomley

Another Move Toward Cleansing

Clean Picture and Play League of America, Inc., Has Initial Meeting at Washington Irving High School

WITH offices in the Sun Building, a Members' Council composed of representatives of organizations the membership of which exceeds 5,500,000, and with C. Van Cortlandt Van Deusen as executive director, the Clean Picture and Play League of America, Inc., has been launched with a good purpose in view. At the first meeting of the league, which was held at the Washington Irving High School, on the evening of February 14, the objects of the organization were stated, and are as follows:

"To unite representatives and members of the various religious, educational, ethical, civic and other membership organizations, individuals, producers and exhibitors of motion pictures and plays for the purpose of co-operative and concerted action against the production and exhibition of motion pictures and plays of such a character and theme that will, in the judgment of the members, offend public decency or tend to impair or debase the morals of the youth of the nation, or those that, in the judgment of a subsidiary branch of this corporation, will be obnoxious to local sentiment. To foster the production, exhibition and patronage of clean motion pictures and plays. To aid public officials in enforcing the common and statutory laws and local ordinances in respect to public amusements and places of public amusements. To prevent the use of the motion picture screen and dramatic stage for political purposes. To restrict the granting of licenses to conduct places of public amusement to persons of good moral character. To gather and diffuse information among its members as to character and theme of motion pictures and plays in time for members and their children to avoid those which would shock their moral sense, or their religious, political or ethical belief or racial pride. To secure the enactment of uniform laws and ordinances relative to public amusements that will tend to the better protection of public morals and at the same time respect the just rights of those engaged in providing clean public amusements. To do any and all other things incident to or necessary in the carrying out of the objects herein specified."

It will be noticed that the Clean Picture and Play League of America, Inc., does not limit its proposition of cleansing to the moving picture screen, but includes also the spoken play. The discussion which took place on Wednesday evening, however, dealt almost entirely with the moving picture problem. The meeting was called to order by Hugo V. Wittenberg, secretary of the league, and was later addressed by Edward Feeney, K. S. G., chairman of the National Committee on Public Morals of the Catholic Federation of the United States, who touched lightly on the power of the moving picture, legalized censorship, and of the unhappy condition which allows what he called "parasites of the industry" to manufacture and exhibit indecent films.

Mr. Van Deusen, who was selected chairman of the evening, reviewed conditions in general. He drew attention to the laxity displayed among officials in enforcing the laws, using as illustration the frequent exhibition of the female nude on the screen, and of certain productions that had recently been exhibited, and which he had been told had worked unlimited harm. One of these productions pictured a young girl working in a department store and being robbed of her earnings by a lazy father. When her shoes were worn almost off her feet she took the only alternative open to her to procure the necessary articles, attended a cabaret performance on a Saturday night and returned home to her mother on Monday morning with a new pair of shoes. The inference is easily drawn. He stated that the picture had no moral balance, and went so far as to say that a certain notorious white slaver had been heard to remark that this picture had been a great help to his business. Later in the evening Rabbi Goldstein, referring to Mr. Van Deusen's denouncement of this picture, gained considerable applause for his remark, "Down with the conditions that allow employers to pay girls wages that make it necessary for them to resort to the cabaret to get shoes!"

One of the questions that seemed to be uppermost in the minds of the Members' Council, as stated by Mr. Van Deusen, were not alone on how to prevent the showing of indecent pictures not yet released, but also how to get rid of those that are already in circulation.

Perhaps the most interesting address of the evening, apparently impromptu, was that made by Rabbi Goldstein, who stated briefly his belief regarding moral standards. In speaking of his own work in the various districts of the city he stated that the pictures he would consider all right for the Bowery would be altogether out of place in Bensonhurst or Rockaway. He did not believe, moreover, that he had any right to force his own standards on other people. He also stated that he considered that the remedy in the correction of the moving picture program lay with the representatives of localities. And as we understand it, the general feeling of the gathering was that the matter to be dealt with properly must be attacked locally. Rabbi Goldstein summed up this belief in the words of Edgar Allan Poe, "The drama's patrons the drama's law dictates."

Samuel Lesselbaum ably represented Brooklyn's 130 exhibitors, stating that they were one and all ready to cooperate with the league in the cleansing of the screen. Mr. Lesselbaum, who holds the unique position of being a school teacher in the same locality where he has his moving picture houses, made the statement that no exhibitor could hold out long on the exhibition of vicious pictures.

A resolution which was recently handed to Governor Whitman by the exhibitors of Bronx County was read by Mr. Van Deusen in which they pledged themselves to hold to certain high ideals in connection with the exhibition of moving pictures.

Among the Members' Council and officers of the Clean Picture and Play League of America, Inc., are such names as E. H. Tomlinson, National Editorial Association, president; Samuel I. Berman, treasurer; Professor Edward H. Todd, president College of Puget Sound; Professor L. H. Murlin, president Boston University; S. L. Rothapfel, Rialto theater; Rev. Henry Collin Mintin, D.D., National Reform Association; W. F. Haddock, president Actors' Society; George Arliss, president Actors' National Church Alliance; Arthur Capper, Governor of Kansas; Ernest Lister, Governor of Washington; Sadie American, founder of the Playground Association of America; Mrs. Ira Leo Bamberger, member Board of Education, and many other persons of equal importance and intelligence.

TORONTO ASSOCIATION HAS NEW SECRETARY.

A special meeting of the Ontario Motion Picture Protective Association was held at Toronto, Ont., on Tuesday, February 6, when an important change was made in the secretaryship of the association. On account of some dissatisfaction over the selection of W. A. Bach, advertising manager of the Canadian Universal, for this office, Mr. Bach decided to resign and Mr. Alexander, Toronto, treasurer of the former association, was chosen for the position pro tem. As a result of this rearrangement the association, which is primarily an exhibitors' organization, will have an exhibitor in the important post of secretary. Mr. Bach received nothing but praise for the activity and efficiency which he had displayed in connection with the reformation of the association in Ontario.

President Cohen, manager of the Globe theater, Toronto, was in the chair. Other details of business also received attention and arrangements were made for the early calling of an executive meeting to take up important matters.

POLAND BECOMES FREE LANCE.

Joseph Franklin Poland, who has been doing special scenario reconstruction and plot analysis for the Rolfe-Metro organization, has resigned in order to devote all of his time to the writing of original film stories. Poland, who is best known as the adapter of the Stingaree stories and writer of many Vitagraph releases, including "The Rose of the South," decided that a staff position did not permit an author to do his best work. At the present time five of his screen stories are being made at different studios in and near New York. His latest story, "The Cloud," featuring Jean Sothern, is now being produced by Art Dramas. Poland was one of the first scenario writers to develop to a highly successful degree the written-to-order type of scenario, and during the past twelve months he has had sixty-five of these special plays produced by companies in New York and California.

No Censors for Indiana

Legislators Listen to Exhibitors and Kill Censorship Bills—Favor Sunday Shows.

THE Indiana General Assembly, in session at Indianapolis, has put its stamp of disapproval on censorship of moving picture films in Indiana and has shown that it is inclined to refrain from shutting off the operation of the moving picture theater on Sunday.

Three bills have been introduced during the four weeks of the session, each of which sought to create a State moving picture commission, with power to license and censor films which were exhibited anywhere in the State. Each bill met the same fate. Each one failed to stick its nose out of the doors of the committee rooms, committee members killing off the bills as rapidly as they appeared.

Two of the bills came from the same source. There is in Indiana an organization which maintains one man in a job as head of the organization. It has just enough subscribers to keep this man in the job and away from hard work, it is said. Two of the bills came from this organization.

The third was introduced by Representative Johnson, a resident of Gas City, Ind., a minister and lecturer, and a man who stands high in the community in which he lived. In explaining his bill to the committee Representative Johnson said that he had not fully informed himself as to the conditions surrounding the moving picture industry in the State, but did know that in isolated instances moving picture films, which were not fit to be seen by children, had been exhibited and it was to prevent a recurrence of such offenses that he introduced the bill.

C. C. Pettijohn, attorney employed by the Indiana Exhibitors' Association, who attended the committee meeting, explained to Mr. Johnson just what the Indiana exhibitors wanted in the way of censorship and explained fully within the hearing of the committee the ideals and aims of the Indiana exhibitors. After he had finished with his explanation and had invited Mr. Johnson to meet with the executive committee of the organization and explain to them his complaint Mr. Johnson receded from the somewhat bitter position which he had taken and announced that he would be glad to confer with the committee. He then indicated to the committee that since he understood the position of the Indiana exhibitors that he was not at all certain that the moving picture business should be subjected to the detrimental effects which accompanied a censorship. The committee was also impressed with the conditions as they are in Indiana and as they were portrayed by Pettijohn, and decided that the bill should not pass. It was reported to the parent body for indefinite postponement and that body concurred in the committee report, killing the bill.

Arrangements are being made for Mr. Johnson to address and confer with the moving picture exhibitors of Indianapolis and Indiana.

In an interview with a correspondent of the Moving Picture World Mr. Johnson sent out his views toward the Sunday closing proposition.

"Some people think because I am a preacher and a lecturer that I naturally am a fanatic on the question of moving picture censorship and Sunday closing. Quite the contrary is the truth about the matter. As to censorship, as I said, I have not been fully informed. But as to the Sunday closing I have my own ideas. I might say that I have children of my own, too.

"There is a need for the moving picture show on Sunday. I don't mean that the educational and religious feature of the Sunday show should be eliminated. That is a most important feature and the exhibitor should take care that he shows the proper kind of pictures. Any good picture is educational in its scope. Of that I am satisfied.

"With prohibition in effect in the State the men will want some place to go in the evening. The saloon was not the place for them to go. But the moving picture show is a good place. If it is open on Sunday the posters will attract the average man. He will not hunt the 'blind tiger.' He will keep away from the 'blind tiger' if he learns to like the movies as I like them.

"My congregation has hopped on me because I hold these views. But I have investigated this feature and I feel sure that I am right. I am a believer in the properly conducted Sunday show and I believe that it will be properly conducted when the exhibitors begin to see the trend of public opinion."

BINDBEUTEL WITH SYNDICATE.

G. T. Bindbeutel, until February 10, in charge of the publicity and advertising departments of the Thanhouser Film Corporation, has been engaged by the Wheeler Syndicate, Inc., for special writing.

Ohio Censors Becoming Liberal

By Word and Deed They Have Taken a More Human View of Their Work.

CO-OPERATION between the members of the Ohio Board of Censors and the exhibtors and exchangemen of the state in the past has not amounted to much, but those interested see a change of policy and tactics recently, based on the utterances of the censors. All three of the censors have been quoted in the newspapers lately and on topics directly relating to the work of the board.

Mrs. Maude Murray Miller, who has been on the board longest, is more or less liberal in her views toward censoring. This attitude has been gained, no doubt, from her several years' experience. In fact, she said in a recent interview that her work has enlarged her views on many phases of art and drama. In commenting on the censor's work, she said:

"It is impossible to have a standard or any fast and set rules for censoring pictures. We have much trouble with nudity in films. In this we are guided by the purpose of the play. If nude figures are dragged into any film in a way that overburdens the play or plot, and in a way which we feel has been done simply for suggestiveness, we invariably turn down the picture or order the parts eliminated. However, there is no more vulgarity in the art of motion pictures than in sculpture or paintings.

"We have had too many sex or problem plays, and I believe they are losing vogue with the public as well as with the censors."

Charles G. Williams, chairman of the board, recently made a speech on "Censorship," during which he said:

"Censorship in the hands of intelligent, broad-minded persons is a godspeed to society; but if this power is given to fools, fanatics or grafters and is conducted in a high-handed, arbitrary manner, it is an outrage on civilization.

"The motion picture is the greatest educational and amusement medium since the invention of the press. If guided in the right channels it will become a great factor for the general elevation of the race."

The other member of the board, W. R. Wilson, while not giving any interviews or making speeches, withdrew his objections to "The Birth of a Nation," and this big feature was passed.

So the exhibitors and exchangemen of Ohio, while absolutely against the principle of censorship, are beginning to believe that the censors have adopted a more lenient policy and will treat the film business in a broader way than they have in the past.

Maxine Elliott Begins Work

Company Assembles at Goldwyn Fort Lee Studio Under Direction of Allan Dwan—Actress Gets Reception.

MAXINE ELLIOTT, famed throughout the world as a noted beauty, began her career before the motion picture camera on Monday, February 19, at the Goldwyn studios in Fort Lee, with Allan Dwan on the firing line as her director. Miss Elliott's first role calls for extremely big acting. The play in which she makes her first appearance, under the Goldwyn auspices, is the work of Roi Cooper Megrue, author of "Under Cover," "It Pays to Advertise," "Under Sentence," and other highly successful dramatic sensations.

Miss Elliott on her arrival at the Goldwyn studios found nearly all of the executives of the company waiting to welcome her. Flowers in profusion and telegrams arrived ahead of her; congratulatory letters and telegrams, such as a dramatic star receives on the opening night of a play on Broadway. Each of the other Goldwyn stars had sent good wishes and flowers. Mae Marsh, who was the first star to be announced by Goldwyn at its formation in December, was working in a studio on the same floor and she at once visited Miss Elliott and together they had a long talk about screen make-up.

Miss Elliott's is the second Goldwyn company to get under way.

Goldwyn has assembled a number of well-known players to support Miss Elliott. Allan Dwan, director of several of the most successful Douglas Fairbanks pictures for Triangle, brings a skilled technical staff with him for the making of Miss Elliott's picture. Rene Guissart is the cameraman for Dwan and Mlle. Georgette Merthier will aid in the costuming. Mr. Dwan, who combines the artistic and executive capacities as few men in the industry do, also may avail himself of the fine talents of Arthur Hopkins and such units of Mr. Hopkins' brilliant producing organization as may be required.

Photoplay League Sees "Vicar of Wakefield"

Pathe-Thanhouser Production First to Be Recommended—Notable Guests at Mrs. Marcus M. Marks' Home.

THE Photoplay League, recently formed as a national organization for the encouragement of the higher forms of motion picture art, began actively on the evening of February 14 its work of recommending pictures which, in the opinion of the league, should receive the support of its members and the public.

The first photoplay which will reach the screen, bearing the hallmark of the league, is "The Vicar of Wakefield," produced by Pathe-Thanhouser, from Oliver Goldsmith's book. Edwin H. Blashfield, the president of the league, announced early on St. Valentine's Day the "Vicar of Wakefield" recommendation, and in the evening Mrs. Marcus M. Marks, a member of the advisory committee, gave a reception at her home, Ninety-fourth street and Fifth avenue, where the picture was shown.

The invited guests were Mr. and Mrs. Reginald Pelham Bolton, Mr. and Mrs. Isaac N. Seliman, Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. Waldo G. Morse, Mrs. Philip Lydig, Charles Dana Gibson, Justice Edward J. Gavegan and Mrs. Gavegan, Professor Henry Fairfield Osborn and Mrs. Osborn, E. H. Sothern, Miss Julia Marlowe (Mrs. Sothern), Adolph Lewisohn, Mr. and Mrs. Frederick Warde, Evart Jansen Wendell, Mrs. Simeon Ford, Miss Anne Morgan, Miss Helen Varick Boswell, Dr. Robert Erskine Ely, Miss Helen Duey, Mr. and Mrs. Cabot Ward, John Hays Hammond, Dr. and Mrs. Simon Baruch, Wm. Church Osborn, and Mr. and Mrs. Cleveland Dodge.

Frederick Warde, who has the chief part in the picture, told the other guests interesting stories of the "locations" and other unusual features of the play, which, when it goes forth to the public, will bear the legend: "This Picture Is Recommended by the Photoplay League."

Edwin H. Blashfield, the world-famous painter, who is at the head of the Photoplay League, in announcing the beginning of the league's general campaign, said in part:

"Such pictures alone will be selected from the releases of the leading manufacturers as reach the special standard of the league. The thousands of members will be notified of these and will approach the local exhibitors to insure the exhibition in their towns of all pictures under the league's auspices."

Director Frank Lascelles added:

"The league is not concerned with the so-called 'uplift,' either of exhibitors or the public. It hopes to make possible the production of good pictures in a profitable way, commercially as well as for entertainment and education."

Mr. Blashfield has almost completed a wonderful symbolic drawing for the league to be used in announcing its recommendations on the screen. This will be ready when "The Vicar of Wakefield" is released.

The photoplay is the result of months of artistic effort in the studios at New Rochelle, and is offered as the greatest character study ever presented on the screen. As Goldsmith's story was autobiographical, his action unfolded with unbroken smoothness, and this is capitalized in the picturization.

Mr. Warde is supported by the following notable cast, under the direction of Ernest Warde, the star's son: Carey Hastings, Mr. Boyd Marshall, Kathryn Adams, Gladys Leslie, William Parke, Jr., Tula Belle, Barbara Howard, Thomas A. Curran, Robert Vaughn, Grace De Carlton, Arthur Bauer and Morgan Jones.

Clergy Also View Film.

A delegation of the New York clergy of all denominations visited the Thanhouser studios at New Rochelle February 8, by special invitation of Edwin Thanhouser, president of the corporation, to view the recently completed picture of "The Vicar of Wakefield," featuring Frederick Warde, acting president of The Actors' Church Alliance, as the Vicar.

At the conclusion of the exhibition, Mrs. Thanhouser, Mr. Warde, Ernest Warde, the director; Mr. Sollinger, the cameraman, and others of the Thanhouser staff were presented to the clergymen, who all expressed their unqualified admiration of the beauty of the film, the splendid photography and its accurate visual presentation of Goldsmith's famous story.

The delegation met subsequently at the Pepperday Inn and formally passed an unanimous resolution expressing their appreciation of witnessing the first presentation of the picture, their hearty endorsement of the work and their appreciation of its perfection and beauty.

The following composed the delegation, which was under the guidance of Rev. Bentley: Dr. J. R. Harding, Diocese of New York; Venerable Archdeacon Chas. H. Webb, Long Island; Rev. St. Clair Hester, Church of the Messiah, Brooklyn; Dr. Jno. D. Kennedy, St. Marks, Brooklyn; Dr. Worth M. Tippey, Madison Avenue Episcopal Church, New York; Rev. Pelham St. George Bissell, Jersey City; Rev. Jno. M. Ericsson, Yonkers; Rev. S. Ed. Young, Bedford Avenue Presbyterian, Brooklyn; Rev. C. F. J. Wrigley, Grace Church, Brooklyn; Dr. J. B. Mies, distinguished archaeologist; Rev. T. Basil Young, Union Methodist, New York; Rev. John S. Haight, St. Andrews, New York; Rev. G. A. Carstenson, Riverdale, N. Y.; Rev. Walter M. Howlett; Rev. John W. Heady, St. Peters, Brooklyn; Rev. H. P. Haires, West Farms; Rev. Leighton Williams; Rev. Pomeroy Hill, Trinity Church, Brooklyn; Rev. E. P. S. Spencer House of Mercy, Inwood; Rev. Walter E. Bentley, Church of the Ascension, Brooklyn; William Trevor, prominent churchman; Louis Leaky, a poet.

QUICK ACTION HERE.

Bide Dudley in Evening World.

William (Bill) Wright, of the Kalem Company, has a farm somewhere up-State with real hens on it. The other day he sent Sam L. Rothapfel a box of genuine eggs, right off the hens—the kind Sam truthfully could have acknowledged by saying, "Yours of recent date received." When the recipient saw what was in the box he hurriedly mobilized his Rialto ushers, threw a cordon around the precious gift and had it escorted to his limousine under heavy guard. The auto was then driven to the Rothapfel home by a trusted man. Though the box was carried out in broad daylight, the manoeuvre was so skilfully planned and swiftly executed that the treasure was locked in the Rothapfel ice box next to the anthracite coal safe before the highwaymen that throng Broadway knew what was coming off.

H. T. COWLING JOINS BURTON HOLMES.

Herford T. Cowling, who for several years has been employed in making motion and still pictures for the Government, has resigned to accept a position with Mr. Burton Holmes, who will shortly make a six months' tour to make exclusive travel pictures for Paramount. After spending the month of February filming the Canadian winter sports, they will start on a seven months' trip to the Orient and the South Sea Islands. The trip will include Hawaii, the Philippines, China, Japan, Australia, New Zealand and other interesting and out of the way places. They expect to secure motion pictures of the only existing cannibal tribes, but have not yet announced whether they will carry the banquet with them.

FRANK E. WOODS WRITES FOUR FEATURES.

Frank E. Woods, manager of production at the Triangle-Fine Arts studio in Los Angeles, is the author of four of the recent and forthcoming releases staged at the plant. Woods wrote "The Bad Boy," in which Robert Harron is being starred; "Betsy's Burglar," the second starring vehicle of Constance Talmadge, and "A Young Gentleman of the Old School," the itinerant drama upon which Robert Harron is now engaged. In addition, he is responsible for the social drama in which Seena Owen's return to the films will be signalized.

Despite his literary labors, Woods is said to be the first office man on the job at the Fine Arts studio and the last to leave at night.

ELMER CLIFTON, FINE ARTS DIRECTOR.

Elmer Clifton, for several years a Triangle-Fine Arts juvenile actor and leading man, has been promoted to the directorial staff. Clifton will enjoy the distinction of being one of the youngest directors in the motion picture business and will have supervision over the work of one of the most important stars, Dorothy Gish.

He will direct Miss Gish in a new picture that is being written by Bernard McConville. Frank Bennett will be Miss Gish's leading man.

Clifton will be remembered by motion picture fans in many roles, but his most recent one was that of the hunchback in "Nina, the Flower Girl."

Programs and Features

Dr. Shallenberger Says There Is a Place for Poth in the Field of Motion Pictures.

DR. W. E. SHALLENBERGER and the Arrow Film Corporation will shortly begin the production of a new feature film to be disposed of on territorial rights lines when completed. The scenario is founded on a popular story widely known, which has proved especially well adapted to translation to the screen. Thomas J. Carrigan, the supervising director of the Arrow company, has begun negotiations with two prominent players for the leading roles.

Dr. Shallenberger, speaking of his experience in the production of "The Deemster" and its reception on its first presentation at the Strand Theater, February 8, said: "I appreciate all the arguments put forward in favor of the program. The thousands of moving picture theaters throughout the country must have a source of supply which can be depended upon to meet constant needs at a price that will enable the exhibitor to make money.

"The success of the business depends upon exhibitors' success. I believe more attention should be given to the needs and the success of the exhibitor. The program plan, however, will always leave room for big special features, elaborately produced with casts of great prominence, just as there is always room on a vaudeville bill for big star numbers.

"The essentials of a successful special production are manifestly a powerful story adaptable to the screen, the name of an author sufficiently well known to be an actual asset, and a star. By star I mean a man or woman of reputation who possesses the ability to visualize on the screen the character as conceived by the author—fulfilling the demands of the eye as well as all dramatic requirements.

"The work of such a player is many times more satisfactory to both producer and exhibitor than that of some star of great reputation. As actors and actresses have become stars in a single night on the dramatic stage, so may a player on the screen become of acknowledged prominence even in one picture.

"A very small percentage of the dramatic talent of the world has reached the stage and an even smaller percentage of real picture talent has reached the screen. Producers, exhibitors and the public appreciate this, and I am confident that the trend of thought in casting in the near future will be more to consideration of real ability than to taking a name into first consideration.

"The special feature is just as important today in the industry as the program and will grow in interest and value to the exhibitor to the extent that it is made of importance and of special excellence by the producer. It will be appreciated by the exhibitor just as the big star feature is appreciated by the vaudeville manager. He picks his bill from regular acts, but he looks for his big draught to the really big feature headliner, for which he may probably pay as much as he does for all the other acts on his bill.

"Another point the special producer for territorial rights sale should always bear in mind in seeking a subject is its probable value as a repeater. I do not mean by this that one ought to figure on how many times a picture may have to be shown in a city or town to get the money—far from it. I mean, is it big enough to get the money out the first time and yet strong enough to stand return bookings?

"The best bet for the state rights man is a big story by a big author translated to the screen in a big production with big artists. This combination will attract really great public attention. Such a feature will give satisfaction to all and will bring home the money. Well known and widely read stories by authors of standing, which are especially well adapted to screen presentation, should be the object of the special feature producer. A widely known star is of secondary consideration, provided the character be faithfully visualized on the screen and the dramatic action be true and convincing."

ELECTION OF GENERAL FILM COMPANY OFFICERS.

At the meeting of the directors of the General Film Company at the offices of the company, February 12 and 13, the following officers were elected: Benjamin B. Hampton, president; George K. Spoor, vice-president; W. M. Gulick, secretary and treasurer.

The list of directors of the company elected at the recent stockholders' meeting is as follows: Benjamin B. Hampton, Frank J. Marion, George Kleine, G. A. Reeder, George K. Spoor, William N. Selig, Harold Bolster, Paul G. Melies and W. M. Gulick.

Film Building in Washington

Outlook for New Fireproof Structure to House Exchanges Is Good.

THAT there will be a motion picture film exchange building in Washington, D. C., before the first of June, is the prophecy now being made by the exchange managers of that city, following a talk which they had with W. J. Costello, at the dinner meeting held in the Flemish room of the National Press Club last Monday evening.

The meeting was very well attended, for practically every one of the large exchanges doing business in Washington was represented and considerable enthusiasm prevailed. The leases of several of the companies are expiring, the quarters of others are being found inadequate, and for others there is the prospect of early adoption of the proposed fire regulations, which would make their quarters untenable and create a confusion that would work havoc with their business.

Mr. Costello appeared before the film men following the conclusion of their dinner and stated that the plans for the building were fully completed, with the exception of a few minor details. The plans are being prepared by B. Stanley Simmons. The building will be on the large piece of property owned by Mr. Costello on Sixth street, between F and G streets, Northwest, near the building recently erected by Marcus Notes. The Kleine-Edison-Selig-Essanay Company now occupies the first floor of the latter, and Pathe, Inc., will be housed on the second floor after March 1. This will bring practically all of the exchanges right in the neighborhood.

The Costello film exchange building will be 55 feet wide and 100 feet in depth. Each floor will house two exchanges. The building will be thoroughly fireproof in accordance with the proposed regulations. It will have a face brick front and will be quite attractive. Windows will be provided on all four sides and each floor will be well lighted. Each company will, of course, have an opportunity to express its desires with respect to the layout of its own exchanges, such as in the location of partitions, the arrangement of shelving, and other similar details which must be left to their individual tastes. Mr. Costello said that the building would be ready for occupancy the latter part of May. He is going to New York to take up the problem with the home offices of the exchanges.

At the request of Tom Moore, who has also been a factor in the exchange building plan, President Butner stated that the former was arranging to erect a building on Eighth street, as previously reported in the Moving Picture World, and that he had a tenant for the first two floors of the structure. The erection of a six or seven-story building would be contingent on the ability of Mr. Moore to get the promises of the film exchange managers that they will occupy part of the building at a rental of $1,500 per annum, for approximately 2,600 square feet of floor space. "Everything is in readiness with the exception of one or two details," said Mr. Butner. He conveyed Mr. Moore's regrets at not being able to attend the meeting in person, but told of his desire to put up the building. He also stated that Mr. Moore wanted a three-year lease from each occupant of the building.

COAST PRODUCERS' ASSOCIATION ELECTS OFFICERS.

The Motion Picture Producers' Association has started its second year with the same officers who have successfully piloted the organization during the past twelve months. They were all unanimously re-elected as follows: President, H. O. Davis, vice-president Universal Film Manufacturing Company; Thomas Ince, New York Motion Picture Company, first vice-president; D. W. Griffith, Fine Arts Film Company, second vice-president; David Horsley, Horsley Film Company, third vice-president; Frank A. Garbutt, Morosco Photoplay Company, treasurer, and W. J. Reynolds, secretary.

President Davis and his fellow officers are immeasurably pleased at the excellent work accomplished by the Motion Picture Producers' Association during the first year of its existence and are gratified particularly at the co-operation which has been extended to all of its members by the civic and industrial organization of California.

SPEARVILLE, KANSAS, TO HAVE NEW THEATER.

T. J. Stinson, an enthusiastic exhibitor in Spearville, Kansas, has begun the erection of a thoroughly modern and absolutely up-to-date theater on Main street in that city. The new theater will be 25 feet wide and 90 feet deep, with a seating capacity of 500. Nothing will be included in the make-up of the playhouse that is not the latest idea on playhouse construction.

At Leading Picture Theaters

Programs for the Week of February 18 at New York's Best Motion Picture Houses.

"The Winning of Sally Temple" at the Strand.

THE principal photodramatic feature at the Strand theater the week of February 18 was "The Winning of Sally Temple," in which Fannie Ward played the principal role. The story is based on Rupert Sargent Holland's celebrated novel, "The Heart of Sally Temple." As the pretty actress of old Drury Lane theater, she is given unusual opportunities to display her talents. Jesse L. Lasky, the producer, has mounted the play elaborately and surrounded the star with an excellent cast, including Jack Dean, Walter Long, Horace B. Carpenter, Billy Elmer, Paul Weigel, H. Woodward, Harry J. Smith, Eugene Pallette, Florence Smythe, John McKinnen, and Vola Vale.

Max Linder, the famous French comedian, in an American made film comedy, entitled "Max Comes Across"; unusual pictures taken in Alaska, showing A Sea Lion Rookery and the capture of whales in the Pacific Ocean, and the Topical Review, were also shown on the screen. The soloists were Knud Dalgaard, Grace Hoffman and Auguste Bouilliez.

"Skinner's Dress Suit" at the Rialto.

The Essanay picture, "Skinner's Dress Suit," with Bryant Washburn in the leading role, headed the Rialto program. Based on Henry Irving Dodge's best seller of the same name, the picture is a wholesome, humorous story, without a trace of the problem play or the melodrama from first to last.

"The Rockbound Coasts of Oregon" was the scenic feature. The comedy. "Fatty of the Feature Fillums," and Mr. Rothapfel's "Literary Digest of the Screen" were also shown. Helen Jeffrey was the soloist.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The final week of the engagement of the Universal production, "Twenty Thousand Leagues Under the Sea," started February 18. This novel picture has made a record at the Broadway theater, the business having been uniformly large.

Bill at Eighty-first Street Theater.

At the Eighty-first Street theater four pictures were shown. Monday, Tuesday and Wednesday Enid Bennett, in "Princess of the Dark," and a Triangle Komedy, "When Hearts Collide," were the picture features. Thursday, Friday, Saturday and Sunday Frank Keenan, in "The Crab," and a Triangle Komedy, "The Telephone Belle," were shown on the screen.

"The Barrier" at the Broadway, February 25.

Conjectures as to the handling of the Rex Beach Pictures Company's big feature, "The Barrier," have been set at rest by the announcement that it will open an engagement at the Broadway theater, Sunday, February 25, following the run of "Twenty Thousand Leagues Under the Sea." "The Barrier" has long been heralded as one of the coming big sensations of the motion picture world and its reception at the private showing at the Broadway theater a month ago bore out this assertion. Seldom, if ever, have the reviewers been as unanimous in enthusiastic praise of a screen production. It is understood that this feature will be shown in Philadelphia, Detroit, Pittsburgh and Chicago immediately following the opening in New York.

"The Barrier" is an adaptation of Rex Beach's great novel of life in California and Alaska and its picture popularity is assured by its tremendous success as a "best seller" and later as a big Broadway theatrical hit.

H. B. WARNER ENGAGED FOR "GOD'S MAN."

President W. L. Sherrill of the Frohman Amusement Corporation announces that he has engaged H. B. Warner, popular as a dramatic and motion picture player, to create the role of Arnold L'Hommedieu, the lead in "God's Man."

Supporting H. B. Warner in "God's Man" is an exceptionally well chosen and balanced cast: Jack Sherrill, Edward Earle, the former Metro and Edison star; Yolande Londowska, premiere Russian dance exponent; Betty Bellairs, Walter Heirs, Barbara Castleton, Jean Stewart, Lester Wallick and others.

Director George Irving, who was responsible for the finesse of production of "The Witching Hour," is again at the helm of direction and with his company is at present "camping out" at the east end of Long Island, where the story of "God's Man" is laid. The production will in all probability be nine reels in length.

Meeting of Electrical Committee

Board of Society of M. P. Engineers Affiliates With Fire Protective Association.

THE electrical committee, or rather the committee on electrical apparatus, of the Society of Motion Picture Engineers held its first meeting at 10 a. m. in Parlor D, McAlpin Hotel, New York City, Wednesday, February 7th, H. M. Wibble, chairman, presiding.

W. C. Kunzman, H. A. Kampe, Max Mayer, composing the membership of the committee, were present, as well as were also the Board of Governors, who held a brief session at noon, the main business of which consisted in affiliating with the National Fire Protection Association, 57 Milk street, Boston, and the empowering of committee chairmen to enlarge their committees by appointment.

The electrical committee got down to business and mapped out a plan of campaign designed to start the ball rolling in the direction of standardization of electrical apparatus used in the motion picture industry. It is not expected, however, that there will be any immediate tangible results in way of standardization. First, there must be a vast amount of research, comparison and consultation before the body can determine just what any given standard ought to be.

The society is, however, beginning to move, and while the movement will necessarily be slow, it is nevertheless expected to be sure, and accomplish results which will be permanent and to the lasting benefit of all branches of the industry.

The next meeting of the main body will be held in the early spring at Atlantic City, at which time it is confidently expected that the present membership will be fully doubled. Several applications for membership were acted upon favorably by the Board of Governors at the present meeting.

"Fortune Photoplays" Under Way

Many Screen Favorites in the New Companies—Directors Are Also Well Known.

FOUR companies will be kept going continuously at the Balboa studios in Long Beach, California, preparing the "Fortune Photoplays" series for the General Film Company. The casts of the various dramas, which are to be four reels in length, based on stories in the Street & Smith chain of magazines, will comprise some of the leading screen players of the younger generation.

Among these are Winnifred Greenwood, who has been doing leads for American; Margaret Landis, the youthful Southern beauty, who made a success from her first appearance at the age of nineteen; Vola Vale, Ethel Ritchie, Gloria Payton, Kathleen Kirkham and Mignon LeBrun. Male leads will be done by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, the nineteen-year-old brother of Margaret Landis; R. Henry Grey, Lewis King and James Warner.

Bertram Bracken, who has been in the East directing Theda Bara and other stars for the Fox Film Company, will direct one of the companies. Another will be handled by Edgar Jones, formerly of the Metro forces. The other two companies will be under the direction of Harry Harvey and William Bertram.

ORRIN DENNY, INVENTOR.

Orrin Denny, laboratory superintendent of the Signal-Mutual studios, has recently invented two laboratory devices which he has had patented. One of the contrivances does away with the wooden pegs heretofore used to hold the developing racks in the tanks, the other is a faster and more convenient method of fastening the film to the drying drums. Both devices are very simple, but have proved of inestimable value in the Signal plant, where they have been used for several weeks. Mr. Denny has received offers from several people to establish agencies for the handling of these efficiency aids.

M. RADIN WITH SHERRY EXCHANGE.

William L. Sherry last week appointed Mathias Radin, former manager of the Strand theater, Hempstead, Long Island, as additional salesman in New York City for the William L. Sherry Feature Film Company, distributors of Paramount pictures in this district. Mr. Radin began work with the Sherry offices the week of February 5 and during the first week added a considerable volume of business to the large amount that concern already enjoys. Mr. Radin is a very well known exhibitor and is very popular among house managers of New York City.

Chicago News Letter

By JAS. S. McQUADE

The "Star" Craze in Moving Picturee.

WHAT started the inordinate demand for high-salaried stars in moving pictures? Was it initially due to the producer or the exhibitor? If not, then to whom? A little reflection will reveal that the members of the great moving picture theater-going public are responsible. They liked this or that actor or actress, and they demanded that their local theater should furnish the pictures in which they appeared. And this and that favored actor or actress was "played up" by their producing companies for all they were worth and a great deal more.

Now, from what seemed such a simple beginning, there has developed a condition that imperils the business, unless the extra cost of production is saddled on patrons of moving picture theaters, who are paying little more, if anything, to see the highly expensive productions which have been made at their bidding.

And here the exhibitor must share his part of the blame, if we can call it blame. He has failed on the firing line of the business to demand and get a higher scale of prices for his shows. Acting in combination, the exhibitors of the country could have increased their admissions, and each for himself could have convinced his patrons that the increased price was due to the vastly increased cost of the product handled by them.

But the producers cannot escape censure in the matter. It was not enough that hitherto unheard of salaries were paid to players, but reckless competition between producers made the figures soar still higher. As a consequence the business is top-heavy, and unless ruinous competition is soon succeeded by a hearty co-operation among producers for the good of all, there will be a topple.

But that would not put an end to the moving picture. Oh, no!

A great reformation in production, distribution and exhibition would follow, and the moving picture would go steadily forward to its goal.

The Reel Fellows Studio Ball a Big Success.

The Chicago Reel Fellows ball in studio "C," at the Essanay plant, Saturday evening, February 10, was a big success. About 2,500 people attended, the event being open to the public as well as to invited guests. It is given out that $1,500 was taken in, and the amount will be used for furnishing the club's new headquarters at 207 South Wabash avenue.

A reception committee, including Misses Mary Charleson, Nell Craig and Marguerite Clayton, and Messrs. Henry Walthall, Max Linder and Edwin Arnold, of the Essanay companies, greeted the guests as they arrived, and Mr. Linder and Mr. Walthall afterward made brief addresses from a platform constructed for the purpose. As everyone who is acquainted with Mr. Linder knows, he very rarely trusts the English language sufficiently to converse in it, and much less when making a speech. He, therefore, spoke in French, and his delighted audience seemed to enjoy it all the more.

In studio "B" Bryant Washburn enacted a scene from "Aladdin Up to Date," a forthcoming Essanay subject that will be released through K-E-S-E, and the throng of spectators was highly interested and instructed.

"Rob Reel," of the Chicago American, got out a Reel Fellows extra in honor of the occasion, and the copies were eagerly seized by the guests as a souvenir.

It was 3 o'clock a. m. before the gathering broke up, to the strains of "Auld Lang Syne."

Wm. Sievers Purchases Rights to Missouri for "The Garden of Allah"—Tells of Big Success of "The Crisis."

Wm. Sievers, secretary of the New Grand Central Amusement Company, St. Louis, Mo., was in the city Wednesday and Thursday, February 7 and 8, on business, and made a pleasant call at the Chicago office during his stay.

Mr. Sievers stated that "The Crisis," which had just closed a five-weeks' run at the New Grand Central, was the most successful photoplay ever exhibited in St. Louis, and announced that it will open a run (after its St. Louis success) at the New Center theater, Kansas City, Mo., on February 18. This theater is owned by Samuel Zukor and is pronounced the most up-to-date house in Kansas City. Mr. Sievers will have charge of the run in Kansas City and will take along with him the leader of the orchestra in St. Louis, and all the special settings used at the New Grand Central will be used at the New Center.

Captain Stanley Lewis, a retired United States Army officer, has been engaged by Mr. Sievers to deliver lectures in public schools of the higher grades throughout Missouri, in which he confines his remarks chiefly to President Lincoln.

Captain Lewis also makes sepia drawings showing scenes of the period in which the story is laid, and these appear on the windows of prominent banks, business houses, etc. A well-laid-out advertising plan in the daily press has also been completed by Mr. Sievers for the Kansas City engagement.

After the Kansas City run the road company will proceed to St. Joseph, Mo., and thence to Joplin, Mo. Admissions which obtained at the New Grand Central for "The Crisis" were 25, 50 and 75 cents, and these prices will be charged wherever the super feature is shown.

Mr. Sievers has purchased "The Garden of Allah" from the Selig Polyscope Company for the state of Missouri, after several private viewings in the Selig projection room. In his judgment this great picture will repeat the success of "The Crisis."

"Beware of Strangers" Makes Successful Chicago Opening.

"Beware of Strangers," Selig's big eight-reel production, which exposes the modus operandi of the blackmailing syndicate recently broken up by the United States Department of Justice, opened its run at the La Salle theater, Saturday, February 10, under the management of Jones, Linick & Schaefer. Since then the house has been taxed to capacity at every presentation, while long lines wait outside for a chance to enter.

The methods of blackmailers under the wing of the Mann act, wire-tappers and fake clairvoyants are seen to the life on the screen, the characters being excellently sustained by a strong cast of Selig players.

These include Thomas Santschi, who appears as John Montor, the head of the syndicate; Miss Bessie Eyton as Madeleine, Montor's daughter; Jack Richardson as the fake clairvoyant; Ed. Coxen as Harry Lyttle, the defaulting bank president; Miss Fritizi Brunette as Bertha Gibson, secretary to Lyttle and also his fiancee; Vivian Rich as the Lorelei; Al. W. Filson as the confiding millionaire business man; Frank Clark as the fake doctor, one of the cleverest of the blackmailing gang, and Miss Eugenie Besserer as Mary De Lacy, one of the decoys of the dangerous organization.

The Chicago dailies, without exception, have commended the production highly, not only for the accuracy with which the pictures reveal the operations of the gang, but also for the fine acting and settings.

The story was written by Gilson Willets and the direction was in the hands of Colin Campbell.

The admission at the La Salle is 25 cents, and only adults are permitted. Jones, Linick & Schaefer own the rights to Illinois and Indiana for the picture.

Chicago Film Brevities.

M. A. Choynski, of Chicago, holds that his rights and the rights of the other nine exhibitors on the board of directors of the National Motion Picture Association have been infringed by Lee Ochs, president of the national organization of exhibitors. He charges Mr. Ochs with having arrogantly taken upon himself the duties of the board of directors before mentioned, in his controversy with the Universal Film Manufacturing Co., and holds that the said controversy should be in the hands of the ten exhibiting directors and not in the hands of Mr. Ochs. Mr. Choynski, as one of the ten exhibitors on the board mentioned, resents being deprived of his rights in the matter.

Following are the exhibiting directors in the National Association of the Motion Picture Industry, who were elected at the last national convention in Chicago: Frank J. Rembusch, Thomas Furniss, M. A. Choynski, Fred J. Herrington, A. P. Tugwell, L. L. Levine, Samuel H. Trigger, Louis Blumenthal, Peter J. Jeup and Charles W. Phillips.

* * *

At the annual meeting of the board of directors of the Rothacker Film Manufacturing Co., held in this city Thursday, Feb. 8, the following officers were elected: Watterson R. Rothacker, president; N. J. Baumer, vice-president; H. J. Aldous, secretary and treasurer; E. H. Philippi, assistant treasurer, and J. G. Hahn, assistant secretary.

A dividend of 10 per cent. on the common stock and of 7 per cent. on the preferred stock was declared at the meeting, and authorized to be paid.

* * *

"Fatty" Arbuckle, it is announced, will leave Los Angeles Saturday, Feb. 17, for New York City, where he will begin work early in March on a series of two-reel comedies for Paramount. He will make a brief stop-over in Chicago on his journey east.

* * *

The third annual banquet and ball of The Showmen's League of America will be held in the Gold Room of the Congress Hotel, this city, on Feb. 20. All arrangements have already been completed, and it is expected that the event will be one of the most successful of its kind yet held.

* * *

Mrs. S. M. Bowden, wife of the lessee of the Glen theater, Glen Ellyn, Ill., called at this office last week and renewed their annual subscription for the Moving Picture World. Glen Ellyn has a population of 1,700 people, but it has been found that only paying presentations can be given for three days of the week—on Tuesday, Friday and Saturday evenings. The house seats about 300 people, and Paramount programs are offered on Tuesdays and Saturdays, and General Film Company's on Fridays. The admission is ten cents for adults and five cents for children.

* * *

Jack Harlow, sales manager of the Zenith Motion Picture Co., Chicago, left for New Orleans, Feb. 14, with a company of players to make the exteriors of three commercial photoplays, which include the five-reel feature, "Maternity." President Brinner, of the company, and Mrs. Brinner accompanied the party.

* * *

A presentation of "The Crisis" was given at the Michigan State Penitentiary, at Jackson, Sunday, Feb. 4, through the kindness of John H. Kunsky, of Detroit, who owns the state rights of Michigan for the big Selig picture. Mr. Kunsky writes that the prisoners enjoyed the occasion extremely, their applause and tears being offered in tribute to the great story and its action.

* * *

Wm. N. Selig announces the first release through the General Film Co. on March 3 of a series of one-reel comedies that will be released weekly. Some of these are entitled "No Place Like Home," "Over the Garden Wall," "Everybody Was Satisfied," "Bill and the Bearded Lady," etc.

Word has been received from Selig's Los Angeles studio that "Little Lost Sister," in which Miss Bessie Eyton, Miss Vivian Reed, George Fawcett and an able cast appear, is nearing completion. The production is under the direction of Al Green and will be released March 12 through K-E-S-E.

"The Girl Philippa" has done so well at the Ziegfeld that it will be retained for the third week. Alfred Hamburger announces that the same star will be seen at the Ziegfeld in "The Glory of Yolanda" for the week beginning March 3.

* * *

Dick Travers, the well-known Essanay star, has again joined the ranks of the benedicts. He and Miss May Franklin, who will be remembered as one of the beauties of "The Time, the Place and the Girl," which made a great hit several years ago, were united in the bonds of holy matrimony on Saturday, Feb. 10. It is said that the romance began years ago in Toronto, in Mr. Travers' school days. The happy pair will spend their honeymoon in New York City. Many years of happiness is the wish of the writer.

* * *

Mary Pickford, on her way to Los Angeles to produce her next picture, "Rebecca of Sunnybrook Farm," in the Lasky studios, stopped over in Chicago for several hours Sunday, Feb. 11. A private luncheon was given in her honor, in the Rose Room of the Hotel Sherman, at which the representatives of the leading Chicago dailies and others were guests. Miss Pickford gave out quietly to Miss Mae Tinee, of the Tribune, that after sixteen months more before the camera she will retire. Miss Pickford was accompanied by her mother, her sister Lottie, and Lottie's baby, Mary. Max Goldstine, manager of the Artcraft Chicago office, was host at the luncheon.

* * *

U. S. Army Films, in ten reels, will be shown during the week of Monday, Feb. 19, at the following theaters in Chicago: Covent Garden, Vitagraph, Paramount, West End, South Shore, Michigan, Biograph and Knickerbocker. These films were prepared in Chicago some time ago under Captain F. R. Kenney, of the United States Army, for the special purpose of answering the question, "How can I best serve my country?" They show how soldiers train, what is required for the protection of this country in case of war, and what every American might expect should the call for universal training be made. A United States soldier will be in attendance at each of the theaters mentioned to answer all inquiries and to enroll recruits.

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Jones, Linick & Schaefer have contracted with Essanay for a pre-showing of the Max Linder comedies, one week prior to the regular release date, at their Rialto and McVicker's theaters. This means that patrons of these two houses will view the comedies one week before they will be seen in any other Chicago theater.

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Miss Edna Goodrich passed through the city Monday, Feb. 12, on her way to New York, where she will begin work on a series of features for Mutual in about two weeks. The titles of these photoplays will be announced in the near future. Miss Goodrich spent several years of her girlhood in this city, where she attended the Lake View High School.

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Adolph Zukor, president of the Famous Players Film Service, was the guest of Aaron J. Jones and Adolph Linick Tuesday and Wednesday, Feb. 6 and 7, and afterward proceeded to Los Angeles.

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A dispatch from Duluth, Minn., on Feb. 14, gives the news that the St. Louis County Humane Society of that city adopted a resolution on the date mentioned asking the State Legislature to pass a law prohibiting children under fourteen from attending a moving picture theater, unless accompanied by their parents.

* * *

A 99-year lease has been closed with the Marshall Field estate for the site at the southwest corner of State and Lake streets, this city, by Martin Beck, the estate of Charles Kohl, Herman Fehr and others owning and identified with the Palace and Majestic theaters. On this site, which is valued at $2,250,000, a great vaudeville theater seating 3,000 people will be erected. The foundations for the building will be laid some time this year. The structure in which the theater will be located, which will also include stores and offices, will cost $1,250,000. The building will have a frontage of 180 feet on State and 160 feet on Lake street.

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Peter Schaefer, of Jones, Linick & Schaefer, left for the Bermudas last week by way of Palm Beach, Fla. He will stop over at the latter resort for a time and will then proceed to the islands. He will return about April 15.

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Samuel H. Trigger, a member of the national executive committee of the M. P. E. L. of A., has authorized Louis H. Frank to sue that committee in his name, in connection with Mr. Frank's removal as manager of the National Exposition at a recent meeting in Chicago, on the ground that he, Mr. Trigger, had not received notice of said meeting at which such action was taken.

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The meeting of the sub-committee of aldermen, at which the increase of licenses on moving picture theaters will be discussed, has again been postponed from Tuesday, Feb. 13, until some future date.

JOHNSTON SUES THE REVIEW.

William A. Johnston, editor of the Motion Picture News, has instituted an action against the Exhibitors' Review alleging libel and claiming damages to the amount of $50,000.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Bernstein Will Soon Start Production

Beautiful New Studio Almost Completed—Betty Brice to Be Starred in Big Feature Play.

A REPRESENTATIVE of the Moving Picture World recently paid a visit to the new home of the Bernstein Film Productions at Boyle and Stephenson avenues on perhaps the most picturesque spot in Los Angeles. The studio site is on the grounds of the old Perry residence, a magnificent mansion surrounded by a natural park covering eight acres. The natural features of the tract are wonderfully beautiful, the house with its columns and towers, being situated on an eminence from which the land drops gradually into dells and glades. The old mansion has been remodeled as a residence for Mr. Bernstein. On a large open space is the new studio being erected. It is almost completed and has a stage, one of the largest in Los Angeles. A long row of dressing rooms has been built two stories in height. Production will be started probably next week. The first film to be produced is a series of five-reel pictures, each complete in itself, to be called "The Seven Cardinal Virtues" and beginning with a story by Henry Christeen Warnack entitled "The Single Standard." Mr. Warnack has written three stories for this serial. Rosalie Ashton and Beatrice Morris, three, and Ray Lewis, the Canadian poetess, one of the five-reel scenarios.

Betty Brice will be the featured star. Miss Brice is from the Lubin company. She is a Washington girl who stepped into the position of leading woman with the Belasco company in Washington at the age of 15 years, playing all the old standard bills opposite Edwin Arden. From Washington she went to Baltimore, where she played a season with the Poli stock company, appearing the following season with the Orpheum in Philadelphia. Then followed engagement with the Keith circuit as leading woman for their Union Hill stock. There, at the old Hudson theater, Miss Brice became exceedingly popular and appeared with great success in "Camille," "The Divorce Question," "The Traffic," "Sapho," "Jerry" and other plays.

Miss Brice's director for Bernstein films will be Jack Pratt, who directed her in Lubin productions. The supporting cast has not as yet been selected, but Mr. Bernstein has signed up several well known players, announcement of which will be made very shortly.

In an interview with a representative of this paper Mr. Bernstein expressed his earnest intention of producing nothing but pictures for the clean minded. Said Mr. Bernstein: "You might ask if this will be a success financially. Of course it will. Is it only licentiousness, crime and morbidness that can be made interesting? Don't you realize that filth, moral and physical, will eventually sicken the ones that delve into it? It is the same with pictures. The seekers after morbidism and so-called questionable productions, as well as sex problem pictures, cannot themselves support the theaters, and the exhibitor is beginning to realize that fact. By exploiting this kind of production he is slowly but surely driving away the better class of people who have taken to the motion picture theater as the logical place to spend an evening with the family. I contend that clean motion pictures can be made with a story so interesting, the dramatic value so great, the settings so beautiful and the productions so near perfect that besides attracting the clean mind it will also attract those who seek the lurid or sensational, and in time make them staunch supporters of the pictures that need not bring a flush of shame to the cheek."

Continued Mr. Bernstein: "Ever since I left the Boys' Institute as its superintendent I prayed for the opportunity to make pictures that I need not be ashamed of, and which parents would not fear to have their children see, and, at the same time, make them so good that the people witnessing them would demand more of the same kind. My prayers have been answered and I am ready to launch my project proving that such pictures can be made a greater financial success than those pictures which depend upon police and newspaper condemnation for their demand. It can be done, and in my small way I will prove it, with the aid of the exhibitor and the public."

A Visit to the Monogram Studios

Shorty Hamilton Busy on His New Series—Directed by Bob Gray.

Shorty Hamilton.

This week we made a trip to the Monogram studios to see our friend, Shorty Hamilton. Shorty is the star in the series, "The Adventures of Shorty Hamilton," now being produced by the Monogram Film Company for the Mutual program. Shorty is well remembered for his work with Keystone, Ince and other companies. He was discovered by William H. Clifford, who is now writing the stories for the popular cowboy star.

When Clifford, several years ago, was writing stories for Thomas H. Ince, then producing pictures at Inceville, he noticed a short, happy-faced cow puncher in the ranks of the employees at the film camp. Clifford asked permission of Mr. Ince to feature the sturdy little chap and Shorty was promoted from a $25 a month cowboy to a regular photoplayer. When Clifford went with the Famous Players Shorty joined the Keystone Film Company, and there appeared in many slap-stick comedies. With the formation of the Monogram Film Company, Shorty was made a star of a company of his own.

Bob Gray, recently with the Lasky Company, has been engaged as his director. Gray has now finished three pictures, "Shorty Breaks the Yellow Ring," "In the Tiger's Den" and "Shorty Goes to College."

The first episode of this series was released by the Mutual, January 15, and the pictures are being produced and exhibited at the rate of one two-reeler each week.

The Monogram studios are located on Boyle Heights. This location, however, is only temporary, as the Monogram Film Company has made arrangements to move to more spacious quarters in Hollywood within a very short time.

Visiting the Balboa Studios

Norman Manning Has Introduced Efficiency System at Horkheimer Brothers' Plant.

WE PAID a visit this week to the studios of the Balboa Amusement and Producing Company, at Long Beach, California. Balboa has now one of the most attractive and elaborate studios on the Pacific Coast. We had the pleasure of a chat with H. M. Horkheimer, the general president, and were conducted through the plant by Norman Manning, business manager and efficiency expert. Mr. Manning has so arranged everything around the plant that there is not a prop nor an article, however unimportant, that he cannot lay his hands on within a fraction of a second. It isn't a matter of card indexing and filing systems, but the man actually has all these things at his finger tips, and can tell any employee of the big plant where to find anything from a spool of thread to a grand piano. Almost everything in the studios is on rollers and Mr. Manning has devised a thousand and one time-saving schemes for handling scenery and props and taking care of same. Everything is kept in tip-top condition. In the glassware department there is enough glass to fit out a five-and-ten-cent store. Not a speck of dust anywhere, and a man was polishing glasses like a first-class bartender. Mr. Manning's pet department evidently is the automobile garage. The company owns twenty cars and sometimes hires as many more.

The Balboa Company is now working on a new Pathe serial, "The Twisted Thread," and a most elaborate set has been built on the new stage. Frank H. Crane will direct the serial, assisted by Otto Hoffman and Thomas Swem, technical director. Kathleen Clifford will be the featured star, assisted by Gordon Sackville, leading man; Bruce Smith, heavy lead; Julian Dillon, juvenile lead; Corenne Grant, heavy leading woman. Additions will be made as the production proceeds and several of Balboa's famous Beauty Squad will be given a chance to make good.

The story was written by President Horkheimer, and Chief Scenario Editor Will M. Ritchey will complete its adaptation for the screen.

Universal City Doings.

Director Lynn C. Reynolds has completed the picturization at Universal City of the interior scenes for his current feature production depicting life in the Klondike during the period of 1898. The exterior scenes for this Alaskan photoplay were photographed in the high Sierras near Truckee, California, where atmosphere as perfect as that of the far north was obtained. There the company had the dog teams, the sledges, the deep snows and ice and the members were costumed in the skin clothing the prospector.

During the company's absence General Manager H. O. Davis and O. L. Sellers, manager of productions, erected on one of the big stages at Universal City a typical dancehall, with its small stage, bar, gambling tables and the space set aside for the dancers, so that upon the return of Reynolds with his featured players—Myrtle Gonzales, Gretchen Lederer, George Hernandez and Jean Hersholt—the set was ready for the director's use.

In the filming of these scenes Reynolds insisted that every detail be true to life in the frozen north and he had the assistance of a well-known character of the north, known as "Alaska Jack." The actors and actresses used were selected as types particularly fitted to the atmosphere of the Yukon dancehall. Even the stoves were made out of iron gasoline tanks, such as were utilized in the early days near the Arctic Circle.

Alaskan Dance Hall Set at Universal City.

The set was so large that in order to get it entirely into the lens of the camera it was necessary for Cameraman Clyde Cook to place his instrument on one of the adjoining stages. Here were shown the prospectors gambling, leaning against the bar and dancing with the girls. The dances were the two-step and the waltz of that period, none of the modern dances being permitted by the director.

New Ince Leading Man.

A new leading man, a new character man and a new character woman were engaged this week by Thomas H. Ince to appear in support of Enid Bennett in her new Triangle-Kay Bee play. They are Roy Fernandez, Andrew Arbuckle and Cora Drew, and each has appeared to advantage in a number of screen productions. Fernandez is appearing opposite Miss Bennett, while Arbuckle and Mrs. Drew are portraying character roles.

Victor L. Schertzinger to Direct in Films.

Victor L. Schertzinger, the Ince composer, has been appointed director at Culver City. Not as musical director, but real sure enough film director. Mr. Schertzinger has been intrusted with the responsibility of directing an elaborate Triangle-Kay Bee play, in which Charles Ray will appear as the star.

Victor Schertzinger Readings His Script to Charles Ray.

Schertzinger joined the Inceville forces in June, 1915, to write the musical accompaniments for Triangle-Kay Bee plays. Last spring he visited the East with Ince for the purpose of directing the orchestra at the important showings of "Civilization."

Upon his return to the studios in the fall, he abandoned the work of composing for the equally absorbing task of studying direction. He acted as aide to several of the Ince directors, analyzing the methods of each, and frequently offering valuable suggestions. This week Ince placed him in absolute charge of the Ray vehicle.

The Ray subject is a serio-comic tale of the baseball diamond, in which the popular Ince star plays the role of a country youth. It was written by C. Gardner Sullivan.

Los Angeles Film Brevities.

A number of notables arrived on the Coast this week. Adolph Zukor, president of the Famous Players-Lasky Company, is here. Messrs. Kessel and Baumann, executives of the New York Motion Picture Corporation, and H. E. Aitken, president of the Triangle Film Corporation, have arrived in the city. John R. Freuler, president of the Mutual Corporation, and S. S. Hutchinson, of the American Company, are also in Los Angeles. Carl Laemmle is on the Coast, William Fox is expected to arrive next week, and so is Colonel William N. Selig.

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Director Rollin S. Sturgeon, Gail Kane and a company of American players were in Los Angeles this week to film some scenes for the current American production, "Whose Wife?" William Russell and his director, Ed. Sloman, were also in Los Angeles filming exterior scenes for the forthcoming American-Mutual feature production, "High Play." One of the scenes staged by Director Sloman shows several hundred angry depositors storming the doors of a bank which has just been closed by a state official. Two hundred and fifty extras were employed and ten policemen from the Los Angeles police force assisted in handling the crowd.

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The Signal Film Corporation has completed, this week, the second episode of the latest Helen Holmes serial, "The Railroad Raiders." The story is entitled "A Double Steal." Almost the entire chapter consisted of "night stuff" and the company worked four nights without intermission. In one night's work with fifty people Director McGowan shot fifty-four scenes in and around a railroad train, by the use of artificial lights. This is the biggest night's work on railroad scenes that has ever been done at the Signal plant. The players were all tired out, as many of them had to work in the day time, so Director McGowan gave his company two days' vacation to make up for the lost sleep. President John R. Freuler visited the Signal plant this week, and had a long conference with Director General J. P. McGowan and Helen Holmes.

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Calling at the Selig studios we found everybody out on location, but were informed by Geraldine Crossman, the young lady who takes care of the publicity for the Selig Polyscope Company on the Coast, that Colonel Selig was shortly expected, and would probably be in the city next week. George Fawcett arrived last week from Chicago, and will appear in Selig productions at the Los Angeles studios. Mr. Fawcett will be remembered as the lovable old judge, Silas Whipple, in Selig's production of "The Crisis." Bessie Eyton has been working day and night. Upon Director Al Green's return from Chicago recently he at once requested her services for the leading role in the production that he now has under way. At the time Miss Eyton had not completed her work in Director Campbell's feature and, in order not to hold up either production, she has been switched from one director to another.

* * *

At the L-Ko studios they are working overtime these days. Julius Stern, the president, has arrived from New York and made things hum around the lot. We stopped in the other day and had a chat with our old friends, Abe and Julius. They were working on a comedy picture with the assistance of a frisky mule that promised to make things interesting for the cameraman. That mule had an awful wallop and kicked a dummy clean through a brick wall. One of the bricks almost hit Julius Singer, who was trying to hide himself behind the writer. Both of us then speedily departed to the comparative safety of the cutting room, where we found Director Jack Blystone and L-Ko's funny woman, clever Alice Howell. We also had the pleasure of meeting Lucile Hudson, who was playing a cute little Eva in a burlesque of "Uncle Tom's Cabin" with a villainous looking cast of Simon Legree and bloodhounds.

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Harold Bell Wright, author of "The Eyes of the World," has not yet seen the production of his book at Clune's auditorium. At last accounts he was still in a hospital in Tucson, Ariz., recovering from a stubborn illness. Mr. Wright's condition is not alarming, and it is stated that he is remaining under his physician's advice in the hospital in order to obtain a complete rest from business and literary matters, which might tempt him into activity if he left before the restoration of his strength. "The Eyes of the World" will finish this week at the Clune's auditorium, and the stage will be cleared for the grand opera season. The production has had a most successful run at the big playhouse.

* * *

We have received an invitation to attend a good fellowship dinner tendered the Motion Picture Directors' Association by the Static Club of America, at the Angelus Hotel, on Thursday evening, February 15. Invitations are sent out by Al Cawood, the genial secretary of the Static Club. Thanks very kindly, Friend Cawood.

* * *

Establishment of a moving picture studio zone in Hollywood may be recommended by the City Council.

The residents of East Hollywood and of the Sunset Boulevard and Western avenue districts have petitioned the council to forbid the moving picture people from operating in the residential districts to the deterioration of property values, and the peace and attractiveness of the district.

The council conferred with these citizens, and also with the representatives of the film companies with the view to recommending a location for the proposed picture district.

* * *

The Bell & Howell Company, manufacturers of cameras and cinematic apparatus, have established a branch office in Los Angeles, located at 6522 Hollywood boulevard. William Dunphy, formerly of the Chicago office, has been appointed local representative. Donald J. Bell, president of the company, has been out on the Coast for several weeks.

* * *

Kalem's new interior studio building at Glendale is rapidly nearing completion. The walls are going up this week. The outdoor space is being almost doubled and the construction of sixteen new dressing rooms is under way. It is expected that the railroad and comedy companies now operating at Hollywood will be transferred next week. Al Santell, the new director of the Ham Comedy Company, is taking advantage of Kalem's increased acreage at Glendale and new general management to produce a ludicrous arena scene, and also to work his principals in the Mexican and Western streets at the Glendale studios.

Scott Sydney, formerly of Morosco and Triangle, has started production on the new Kalem railroad series, "The Daughter of Daring," in which Helen Gibson is the featured player. Director James Horne has started production on the fifth episode of the "American Girl" series, entitled "The Golden Eagle Trail." Marin Sais, the star, makes a daring escape from a band of outlaws by crossing a canyon on her lariat.

Howard Mitchell, directing the "Stingaree" series, featuring True Boardman, produced some novel night scenes in the latest episode. Wiring was extended from Kalem's Glendale studio to a picturesque spot in the hills, where the bushranger's camp was located.

Phil Lang and R. S. Figarola, of the Kalem Glendale company, were the victims of an automobile smashup on Saturday. They were riding to the studio in a jitney which collided with a roadster on Verdugo road, the jitney being almost entirely wrecked. Figarola suffered a broken rib and Lang escaped with bruised legs.

* * *

Al E. Christie finished this week a one-reel comedy, "Suspended Sentence," in which Betty Compson shows her ability as an equestrienne as well as some natty riding togs. In the cast are Neal Burns, Ethel Lynne, Gladys Tennyson and Harry Rattenberry.

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Robert Thornby, director, will shortly arrive at the Lasky studio. His first picture will probably be one in which Sessue Hayakawa will star.

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In order to facilitate the building of the big sets at the Lasky studio, a portable carpenter shop has been constructed which can be wheeled around the lot. This shop contains electric buzz saws and other wood-working machinery. This will save much time in the moving of raw lumber to the carpenter shops about the grounds.

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Enid Bennett, the new Ince star, commenced work this week on her third Triangle-Kay Bee picture. The subject is a comedy-drama by C. Gardner Sullivan, and will offer Miss Bennett in a role that is totally unlike her two previous characterizations, that of an heiress to millions. Under the direction of Reginald Barker, the early scenes of the story are now being made in a setting which represents the interior of a ballroom, and Miss Bennett is going about, wearing one of several beautiful gowns with which she is "dressing" the part. Those appearing in support of Miss Bennett are Roy Fernandez, Jack Gilbert, Gertrude Claire, Andrew Arbuckle, Cora Drew, Walt Whitman and Aggie Herring.

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Three new players were added to the Ince-Triangle forces this week to appear in support of William Desmond in his current Triangle-Kay Bee play, adapted by Lambert Hillyer from W. Carey Wonderly's popular story, "One Week." They are Anna Luther, Maude George and Marie Mills, a character woman. All three are now at work in support of Desmond, under the direction of Walter Edwards.

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William S. Hart concluded this week the production of the Triangle-Kay Bee mining story by Lambert Hillyer, in which Thomas H. Ince will present him as star, and is already at work on the filming of his next vehicle. This is another throbbing tale of the West by the same author in which Hart, instead of playing his customary "bad-man" role, has the part of a rancher who figures in an unusual "eternal triangle." Margery Wilson again is cast opposite Hart in the principal feminine role.

* * *

At the Fox studios new productions were started this week by Richard Stanton and Otis Turner. Director Stanton is making a new photoplay in which Gladys Brockwell takes the lead, and Director Turner is to produce a picture featuring George Walsh.

Doris Pawn, who gained fame and popularity by playing opposite George Walsh in "Blue Blood and Red," has returned to the William Fox fold and will once more be Mr. Walsh's leading lady. It has been almost a year since Miss Pawn was a member of the Fox organization.

Others in the cast of the new Walsh picture will be Charles Clary, Willard Louis, Herschel Mayall and Rosita Marstini.

Frank Lloyd has completed "A Tale of Two Cities," a big production in which William Farnum is being starred. Dustin Farnum's first photoplay, "North of 53," also was completed this week.

Foxfilm comedies have recently been completed by Tom Mix, Hank Mann, Charles Parrott, Walter Reed and Harry Edwards.

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Thirty-three crippled children, ranging in age from four to eight years, were given their first glimpse of a motion picture studio this week when they were employed to appear in some scenes at Culver City for a current Triangle-Kay Bee play by C. Gardner Sullivan, in which Enid Bennett is being starred. The unfortunate youngsters came from all parts of Los Angeles and surrounding territory, and the little delegation presented a pathetic sight as the cameras were being trained on them. Following their appearance in the scenes, the children were made guests at an impromptu party at which ice cream and cake were served and at which Miss Bennett acted as hostess.

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Crane Wilbur is back from his vacation and is to commence work immediately at the David Horsley studios in his latest feature, "The Eye of Envy," written by himself. The production will be made under direction of Mr. Wilbur and Harrish Ingraham.

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"The Flying Target" is the title of a Cub comedy completed this week at the Horsley studios. The next picture a jungle comedy with lions and elephants galore. George Ovey of course is the leading man.

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"The Screamers" had another blowout this week at the Town and Country Club on Mount Washington. Many of the boys were there and everybody had a good time. Clarke Irvine and Don Meany furnished the cabaret.

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Jack Blystone, the L-Ko director, is a daddy. The stork brought a pretty baby girl this week to the Blystone home. The mother and baby are doing nicely and the happy father is wearing a smile that won't come off these days. Here is how, Jack!

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Francis Ford, the Universal director, has remarried his wife, from whom he was separated for several years. Little Bobbie Ford told his mamma he wanted daddy back and the child brought the parents together again. Mr. and Mrs. Ford are now enjoying a second honeymoon in their pretty bungalow in Hollywood.

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Maude George has left Universal and joined the Fox Company. Bertram Grassby has also joined the same company.

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Monroe Salisbury, who made a fame for himself in "Ramona" and "The Eyes of the World," is now with the Balboa and is slated to play the lead in a feature picture opposite Viola Vale.

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Moving pictures are to be exhibited for the amusement of the passengers aboard the steamers of the Pacific Steamship Co. Regular shows will be given between 7 and 8 p. m., during the voyage between San Pedro and San Francisco. Pathescope non-inflammable films, which meet with the requirements of the fire underwriters, are to be used.

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A suite of seven rooms in the new block of dressing rooms going up at the Fox studios will be set aside exclusively for the use of Gladys Brockwell. The suite will be composed of library, boudoir, wardrobe apartment, parlor, luncheon room, kitchen and bath.

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Fifteen hundred extras were engaged for one day's work last week at the William Fox Hollywood studios. Eleven hundred of them were used by Frank Lloyd for a mob scene; three hundred by R. A. Walsh and the remaining one hundred were divided between a cabaret scene and a court room.

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Consolidated Film Corporation is a new comer on film row. The concern has recently opened commodious offices at 818 South Olive street. The officers of the concern are: Marion H. Kohn, president; S. Aronson, vice-president, and George B. Epstein, secretary and treasurer. The company handles feature films and buys on the open market, specializing on educational and children's pictures. It has bought the entire output of the Education Films Corporation of New York and is at the present time booking the pictures in several of the principal theaters in the city, including Tally's Broadway. The company is incorporated for $50.000.

An arrangement has been effected whereby the management of the Woodley Theater on Broadway passes into the hands of Mack Sennett.

Harry Clements, at one time manager of the Princess theater on First street, will be the business manager, acting under instructions from Mr. Sennett.

Mr. Woodley will retain his interest in the house, but will not be active in the management. The new arrangement was mutually agreed upon by the outgoing and ingoing managers, Mr. Woodley simply relinquishing hold on the executive reins.

Jacksonville Screen Club Ball

Big Gathering at Duval County Armory With Many Players Present.

THE great drill hall at the Duval County Armory was on Tuesday night, February 13, a scene of uncontrolled merriment when more than two thousand people gathered as the guests of the Screen Club of Jacksonville at their first annual ball. The capacity of the big auditorium was taxed to its utmost.

As the guests entered the ball room they were confronted with thousands of vari-colored lights and Japanese lanterns forming a spider's web overhead and at intervals the bright rays of a great arc lamp blended in perfect harmony with the general effect. On either side of the dance floor boxes of both local folk and motion picture celebrities were arranged, the color scheme representing a Japanese garden, and at the far end of the hall the orchestra was stationed on the stage.

The entire decorations were arranged by T. Dustin Dow, studio manager for Kalem; Victor Moore, star of Klever Komedies, and Dan Lynch, of Cohen's Big Store.

At 11 o'clock a blare of trumpets announced the grand march, and Coburn's Minstrel Band marched down the hall dressed in full regalia. Tense silence on the part of the enormous gathering greeted this surprise, and then a cheer went up that filled the crannies of the big building and echoed and re-echoed, mingling with the music of the band, and Coburn's Minstrels will go down in history as having the distinction of leading the largest social event ever staged in this city.

Immediately following the band, Victor Moore, Mayor Bowden and "Babe" Hardy led the marchers around the hall, and before the motion picture camera, where they were all "shot" for the screen. Dancing then commenced in earnest, and so great was the enthusiasm that merry-makers were loath to go home at an early hour.

And "He" Laughed.

Among the features of the affair were the awarding of the prizes donated by a number of merchants for the "Fortune Dance," and the announcement that "He" had been made to laugh. Shortly before 1 o'clock J. A. Kelly, of "Universal," announced that he had made "He" laugh for $1,000, and immediately a large crowd surrounded the mysterious personage to see his smile.

Among the celebrities present were: Viola Dana, John H. Collins, Mabel Taliaferro, John W. Noble, B. A. Rolfe, "Tweedledee" and "Tweedledum," Florence McLaughlin, "Babe" Hardy, Billy Ruge, Kate Price, Ethel Burton, Ollie Kirby, George Larkin, Bert Tracy, Bill McKay, Victor Moore, R. R. Riskin, M. Perrigini, Caryl Flemming, Emma Littlefield, Grace Darmond, Carl Gregory, Niles Welch, Mr. and Mrs Morgan Jones, Louise Westner, Eugene French, George de Carleton, C. A. ('Doc') Willat, Prof. T. J. Wall, Mayor Bowden, J. A. Coburn, Mr. and Mrs. W. R. Carter, Mr. and Mrs Clement D. Cates, George H. Mason, Elliott W. Butts, Al Bucky, Fred Scheribaum, T. Dustin Dow, Richard Garrick, Lucile Taft, Roland Hill, L. D. Joel, F. C. Groover, B. R. Kessler, E. J. Sparks, Mr. and Mrs. S. A. Lynch, J. R. Barton, Tom Murray, Louise Carver, Myles McCarthy, J. E. Kavanaugh, Mr. and Mrs. R. R. Moyer, J. O. Walsh, Bill Louis, Beatrice Joy, A. W. Fritot, David Thompson, Col. J. S. Burroughs, Mr. and Mrs. J. H. Klutho, Mrs. T. Burrige and others.

CARL LAEMMLE DENIES LOIS WEBER RUMORS.

Rumors that Lois Weber (Mrs. Phillips Smalley) had left the Universal forces were denied in a telegram received in New York from Carl Laemmle, president of the Universal Film Manufacturing Company, who is at present in California. Several Los Angeles newspapers had printed stories to the effect that the famous director-authoress had severed connections with Universal, and was about to launch a new company with Mr. Laemmle. These stories were denied in toto by Universal's president.

Australian Notes

THE Entertainment Tax Bill, passed through Parliament during the early part of this month, is to take effect on New Year's Day, January 1st. The fact that sixpenny tickets are to be immune from the tax has caused much satisfaction in the ranks of picture exhibitors, especially those with suburban and country shows, whose chief admission price is sixpence. This concession on the part of the Government was secured after much hard work by the secretary of the Federated Showmen's Association, W. Howe, and others. The theatrical business was naturally much against the movement, and fought strenuously to prevent it.

Even the tax as it now stands is expected to do much damage to the receipts of the larger theaters, which charge prices up to two shillings. Many of the smaller metropolitan shows intend to reduce all admissions to sixpence, which will admit to all parts of the house. These houses will, of course, be free from taxation.

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The fact that an official censorship of films was preferable to that in force was very clearly demonstrated during the last week of the police censorship. The latter committee banned three films on the strength of their synopses, saying they were unfit for the public eye. The owners of the pictures concerned appealed to the Chief Secretary, who immediately passed two of the subjects, "A Tortured Heart" and "Caprice of the Mountains," which are now being screened as usual. The remaining subject, "The End of the Trail," is still under discussion.

The whole industry, however, is much dissatisfied with the new censorship, as they have not received notice which kind of pictures are desirable and which are not. It is understood that a deputation will be formed to visit the Chief Secretary in regard to this matter.

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The Government this week gave notice that the daylight saving scheme was to be adapted to this country, and would take effect at 2 o'clock on the morning of January 1, 1917. On that date all clocks will be put forward one hour, thus making the daylight last till about 8:30 or 9 each night. Naturally this will seriously inconvenience hundreds of open-air theaters in the country districts, while it will also have a very big effect on the attendances of houses in the various metropolitan areas, the usual patrons of which are likely to give their time to open-air sports. The open-air shows of Broken Hill, N. S. W., have already announced that from January 1 they will not open till 8.30 p. m., half an hour later than their usual starting time.

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It will therefore be seen that the year 1917 does not look very rosy for Australian exhibitors. Of course, the daylight saving scheme will only continue during the summer months, till the end of March. While if the war ends—though that is hardly likely for some time yet—a reduction will probably be made on the severe tax.

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Other pictures to be censored in New South Wales were "Twilight Sleep" and "The Unborn." The former was shown at special sessions at the Lyceum, Sydney, to women only. The film had been running for three days when the Chief Secretary issued an order prohibiting its further screening. "The Unborn" is at present playing to big business in Brisbane, Queensland.

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The Fox spectacle, "The Daughter of the Gods," opened to capacity business at the Hippodrome, Sydney, on Boxing night, December 26.

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Christmas Day is regarded practically as a Sunday here, and only sacred and similar pictures are allowed to be screened, and then under special permission.

Programs this year included: "Judith of Bethulia," "From the Manger to the Cross," "Quo Vadis," the Dorsey travel pictures and "Hypocrites."

* * *

A Sydney paper states that a sister of Enid Bennett, the Triangle star, is leaving Australia shortly to join the moving picture colony in Los Angeles.

The news that Miss Bennett had joined Ince caused quite a sensation here, and her first picture is being looked forward to with great interest. She has already appeared in one screen production, a home-made version of the famous comedy "Get-Rich-Quick Wallingford," opposite Fred Niblo.

Miss Bennett hails from western Australia.

* * *

The average moving picture hardly seems to come within the province of a contagious diseases bill, and yet the only way which the state of Victoria discovered of censoring pictures is to deal with them under the Venereal Diseases bill. Picture theater proprietors are not likely to welcome the idea, but nevertheless as soon as the power has been obtained it is the general expectation that some strenuous censoring will take place.

As a Sydneyite recently returned from a visit to Melbourne remarked: "Melbourne is a city of wowsers where the public is concerned."

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The first of the new pictures secured for the Co-operative Film Exchange by Alec B. Hellmrich while in America have been screened in Sydney during the past fortnight. The initial Frohman feature under the new contract, "Jaffrey," was the attraction at Hoyt's, while "The Power of Evil," the first Moss production, was on the same bill. Ince Mutual Masterpictures have also been secured, as none of these have been seen here yet. The first screenings of this latter brand include "The Forbidden Adventure," "On the Night Stage," "The Mating" and "The Reward." The special Ince feature, "The Italian," is also scheduled for early release.

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The Progressive Film Exchange has started business in the various State capitals, with the head office in Sydney. This film will handle all Mutual films, with the exception of Chaplin subjects.

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Harry Julius, who has drawn animated cartoons for the Australian Gazette during the past year, leaves for America next month, to take up similar work there. Mr. Julius' work has been much before the public lately, as he was engaged by the Government during the conscription referendum campaign to draw a series of moving picture cartoons which were screened by order of the Government in all the picture theaters throughout the country.

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Frank Hurley, official photographer with the Shackleton expedition to the Antarctic, which recently returned, states that he managed to secure some very fine films while in the snow. It is expected that these will be released very shortly.

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Two new and very elaborate picture theaters have been opened in Wellington, New Zealand. It seems that the war has not seriously affected the exhibiting end of the business in the Dominion. THOS. S. IMRIE.

Sydney, Australia, December 27, 1916.

FANNY REEVES McDOWELL DEAD.

Fanny Reeves McDowell, who was known professionally as Fanny Reeves, and who was a popular star twenty-five years ago, died at the German Sanitarium, Los Angeles, on January 29 after an illness of only three weeks.

Mrs. McDowell was the widow of Eugene A. McDowell, well-known actor and theatrical manager, and a niece of Sims Reeves, the noted English tenor. Her father was William Reeves, also a well-known actor, and her mother was Jane Webster, another stage favorite. Claire McDowell, daughter of the woman who passed to the great beyond, is one of the leading actresses at the Universal Film Company.

Miss McDowell was working at Universal City when news reached her that her mother was sinking. The old actress expired only a few minutes before Miss McDowell arrived at the hospital.

THANHOUSER SIGNS RICHARD R. NEILL.

Edwin Thanhouser has engaged Richard R. Neill to play leads in a Florence La Badie production. Mr. Neill brings to the Thanhouser studio a fine experience, gained in a number of different motion picture companies. He was last with Fox, supporting June Caprice, and played with Gail Kane, Mabel Taliaferro, Nat Goodwin and others. His screen career has been with Equitable, Fox, Metro and World. Mr. Neill had a legitimate stage career of six years under the management of Charles Frohman and was with E. H. Sothern, Virginia Harned in "The Other Girl," and with Mary Mannering, W. H. Thompson and others. His first appearance with Thanhouser will be in a new play by Lloyd Lonergan.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Three Pathe Pictures

"Her Beloved Enemy," Five-Reel Drama Featuring Doris Grey and Wayne Arey; "Red Dawn," an Episode of "Patria," and "The Foreign Alliance," a Chapter of "Pearl of the Army."

Reviewed by Ben H. Grimm.

MOSTLY because of a strong appeal to the curiosity through a well-sustained element of mystery, "Her Beloved Enemy," a five-reel drama featuring Doris Grey and Wayne Arey, is a picture that can hardly fail to attract and hold the interest of the average photoplay audience. It was produced by Thanhouser for release by Pathe. Lloyd Lonergan, the author, has achieved a clever bit of continuity writing in the building of this story, having consistently built up the suspense-factor in a manner that leaves no other course to the viewer than to keep attention centered on the screen. The author has, however, rather overworked coincidence, but not to the extent that the logicality of the story suffers thereby. He keeps his characters doing something all the time—doing something that the viewer later learns has a direct bearing on the surprising denouement.

Scene from "Her Beloved Enemy" (Pathe).

While straight screen narration forms a more bulky ingredient in the production than does drama, deep dramatic chords are struck several times during the running of the five reels. And both Miss Grey and Mr. Arey respond with the histrionic ability necessary to forcefully register on the spectator's intelligence the dramatic moments. J. H. Gilmour is capably cast in the role of the girl's father, as is also Gladys Leslie in the role of the girl's friend. The production has received adequate direction at the hands of Ernest Warde.

Briefly, the screened story tells of a girl who unknowingly falls in love with a man she has been given to believe wrecked her father's life, and whose ruin she has promised to accomplish. When she learns that he is THE man, she plans to betray him. But it develops that the man is a secret service investigator, and not the crook she believed him to be. We are left somewhat in the dark as to how the man wrecked her father's life, although we are given to know that the father was once in prion.

"Red Dawn."

There are several good thrills in this, the seventh episode of the International serial "Patria." The thrills are furnished during Patria's (Mrs. Vernon Castle's) race in an automobile with a wild freight car laden with dynamite. To prevent the car from running into the Channing plant on a sidetrack, Patria stops her automobile in the path of the speeding car. A terrific explosion follows the collision. Other thrills come when the Channing plant is set on fire by strikers. These scenes were photographed at night, and register well. All this is the work of the Japanese plotters. Patria is saved from the proposed marriage to De Lima. A thrilling number.

"The Foreign Alliance."

The emissaries of the Foreign Alliance meet their fate in this, the twelfth two-reel chapter of Pathe's "Pearl of the Army" serial. They are drowned when a revenue cutter sinks the submarine in which they are travelling. This scene "gets over" with an especial thrill. Pearl Dare (Pearl White) brings about the Foreign Alliance's downfall after she boards the schooner of the Silent Menace. Pearl again accuses Orderly Adams of being the Menace, but they both peek through a keyhole into a stateroom and see that mysterious individual seated at a table. The chapter closes with the vessel seaward board.

Two Kalems

"The Black Rider of Tasajara," First Episode of "The American Girl" Series, and "The Screened Vault," a Number of the "Grant" Series.

Reviewed by Ben H. Grimm.

THE success of Kalem's new series, "The American Girl," is assured if all of the forthcoming two-reel episodes are up to the standard set by "The Black Rider of Tasajara," the first release. The picture is a Western of actionful and interesting melodrama. Three players who appeared in "The Girl From Frisco" series—Marin Sais, Frank Jonasson and Ronald Bradbury—carry leading parts in the new series. Edward Hearn is a newcomer. The new series resembles in a very great degree the "Frisco" series, and is also being directed by James W. Horne.

In the first episode Madge King (Miss Sais) proves her courage and ability when confronted with a masked rider who creates much fear among stage-coach passengers and others. By clever detective work the girl fastens guilt upon the keeper of a hotel at which she, her father, her aunt, and the youth who is the father's lieutenant are guests. In the working out of the plot Frederick R. Bechdolt has given the scenario many touches that make for thrills. Mystery is uppermost all the time. There is much true-to-type Western stuff found in the two reels, and all in all the release is an exciting Western number.

Scene from "The Black Rider of Tasajara" (Kalem).

"The Screened Vault."

George Larkin, as the reporter, continues to furnish thrills in the latest one-reel episode of the "Grant, Police Reporter" series. In this reel his stunts consist of several perilous leaps and climbs. When the reporter leaps to the ground from a scaffold on the fourth floor of a building there can hardly fail to be an intake of breath on the part of the spectator. It is indeed a thrilling stunt. Action and an interesting story also mark this reel. There is never a slow moment. The story is of a man who undertakes a daylight robbery of a bank, and who is finally foiled by the astute reporter. Ollie Kirkby, Director Robert Ellis, Harry Gordon and Cyril Courtney are in the cast with Mr. Larkin.

"The Heart of Texas Ryan"

A Romance of the Lone Star State by Selig, in Which Thrilling Deeds and a Pleasing Love Story Commingle—Tom Mix, George Fawcett, Bessie Eyton and Frank Campeau in the Cast.

Reviewed by James S. McQuade.

"THE HEART OF TEXAS RYAN" is a story of the great Southwest, in the Texas borderland, in which Colonel Ryan (George Fawcett) owns a ranch of thousands of acres, over which many more thousands of cattle roam. Texas Ryan (Bessie Eyton), the only child of the grim, old Colonel, arrives at the old ranch home early in the story, after completing her education in an Eastern College.

Jack Parker (Tom Mix), a devil-may-care cowpuncher, a stranger from nowhere, is the ablest hand on Colonel Ryan's cowboy force, and always gets into a scrape when he visits the nearest town—too much whiskey and a fondness for using his shooting iron being the prevailing causes. That was before Texas Ryan came home for good; but when Jack discovered that she was the original "dream girl," whose photograph he had worshipped for months without knowing that such a beautiful creature as Texas Ryan lived, he became a changed man, and the thrilling adventures in which he figures later are confined to the protection of his employer's interests and to the safety of his daughter, Texas.

Tom Mix is the most picturesque cowboy impersonator in America. His magnificent, reckless riding; the realism of his brawling encounters; his neck-risking feats in a roundup, in addition to all the other qualities that combine to make a true knight of the plains, always delight or thrill the spectator.

Was there ever a more realistic encounter of its kind than the saloon fight which is forced on Jack Parker by the former road agent, "Dice" McAllister (Frank Campeau), who at the time of the fight is marshal of the Texas village of Red Eye? The finish is made still more impressive by being conducted behind closed doors—in the poker room, into which the bad man has been shoved by the crowd in the barroom. Although both men were supposed to have entered without firearms, a shot is heard, and one of the listening crowd at the door has his face creased by a bullet. A few minutes later, when Colonel Ryan unlocks the door from the outside, the crowd stands aghast at the sight. McAllister is an inanimate heap on the floor, while over him stands Jack (greatly disfigured but still in the ring), holding aloft the spurred boot of the defeated man, whom he had pounded into insensibility after he had shot to kill Jack with a concealed weapon.

Scene from "The Heart of Texas Ryan" (Selig).

Jack Parker's celebration of Independence Day, in the village of Red Eye, impresses me as being exceedingly humorous. He is positively laden down with fireworks of all kinds, from giant firecrackers to skyrockets. The village constable has warned Jack to keep off the main street; so, to conform with the law, he climbs up forty feet to the small platform over the open water tank, which supplies the village with water, and there begins his bombardment. Owing to his libations he is careless and sets off the whole fireworks. To save himself, he drops into the tank, many feet below; but even there he is almost blown out of the water by the explosion of giant crackers, which have fallen from the platform just in time to go off as they strike the surface.

Jack's brave stand across the borderline, in Mexico, against a band of cowrustlers, among whom are two of his old enemies, will bring another thrill.

George Fawcett's Colonel Ryan is a fine characterization, as is the McAllister of Frank Campeau. Bessie Eyton as Texas Ryan will please her large following of admirers. She takes full advantage of the demands of the part to display her ability as an accomplished equestrienne.

The release was made February 12, through the K-E-S-E Service.

"A Girl's Folly"

Five-Reel Paragon Photoplay, a Story of Farm and Moving Picture Studio, Starring Doris Kenyon and Robert Warwick—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE inside workings of a moving picture studio are thrown open to public gaze in "A Girl's Folly," a five-reel Paragon screen drama starring Doris Kenyon and Robert Warwick. This is the novel feature of the picture, and its chief merit. The plot is rather slight, but the director, Maurice Tourneur, who is also part author of the scenario, has gone to considerable trouble and expense in adding humorous incidents of studio life and also of amusing happenings on a farm.

Scene from "A Girl's Folly" (World).

Mary Baker, a pretty country girl, longs to get away from her humdrum existence. A moving picture company takes pictures near her home, and a chance meeting with the leading man gives her the desired opportunity. She goes back to the city with him. Everyone is taken with her beauty, but she fails to register in her trial picture and, rather than return home, consents to let the leading man take care of her. Before matters have gone too far, Mary's mother arrives and the girl goes back home and marries her country sweetheart.

This plot, which does not reflect any too much credit upon the moving picture actor, is assisted materially by its comedy situations and by the care given the production. The cast is of unusual strength. Doris Kenyon is charming in the role of the country girl, and Robert Warwick plays the moving picture man as if entirely familiar with the role. June Elvidge and Jane Adair are two other names that insure high-grade impersonations, and Johnny Hines and Chester Barnett have the remaining important roles.

"Arsene Lupin"

Earle Williams in Title Role of Five-Reel Vitagraph Screen-drama Taken from Celebrated French Detective Novel.

Reviewed by Edward Weitzel.

THE celebrated French detective novel, "Arsene Lupin," which Paul Potter fashioned into a play for the American stage, has been produced in five-reel form by the Vitagraph Company, with Earle Williams as the fascinating but utterly impossible crook. As a piece of fiction "Arsene Lupin" is vastly entertaining; but, fortunate for humanity, it bears no relation to life. In the old days the heroes of romance were generally honest fellows who fought on the side of justice and virtue in distress; at the present time, the crook has the call—provided he have sufficient polish to pass in society and miraculous skill in "putting it over" on the police. All that is necessary to enjoy this picture is the faith with which a child opens his book of fairy tales, or an entire absence of the cynical mood. "Raffles" and the other gentlemen thieves of fiction are full brothers to "Arsene," and he is their equal in breeding, mastery of his profession, and power to amuse the spectator.

The picture version, made by Garfield Thompson, tells cleverly the story of the young French crook who passed himself off as the Duke de Charmerace and tricked Guerchard, the mighty police chief. The escape of "Raffles" through the clock is no more ingenious than the final departure of Lupin. This incident is handled very effectively on the screen, and there is no lack of excitement during the five reels.

The production is excellent, the local color seemingly correct, and the efforts of Director Paul Scardon greatly to his credit. Earle Williams easily assumes the qualities demanded of so distinguished a member of the Ancient and Honorable Order of Crooks, and Brinsley Shaw as Guerchard, Bernard Seigel as Charolais, Ethel Gray Terry as Sonia and Julia Swayne Gordon as Victorie are prominent in the supporting cast.

"The Honor System"

Ten-Reel Fox Screendrama, Written and Directed by R. A. Walsh, a Powerful Plea for Prison Reform— Milton Sills Gives Fine Performance of Leading Role.

Reviewed by Edward Weitzel.

THERE is so much that is admirable in "The Honor System," the screen drama written and directed by R. A. Walsh and produced by the Fox Company, that it seems almost ungracious not to mark one hundred per cent. for each of its ten reels. As presented at the Lyric theater, New York, at its first public showing, it was divided into three acts, the first two, in point of construction, being practically without a flaw—unless one objects to some humorous incidents that do not advance the story but are human as well as amusing.

Scene from "The Honor System" (Fox).

"The Honor System" is founded upon a story by Henry Christeen Warnack and relates of a young man who kills a ruffian in self-defense while protecting a Western dance hall girl, is convicted of murder and sent to the Arizona State Prison for life. The second act is taken up with revealing Joseph Stanton's experience while in prison and the terrible conditions under which the institution was conducted. This is told in uncompromising detail, the Arizona State Prison itself having been used by permission of Governor George W. P. Hunt, who was instrumental in putting an end to the disgrace. In the drama the prisoner, Joseph Stanton, is the means of bringing the matter to the attention of the Governor, and at the end of the second act Stanton, who is suffering from his experiences under the old system, cannot obtain a pardon, as that lies within the power of a man he has antagonized.

The last reel is devoted to the freeing of Stanton and the happy termination of his love for the daughter of the new warden. There is no fault to be found with such an ending, the moral lesson is driven home with sufficient force without the death of the innocent man, but the act is too long drawn out. Matters to be cleared up are few, and the sooner this is done, the better.

The one and only test to put to a drama of this nature is not whether the protagonist proves his contention, but if the subject makes good entertainment regardless of its standing on moral reform. "The Honor System" meets every demand of such a test. On its artistic side, it reveals an extensive and correctly mounted production filled with striking scenes, much quick action and based upon a human appeal that will find a ready response from every true man and worthy woman.

Splendid judgment has been shown in the selection of the cast. Milton Sills is superlatively fine as Joseph Stanton. Without pose, or one touch of theatricalism, he showed a man who suffered deeply and bore his sufferings with a strength of mind and heart worthy all praise. The screen never saw a more touching display of emotion than the moment when Stanton stands face to face with the Governor and realizes that his wrongs and the wrongs of his fellow prisoners are about to be righted.

Gladys Rockwell was another member of the cast who gave a flawless performance, and of uncommon merit were the impersonations to which are attached the names of Mrs. Cora Drew, James A. Marcus, Arthur Mackley, Miriam Cooper, George Walsh, Charles Clary, Roy Rice, P. J. Cannon and Johnny Reese. Photographer George Benoit and Title Editor Hettie Gray Baker are also to be felicitated. S. L. Rothapfel staged the production and arranged the incidental music. His work adds to the merit of the entertainment.

Lasky-Paramount Productions

"The American Consul" With Theodore Roberts, and "The Winning of Sally Temple" Featuring Fannie Ward.

Reviewed by Edward Weitzel.

THE main incidents of "The American Consul," a five-reel photoplay written by Paul West and produced by the Lasky company, should furnish admirable material for an effective screen drama. Many of the situations are not new, but the character played by Theodore Roberts has such a number of likable traits and the motives for the story have so much dramatic interest that unskillful construction is alone to blame for the way in which the picture misses fire. Slow development of the plot and an oversupply of local color in the earlier part of the story are notable faults, and during the rest of the action it is not difficult to keep ahead of the dramatist. American politics and the part it plays in a Central American revolution forms the base of the story. Abel Manning, a country lawyer, is given the post of Consul to a Latin republic by the Senator of his state, who is anxious to get hold of some valuable mines, and thinks that Abe will prove a willing tool in his hands. Abe arrives at his post accompanied by his pretty daughter. Her young man, a wireless expert, is already on the ground and helps the American Consul to defeat the revolution.

The production, directed by Rolin Sturgeon, has received the usual Lasky thoroughness of treatment, and Theodore Roberts as the Consul makes the part a character study that is a pleasant reminder of Mark Twain's Colonel Mulberry Sellers. Maude Fealy as Joan Manning is an excellent example of a plucky American girl, and Tom Forman is alive to the possibilities offered by the role of the wireless expert. Ernest Joy looks and acts Senator Kitwell in a realistic manner, and Charles West is admirable as Gonzales.

Scene from "The American Consul" (Lasky).

"The Winning of Sally Temple."

Based upon a novel by Rupert Sargent Holland, "The Winning of Sally Temple" is a costume drama of the period when the noblemen of old England wore knee breeches and swords at their hips, and, if the novelist and playwright is to be believed, either spent their time gambling or making violent love to maids of lowly station—provided they owned a pretty face. In this Lasky five-reel screen version of the story, Fanny Ward appears as Sally Temple, an actress of much beauty and virtue, belonging to Drury Lane theater, who resides in Pump Lane and plays Lady Bountiful to the poor of the neighborhood.

Events so work out that Sally is prevailed upon to impersonate a certain Lady Mamela, the ward of Lord Romsey, a reckless gentleman, who falls in love with Sally at first sight, but is only able to win her after he has disguised himself as a common workman and saved his supposed ward from serious danger at the hands of the Duke of Chatto. Although written in the spirit of ardent romance, "The Winning of Sally Temple" makes good entertainment, even in this realistic age. It has the important merit of never lagging in its action, and there is a continual shifting of scene and sufficient change in situation to hold the attention to the finish.

The success of the picture is greatly assisted by the manner of its production. The settings bring the London of 1770 before one most vividly, and the many elaborate interiors and exteriors, also the scenes from humble life, have been reproduced to the last detail.

Fannie Ward as Sally Temple has a part quite in her line and finds an opportunity to favor us once more with a view of the famous ankles. Appropriate parts have been intrusted to Jack Dean, Walter Long, Horace B. Carpenter, Billy Elmer, Paul Weigel and other competent members of the cast. George Melford directed the picture.

"The Scarlet Letter"

Hawthorne's Famous Story Made Into Five-Reel Photoplay by Fox Company—Is Well Acted and Given Correct Settings.

Reviewed by Edward Weitzel.

THE position held by "The Scarlet Letter" in the field of fiction is such a high one that it demands almost reverent treatment on the screen. The Fox production does not always fulfill this condition, but a worthy attempt has been made to give the story a fitting setting and to have it acted in the proper spirit. A plot of so serious a nature, enacted among such grim and forbidding surroundings, offers little opportunity for the lighter moments of life. Hester Prynne's punishment at the hands of her human judges, and the secret anguish of the man who should have shared her public disgrace, are tragic in the extreme, the only ray of sunshine to relieve the gloom being the child Pearl. Some attempts at comedy by the governor's sister are very much out of place. "The Scarlet Letter" must be accepted as Hawthorne wrote it or not at all. Carl Harbaugh made the scenario and directed the production. The story has been given a happy ending. Whoever is responsible for this despoiling of a masterpiece must hold the artistic perception of the average screen patron at a very low state.

Scene from "The Scarlet Letter" (Fox).

The cast, while never approaching greatness in any individual case, maintains the acting at a respectable level. Stuart Holmes, who has so long been identified with the bad men of the screen, plays Arthur Dimmesdale with unexpected feeling and no little power. Mary Martin is the Hester Prynne. She gives a very human performance of the character, but does not make Hester's nature at all deep. Dan Mason as Roger Chillingworth is the most effective member of the cast. His embodiment of the revengeful physician is excellently conceived and expressed. Kittens Reichert catches the elfishness of little Pearl remarkably well. Edward N. Hoyt, Robert Vivian and Florence Ashbrooke complete the cast.

Triangle Program

"The Little Brother," Five-Reel Ince-Kay Bee, Featuring Enid Bennett, and "Stagestruck," With Dorothy Gish in the Leading Role.

Reviewed by Louis Reeves Harrison.

"The Little Brother."

"THE Little Brother" is a romantic version of the story quite regularly told when a charming young actress feels that her turn has come to put on boy's clothes—they all have to do that once, at least. Closing our eyes to the fact that Miss Bennett is so delightfully feminine that she does not look like a boy, nor move like one, especially when she walks, she is not only pleasing in the role, but she is fascinating at times. The greater pity that people in the story could not have seen through her disguise as plainly as the audience. She acts the role so far as the psychological representation is concerned, and she even displays the **male's** rude strength at times, but she is distinctly feminine, a woman to the core, very beautiful in some poses, as a genuine boy could not be if he tried. She is handicapped by a femininity that at once shines forth when she changes her clothes, when she becomes sweet and attractive as nature intended.

There are indications throughout "The Little Brother" that Miss Bennet is a veritable find. She represents something as a girl, the strength, vigor and mental activity that woman should have and would have if given the right sort of early opportunity, and this counts with the audience in a subconscious way. Far deeper than transient interest in how the story will turn out is undefined recognition in a mixed audience that Miss Bennet, like other wholesome and normal girls, is a true type of what the sex was meant to be, what it may be in some remote period of development, what it is far from being, however, at the present moment. It is as a woman that she accomplishes something worth while for the man she loves, stimulated by that emotion which has dominated human effort from earliest times, even before man began to reason from cause to effect.

It is as a woman that Miss Bennett reveals greater promise in this story than in her first appearance, most marked in the early scenes, where there are some amusing sketches of little children, but during every moment that she is in the dress of her sex. The story is filled with incongruities, of situations incapable of demonstration to an audience, while the leading character is in male attire, strained to the point of self-contradiction for the sake of a male impersonation, and there is no other genuine characterization except the rather colorless role assigned to William Garwood. The assumption of villainy on the part of his superintendent, without visible motive, and strictly theatrical in his constantly overhearing all of importance that passes, causes the later scenes to drag where a play should be intense. Far from being benefited, the whole effect, the complete impression, is marred. But the presentation is made attractive by one strong personality and satisfying by fine sense of the appropriate in settings and mood.

"Stagestruck."

"Stagestruck" is a comedy of theatrical life, as its title indicates, and it is the kind of story that gives the average studio director an "at home" feeling. He knows where he is at. The comedy is well handled as to details, but enough is not made of the really dramatic situation of a young couple wedded by honest intention on their part, yet apparently not in strict accordance with the law. In this one situation was tremendous comedy opportunity almost wholly ignored for the sake of minor incident. The story is that of a country girl who spends her last dollar at a fake dramatic school, only to have her illusions rudely dispelled.

During this experience she meets a rather simple-minded young man of wealthy family intent on a career theatrical, and marries him in a ceremony performed before an ex-Justice of the Peace. She is immediately separated from her husband, discovers that her dreams of success will never be realized, and lands up in a Home for the Friendless maintained by her young husband's wealthy mother. The mother is indignant over what appears to be a trick marriage and intent on seeing that justice shall be done until she discovers that the supposed culprit is her own son. Here is a genuine comedy situation, such as would have delighted Scribe or Moliere. Reel after reel of amusing situations could have been developed from such a delightfully complicated situation, but it becomes merely a minor incident, to be disposed of in a few concluding scenes. There are some amusing subtitles and a generally good performance on the part of a well balanced company. Miss Dorothy has little to do, and does it well. The whole effect is pleasing, but the story is robbed of its possibilities by lack of mature grasp of its own merits, such as would fasten attention upon developing its most interesting situation.

Scene from "Stagestruck" (Triangle).

"The Girl and the Crisis"

Five-Reel Red Feather Offering Deals With Much-Mooted Subject of Capital Punishment for Murder.

Reviewed by Robert C. McElravy.

THE subject of capital punishment has long been one for debate. This five-reel offering, while not in any way an exceptional story, proves again the adaptability of the screen for putting a problem before the people in concentrated form. It is unfortunate that the plot itself is not newer in its situations and general treatment. As presented, the feature is one of about average strength.

The story concerns a young politician, named Oliver Barnitz, elected lieutenant governor of his state. He falls in love with Ellen Wilmot, daughter of his father's greatest enemy. In the first two reels, which are the strongest in the offering, an attack is made upon the works of the Wilmot company. This part is staged on quite an elaborate scale, but the blowing up of the small powder house furnishes something of an anti-climax.

Following the attack, both sides to the quarrel appeal to the governor. The executive is then shot and killed by a crank named Poole. The latter is thrust into prison and this brings up in a rather belated way the real motive of the production, which is a plea for the abolishment of capital punishment. The lieutenant governor, now in the governor's chair, is made the center of a strong fire from the opposing sides on this question. He at length commutes Poole's sentence, presumably at the expense of his own political future.

Scene from "The Girl and the Crisis" (Universal).

William V. Mong wrote and produced the feature. Dorothy Davenport, Charles Perley, Harry Holden and the author have the leading parts.

"Kitty McKay"

Lillian Walker Star of Vitagraph's Five-Reel Version of Catherine Chisholm Cushing's Scotch Stage Drama.

THE screen version of "Kitty Mackay," the bright little stage drama written by Catherine Chisholm Cushing, proves an excellent medium for the display of Lillian Walker's talents, and has been given a meritorious production by the Vitagraph Company. The play had quite a run at the Comedy Theater, New York, its humor, serious interest and amusing studies of Scotch character contributing to its success. The qualities are cleverly brought out in the photoplay.

Laid in the days when hoopskirts were the fashion, the story of the young Scotch girl who suddenly finds herself transplanted from the humble cottage of the McNabs, where she is made to serve as a drudge, to the home of Lord Inglehart and treated as one of the family, although more a comedy than anything else, is strongly sympathetic and filled with characteristic humor. The contrast between Kitty's life in London and her surroundings in the village across the border are as amusing to the spectator as they are surprising to the heroine, and the happy termination of her love affair with Lord Inglehart's son ends the dramatic suspense of the play.

Like all Scotch comedies, character parts abound in "Kitty Mackay," and the cast selected by the Vitagraph is well adapted to its work. The high spirits, love of fun and ready wit of Kitty are brought out by Lillian Walker most entertainingly; she also makes a charming picture in her frocks of sixty years ago. Jewell Hunt is a good second as Kitty's chum, and Charles Kent, Don Cameron, Thomas Mills and Mrs. West form an impressive aristocratic quartette. W. J. Ferguson's embodiment of the canny Scot who was forced to sign the pledge or go to work when Kitty left his house is rich in entertaining qualities. William Shea is also the real article as MacGregor, and Mrs. Nellie Anderson and Beatrice Anderson round out an excellent cast.

"A Mormon Maid"

Mae Murray Is Seen to Advantage in Friedman Subject Treating of Early Days in Utah.

Reviewed by George Blaisdell.

MAE MURRAY finds herself in "A Mormon Maid," the five-part subject being exploited by Hiller & Wilk for the Friedman Enterprises Corporation. She finds herself not in the role of a light-hearted, romping, dancing, near tom-boy girls such as we see her in the early period of this story. It is in the characterization of a tragic part, when as Dora Hogue, a maid in a Mormon country, she and those she loves are in danger that she comes into her own and reveals power that is genuine.

The subject is being exploited as anti-Mormon propaganda. With that phase of it this reviewer is not concerned. Accepting as accurate the conditions alleged to exist in the fifties in the large territory dominated by the Mormons, or accepting them as an exaggeration, "A Mormon Maid" is an absorbing story, well acted and well produced. There is no suggestion that the situations outlined have anything to do with the present day. It is strong drama, with its full measure of suspense, with its accompaniment of the tragedies that ensue in a primitive region when men of strong will meet at the crossing of the paths.

Hobart Bosworth has the role of Hogue, an American settler, who with his wife and daughter are saved from the Indians by the Mormons and taken into their community. The daughter falls in love with a young Mormon and is coveted by an older and much married fellow-religionist. The latter conspires with his associates to force Hogue into the church that he may secure the daughter. How his plans fail is clearly developed in a thrilling denouement. Mr. Bosworth splendidly brings out the many-sided character of Hogue, the fearless frontiersman who succumbs to major force in order to save his daughter, only later to see his wife commit suicide and his daughter taken from him.

Edythe Chapman is Nancy Hogue, the woman who fears Indians less than she does the Mormons. Frank Borsage is Tom Rigdon, the young lover of Dora. Noah Beery is Burr, the Mormon chieftain. There is a large supporting cast.

The subject is notable from the spectacular side, with its hordes of white garbed "Destroying Angels," its Indians and its impressive ceremonials. Much of the picture is of the open, of big fields and rough mountain country.

Scene from "A Mormon Maid."

"A Mormon Maid" considered solely as a photoplay should prove a strong attraction.

"The Boy Girl"

Five-Reel Bluebird Photoplay Starring Violet Mersereau and Directed by Edwin Stevens Has Lively Heroine.

Reviewed by Edward Weitzel.

FOR the first sixteen years of her life the heroine of "The Boy Girl" regrets that she was born a girl, then falls in love with a good looking young chap and stops regretting. John G. Brownell, the author of this five-reel Bluebird, has taken Violet Mersereau's measure correctly and supplied her with numerous opportunities to run the whole list of "cute tricks," so dear to the heart of the fluffy-haired ingenue. Miss Mersereau can smile, pout and wear boy togs with the best of them, and is an expert at upsetting the dignity of a private boarding school for young ladies, when it comes to being the leader of a midnight pajama party.

The serious interest of "The Boy Girl" centers around an oil well deal. The father of Miss Jack Channing's sweetheart is about to be cheated out of his rights by a rascally employe, but Miss Jack, who has foresworn the wearing of male attire, gets into her cross-saddle riding clothes and saves the day.

The play follows the usual formula for pictures of this class, and Edwin Stevens, who directed the production, has added nothing new in the way of stage business. The mountings are well chosen and the cast meets every requirement. Sidney Mason heads the support, the other members being Florida Kingsley, Carline Harris, Maud Cooling, Tina Marshall, Charles Mason, James O'Neill, Dean Raymond and Byron Dean.

Scene from "The Boy Girl" (Bluebird).

"Two Men and a Woman"

Five-Reel Photoplay Written by Willard Mack and Produced by Ivan Film Productions, Inc., Has Excellent Cast.

Reviewed by Edward Weitzel.

A MAN'S sacrifice for the woman he loves is the principal motive of "Two Men and a Woman," a five-reel photoplay produced by the Ivan Film Company. Willard Mack, the author of the story, is an expert at dramatic construction, but the scenario for this picture is too long drawn out and choppy.

An ex-naval officer, who is working on the plans of a new diving bell, has a ward, the son of a former comrade. The two love the same woman, but the elder man, believing that the boy has the inside track, does everying in his power to assist him in his love affair. Finding that his rival has compromised himself with an adventuress, Donaldson entraps the woman, at the risk of his own good name. His ward, realizing the extent of the sacrifice, blurts out the truth to his fiancee, learns that Donaldson is the man she really loves, and gives her to him. An attempt by Japanese spies to steal the plans of the diving bell forms another motive. They have litle difficulty in getting hold of the plans, as the inventor keeps them in an unlocked drawer in a library table; but Donaldson atones for his carelessness by getting them back at the point of a gun. There is an air of good breeding about nearly all the characters, and every one of them wears good clothes. More light on several of the night scenes would improve the production.

Scene from "Two Men and a Woman" (Ivan).

The work of the cast is practically without a blemish. James Morrison as the ward and Guy Coombs as his guardian are the most proficient members. Christine Mayo and Rubye de Remer leading the female contingent. John Reinhard, Helen Arnold and Yuka Yamakura are the other important actors.

"The Planter" Nearing Completion

Nevada Motion Picture Corporation Announces Ten or Twelve Reel Visualization of Popular Novel.

AFTER months of careful preparation and the travel of the company half way around the world, the Nevada Motion Picture Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be shown in ten or twelve reels, and Tyrone Power, who has made such a tremendous hit on both the screen and the stage, is being starred in the remarkable character of "Hertzer."

The company is located at 40 West Mountain street, Pasadena, and three or four tropical film villages have been built in that vicinity for operation of the company immediately upon its return from Guatemala.

The company is now on its way back from Guatemala, where much of the story is laid, after several months spent in the tropics and after some rather strenuous experiences on the part of the cast, both with the climate and the peculiar make-up of that revolutionary country.

The picture promises to be one of the biggest of the big productions so far offered the public. Nearly six months was spent in the preparation of the scenario alone.

The commerciality of the picture is being looked to as well as the artistic side, and the story is being so constructed as to appeal to the masses as well as the classes in a way that will bring the greatest possible returns on its presentation.

The producers promise some of the most intensely dramatic situations and some of the biggest spectacular thrills that have ever been put on the screen. Certainly it should contain some of the greatest characterizations, for the author, Mr. Whitaker, is noted for the strength of the characters of his books and for their unusual development. Over $200,000 has already been spent on the production, and it is expected that it will cost almost as much more before it is finished.

The cast supporting Mr. Power is a notable one, including Helen Reaume, Mabel Wiles, Carmen Phillips, E. Lamar Johnstone, George R. O'Dell, Louis FitzRoy and others.

The picture is being directed by Thos. N. Heffron, who was for over two years with the Famous Players Film Company. Mr. Heffron is particularly noted for his ability to handle intense dramatic situations and to bring out in his characters the actual feeling and living of the parts which they are portraying. The production work and general management are in the hands of Harry C. Drum, who up until last summer was assistant general manager of the World Film Corporation. It is expected that the picture will be ready for release in about three months.

Henry J. Brock on State Rights

President of Enlightment Photoplays Corporation Prophecies Renewed Interest in This Method of Marketing Pictures.

THE success met with by the Enlightment Photoplays Corporation in disposing of the state rights to "Enlighten Thy Daughter" has caused Henry J. Brock, president of the company, to see bright prospects ahead for the firms engaged in this method of marketing features. His company has sold the state rights for the Ivan pictures, which it bought outright and which is now having a prosperous run at the Park theater, New York City, to an encouraging number of buyers and at very advantageous terms to both parties. Several of the purchasers are men of good financial standing in other branches of business, that have recognized the opportunity for substantial returns from an investment in a picture of sufficient merit to assure it extended runs at advanced prices.

"In these days," said Mr. Brock, during a recent interview, "when the merger looms large on the commercial horizon and so many of the leading picture companies are going into combines, the only hope for the smaller concerns is the state rights proposition. They can dispose of their products on a cash basis that will prevent their capital from being tied up, and give them a sure and equitable profit on every picture made. Our company is in the market for pictures of the same order of merit as "Enlighten Thy Daughter," and our method of getting independent features before the public is bound to increase in popularity as the distribution of program pictures is narrowed down to a still smaller number of companies."

"SEVEN DEADLY" FOR HAWAII.

The San Francisco office of the McClure Series Department of the Triangle Distributing Corporation has booked Seven Deadly Sins with the Consolidated Amusement Company, of Hawaii. This company controls Hawaii's best theaters, including the Bijou, one of the finest vaudeville theaters in Honolulu. Seven Deadly Sins will be the first motion picture feature ever shown in the Bijou, which is giving up its vaudeville bill for pictures, just to show Seven Deadly Sins.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HAPPY NAT'S DILEMMA (Vim).—W. J. Sloane is the chief comedian in this comedy reel. The number has quite a number of laughs, and tells of Happy Nat's dreams. Happy Nat is a bibulous gentleman, but in his dream he becomes a philanthropist. As the reel closes he awakes and goes to keep the appointment he had. A fair reel.

FOR REWARD OF SERVICE (Selig).—This one-reel comedy-drama has a heart grip and a directness of appeal that absorbs. A clever bit of character delineation is done by George Fawcett. There are several lighter moments in the playlet that amuse. The story tells of an old bookkeeper supposed by his colleagues to be a grouch. They load him down with "phoney" Christmas presents. Light into the old man's past life makes the scoffers sympathetic, and they get real presents. The reel was directed by Al Green. Vivian Reed is seen in the role of the man's daughter. A review was printed on page 866 of the issue of February 10.

A FLYER IN FLAPJACKS (Kalem).—A laughable one-reel comedy with Ham and Bud. This pair get over several laughs, especially during their antics with pancakes. Henry Murdoch and Ethel Teare are also funmakers. Ham and Bud are relentlessly pursued by the cop, and they try all manners of means to make him believe that they have jobs. At least they get into Henry's flapjack joint. There is a battle royal in the restaurant, all sorts of food being the ammunition.

ALL IN A DAY (Essanay).—A split reel embracing a fair comedy and beautiful Alaskan scenic. The comedy is of the knock-about variety. Two physical culturists train a hen-pecked husband and he begins things at home. But the physical culture experts are no match for Friend Wife. The scenic section is enhanced by good photography.

THE SCREENED VAULT (Kalem).—Episode of the "Grant, Police Reporter" series. George Larkin continues to thrill with his daring feats. In this reel he is seen taking several perilous leaps—one from the fourth floor of a building to the ground. The reel is crammed with action and the story interests. It tells of how the reporter frustrates an ex-convict's plot to rob a bank. Ollie Kirkby and Director Robert Ellis are also seen on the screen. Reviewed in another column of this issue.

HARRY'S PIG (Vim).—Harry La Pearl has a lot of fun with a porker in this comedy reel. He performs some funny antics as he rides down the main street of the town. His wife and the grocery store man have something to say and do about Harry's exploits, too. There is quite a bit of fast action in this reel and the laughs are not too scarce.

General Film Company Specials.

DESERTION AND NON-SUPPORT (Essanay).—No. 9 of the "Is Marriage Sacred?" series. In this two-reel unit the abuse of the desertion and non-support laws is dramatically presented. An element of romance helps interest considerably. The story tells of a man who goes West for his health. He falls in love with his nurse. He becomes wealthy, and it is then that his wife sues him for desertion. The court holds that there was desertion on the part of the wife, and not the husband. The Essanay stock company, composed of Marguerite Clayton, Edwards Arnold, Lillian Drew, Thomas Commerford and John Cossar, are seen in this drama.

ASHES ON THE HEARTHSTONE (Essanay).—No. 10 of the "Is Marriage Sacred?" series. This number is a two-reel drama with several commendable features. There are quite a number of tense moments, capably registered by Essanay's stock company. The story tells of the wife who succumbs to the wishes of a rich youth. Too late she comes to a realization of what she has done. She goes to her former home to find her baby dead. The film is a strong indictment of a wife's disloyalty. Those in the cast are Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

THE LIGHTED LAMP (Essanay).—One of the "Black Cat" features. Edward Arnold and Anna Mae Walthall are seen in this two-reel drama, which tells on the screen with considerable force of at least one case wherein "cave man" tactics failed to entirely win the girl. The man practically carries the girl off her feet, marrying her without giving her a chance to say anything. A separation comes, during which time the man comes to realize that he was wrong. He comes back to his wife, a changed man, and everything turns out happily. Arthur Koeppe is also in the cast.

THE BLACK RIDER OF TASAJARA (Kalem).—First episode of "The American Girl" series. A review printed in another column states that the success of the series is assured if the forthcoming two-reel episodes are up to the standard set by the first. It is Western melodrama of action and interest. Madge King, the American Girl (Marin Sais), unearths the mysterious masked rider as a respected citizen of a Western town. She is aided by her father and others. This is an exciting number. With Miss Sais in the new series are seen Frank Jonasson, Ronald Bradbury and Edward Hearn.

Art Dramas, Inc.

THE ADVENTURER (U. S. Amusement Co.), Feb. 15.—A very worthy picture full of entertainment and of that holding quality that will make it worth while on the screen as a money getter. Madam Blache has carefully directed it and Marian Swayne has the lead. A longer review can be found in the issue dated February 24.

Bluebird Photoplays, Inc.

THE BOY GIRL (Bluebird), March 5.—This five-reel comedy-drama is an excellent vehicle for Violet Mersereau, who appears as a horse-loving young person much given to wearing boy's clothes. It is reviewed at length on another page of this issue.

Fox Film Corporation.

THE SCARLET LETTER (Fox), Feb. 12.—A five-reel screen version of Hawthorne's famous novel, the picture is well acted and intelligently produced, but is weakened by a happy ending. It is reviewed at length on another page of this issue.

THE HONOR SYSTEM (Fox).—Special release, ten-reel photoplay containing a powerful plea for better prison conditions, this picture has been produced with excellent results and has the advantage of a fine cast. It is reviewed at length on another page of this issue.

Greater Vitagraph

KITTY MACKAY (Feb. 19.—Lillian Walker has the title role in this five-reel screen version of the successful stage play. The story is full of Scotch humor, and the star is well suited to the lively Kitty, who wins a lord's son. A longer review is printed on another page of this issue.

ARSENE LUPIN, Feb. 26.—Earle Williams is the star of this five-reel French detective screen drama. The story is entertaining and has been well produced. It is reviewed at length on another page

Ivan Film Production, Inc.

TWO MEN AND A WOMAN (Ivan), February.—The cast selected for this five-reel photoplay, written by Willard Mack, is an excellent one. It is the story of a man's sacrifice and touches upon the Japanese spy question. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay.

THE HEART OF TEXAS RYAN (Selig), Feb. 12.—A story of the Texas borderland, abounding in thrilling adventures and a catching love story, in which Tom Mix, George Fawcett, Bessie Eyton and Frank Campeau have strong parts. This story will please all who delight in red-blooded life of the plains. The photography is good and many of the scenes are picturesque.

Metro Pictures Corporation

ONE OF MANY (Arthur James), Feb. 12.—A five-reel photoplay. starring Frances Nelson, this picture tells the story of a young girl's temptation and her rescue by a man who truly loves her. Several errors of construction detract from the merits of the production. The acting is of fair quality.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 75 (Gaumont), Feb. 14.—The subject of this number is "Los Angeles, California." The views shown of this beautiful California city are instructive as well as entertaining and cover the main streets and points of interest in and about the city.

MUTUAL WEEKLY, NO. 111 (Feb. 14).—Interesting items of this number are the street cleaning department of New York using military methods to recruit its permanent force, a remarkable series of views of a $500,000 blaze at St. Louis, making the new flag for President Wilson's inauguration, a few hints as to what men are wearing, the steamship "California," which was torpedoed off the Irish coast, and the launching of the S. S. "La Perouse" somewhere in France.

JERRY'S BIG MYSTERY (Cub), Feb. 15.—A farce comedy in which Jerry, running from the policeman, takes refuge under the coat tail of a tailor's dummy. With all but his legs concealed, he runs about with the dummy, the fact that its head is knocked off by the policeman adds a gruesome touch that enhances the comedy of the situation. Quite an amusing number.

REEL LIFE, NO. 42 (Gaumont), Feb. 18.—In this number will be found several interesting subjects, among them "Oysters on the Mississippi Coast," "Water," "Making an Individual Dress Form," "Training Man Hunters" and "The Dance of the Rainbow." These subjects are well illustrated and interesting.

Mutual Film Corporation Specials.

ADVENTURES OF SHORTY HAMILTON, NO. 5 (Monogram), Feb. 12.—"Shorty Turns Wild Man" is the title of this number of the series. In it Shorty starts back to the ranch from the city. On the way his outfit is stolen while he poses as wild man in an attempt to route a couple of thieves who have killed a man to gain the map of a claim where there is said to be a deposit of pitch blend. A circus captures him as he roams hopelessly about, and he is only enabled to escape through the devotion of his horse. A rather entertaining number.

LURED AND CURED (Vogue), Feb. 18.—A two-part farce comedy in which a young woman elopes with the man she loves and is pursued by the man her parents want her to marry. The latter having gained admittance into the house where the girl and her lover are stationed, falls in love with the mistress of the house, whose actions are not such as should be exhibited on the screen. An ordinary and not highly commendable number.

Paramount Pictures Corporation

HER OWN PEOPLE (Pallas), Feb. 8.—Lenore Ulrich is seen in one of her best roles. She has the part of a girl who is half Indian and half white. The story is interesting—there are picturesque settings, large numbers of Indians appear in their sports, and there are strong situations. The story was reviewed in the preceding issue.

THE BLACK WOLF (Lasky), Feb. 12.—Lou-Tellegen and Nell Shipman make an excellent team in this picture of old Spain. They are well supported. The production is well staged, with notable backgrounds and wealth of costuming. It was reviewed last week.

AN AMERICAN CONSUL (Lasky), Feb. 15.—Theodore Roberts has the title role in this five-reel photoplay, which contains character study of good quality, but is not well put together. It is reviewed at length on another page of this issue.

THE WINNING OF SALLIE TEMPLE (Lasky), Feb. 19.—Romance of the days of George III is the keynote of this five-reel photoplay. Fannie Ward, as an actress of Drury Lane Theater, heads the cast. The production is well done. Reviewed in another column.

Pathe Exchange, Inc.

UNCLE SAM'S WARDS (International), March 4.—A split reel containing travel-educational scenes in and about the Philippine Islands and a "Jerry on the Job" animated cartoon. The travel section shows scenes around Manila, and considerable footage is devoted to the maneuvers of U. S. submarines. In the cartoon section Jerry is seen as a Jack Tar aboard a man-of-war.

FLORENCE ROSE FASHIONS, NO. 21 (Pathe), March 4.—A scenic titled "Picturesque Cadelonia" shares this reel with the Florence Rose Fashions. The scenic views are in Pathecolor, and show scenes about Caledonia, Spain. Several beautiful "shots" have been obtained. The scenic is enhanced by good photography and the Pathecolor. The fashions are, as usual, up to the minute, and of especial interest to women.

DEEP-DYED VILLAINY (Mittenthal), March 4.—One of the Heinie and Louie one-reel comedies, made some time ago, but nevertheless funny. The reel is slapstick comedy in its broadest sense. Several laughs are registered. Heinie and Louie are rivals in love. Each go to lengths that lead to laughs. A fairly funny reel.

Pathe Exchange Inc., Specials

RED DAWN (International), Feb. 25.—Seventh episode of "Patria." Thrills come when Patria (Mrs. Vernon Castle) places her auto in the path of an onrushing freight car loaded with dynamite, and during her race with the car. There are also some good fire scenes, photographed at night. Patria is saved from the proposed wedding to De Lima. A thrilling chapter. Reviewed in another column.

HER BELOVED ENEMY (Thanhouser), March 4.—Mystery and romance are interestingly intermingled in this five-reel drama. Doris Grey and Wayne Arey are the leading players. The story tells of a girl who unknowingly falls in love with the man she believes has wrecked her father's life. She is about to be revenged when love triumphs. The man proves to be a secret service agent. A longer review is printed in another column of this issue.

THE FOREIGN ALLIANCE (Astra), March 4.—Twelfth two-reel episode of "Pearl of the Army." Good scenes of a submarine exploded by a revenue cutter's shell are embraced in the chapter. The emissaries of the Foreign Alliance perish in the subsea boat. Pearl and Orderly Adams, on board the Silent Menace's schooner, see him in a stateroom, which allays Pearl's suspicion that Adams is the Menace. The chapter closes with the vessel headed for the sea.

Triangle Film Corporation

STAGESTRUCK (Fine Arts), Feb. 25.—A comedy of theatrical aspiration, with Dorothy Gish as the disillusioned aspirant. Mildly amusing and not rising to its own opportunities is the story.

THE LAST OF THE INGRAMS (Kay-Bee), March 1.—A romantic drama of the Scarlet-Letter type, with William Desmond and Margery Wilson in the leading parts.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 59 (Universal), Feb. 14.—A burning coke plant in New York U. S. Army quitting Mexico, police guarding German ships, liners leaving this country to dare U-boats and various other interesting war sidelights are included in this number.

THEY WERE FOUR (Victor), March 1.—A first-class cowboy comedy by Karl R. Coolige. Neal Hart and three rough-riding men of the plains visit the city for a day. They hold up the guests of a hotel as a joke, just after some real crooks have completed a similar job. All are thrown into jail. But the cowboys get their revenge on the crooks later. This is worked well, with good comedy situations and plenty of action.

A NOVEL ROMANCE (Victor), Feb. 27.—A love story, by Wm. Henry, featuring Flora Parker De Haven and Paul Byron. This pictures the way in which fate throws together two young people, a girl stenographer and a young man fond of romantic novels. There is no special novelty of plot, but the presentation is agreeable and pleasing.

THE RENTED MAN (Rex), March 1.—A splendid two-reel offering of the purely sentimental type, by Annie Hamilton Donnell. Francis Marion appears as an attractive boy of the Little Lord Fauntleroy type. He is wealthy by inheritance, but hates the housekeeper and pines for a father and mother. The little girl next door, portrayed by Elizabeth Janes, is equipped with the best of parents and the boy envies her exceedingly. He proceeds to rent a father, who, of course, turns out to be his own male parent after all, and he gets a mother into the bargain. A pretty story of decided appeal.

EVIL HANDS (Imp), March 2.—A white slave story, by Willis Woods, featuring Edith Roberts, Malcolm Blevins and Edward H. Hearn. The innocent girl and the underworld types are well portrayed. Red Leary saves the girl at the risk of his own life. The situations are not so broad as sometimes occur in this type of story, but are handled quite dramatically.

UNIVERSAL SCREEN MAGAZINE, NO. 8, March 2.—This number contains an item in modern science, showing the Government Radio Station at Arlington, a domestic science demonstration on the making of pie crust by Mrs. A. Louise Andrea, and a detailed illustration of the workings of a newly invented safe deposit vault, in addition to a clever animated clay cartoon by Willie Hopkins.

A BUNDLE OF TROUBLE (Nestor), March 5.—A comedy number, by Karl R. Coolige, featuring Eddie Lyons and Lee Moran as two detectives investigating an international mystery. This is done in first-class burlesque style; they use so many disguises that one detective gets off the original scent and follows the other. This will bring many laughs and is a good offering of the nonsensical type.

Universal Film Mfg. Co. Specials

THE GIRL AND THE CRISIS (Red Feather), Feb. 26.—This five-reel number, written and produced by Wm. V. Mong, features the author, Dorothy Davenport, Charles Perley and Harry Holden. The story opens with an attack upon a reservoir property, following which the governor of the state is shot. The young lieutenant governor becomes executive, and a fight for and against capital punishment for the murderer centers about him. He commutes the death sentence at the cost of his own political future. This makes rather interesting propaganda for the abolishment of capital punishment. The story itself is not handled with any great degree of strength. It makes an average offering.

THE PURPLE MASK, NO. 10 (Special Universal), Feb. 26.—Patsy releases Kelly and his friends from their predicament in the room with movable walls. Some of the action is vague and lacks suspense for this reason, but there are a number of interesting tricks in Patsy's new home which hold the interest fairly well. Patsy finally makes away with a grip full of money to be used in conducting a crooked election, with Kelly following. A fair instalment.

MARY FROM AMERICA (Gold Seal), Feb. 27.—A delightful three-reel subject, from a story by Elizabeth J. Carpenter, featuring Ruth Clifford and Douglas Gerrard. Sir Jasper dies, leaving his vast English estate to Lady Jessica. The heirs appear, all eager for a share. The types are well depicted and the social scenes well handled. There is a love affair between Mary Moore, from America, Lady Jessica's favorite, and the Viscount Yorke. A lame boy who reads fairy tales is also a good character. This is effectively presented and should have wide appeal.

SPIKE'S BUSY BIKE (L-KO), Feb. 28.—A rapid-fire comic, with a strong "sporting" flavor, though not in any way offensive. Dan Russell, Marjorie Ray and Vin Moore appear. The former plays the part of a bicycle rider. The scenes at the training quarters contain some laughable incidents of the knockabout sort. The bicycle chase in the second reel is extremely funny. A good offering of the type.

TANGLED THREADS (Imp), March 4.—This two-reel subject features Lamar Johnstone and Edward Sloman. The former appears as a young novelist in love with the ward of an artist. The young man is lured away by some crooks and becomes implicated in a shooting scrape, but manages to escape. This is crudely handled and not very convincing in certain scenes. It falls considerably below the average in general interest, the plot features being too familiar.

THE PURPLE MASK, NO. 11 (Special Universal), March 5.—Kelly follows Patsy's auto until it breaks down. He then takes her to a cabin as his prisoner. She escapes by aid of the gang. Later she appears at a garden fete conducted by a fake benevolent society and makes away with the funds. Two clever tricks are performed in this number which will bring joy to lovers of mysterious happenings of the sort. This is stronger in interest than some recent instalments.

World Pictures.

A GIRL'S FOLLY (Paragon), Feb. 26.—A splendid cast is one of the features of this five-reel picture which shows the inside workings of a moving picture studio. A review is printed on another page of this issue.

Manufacturers' Advance Notes

TRIANGLE MARCH 11 RELEASES.

Bessie Love and Enid Bennett are the stars of the Triangle feature releases for March 11. Miss Love will appear in a unique Fine Arts comedy entitled "A Daughter of the Poor," written by Anita Loos, and directed by Edward Dillon. Enid Bennett will make her second stellar appearance under the auspices of Thomas H. Ince in an unusually pleasing Kay Bee production entitled "The Little Brother," written by Lois Zellner and directed by Charles Miller.

Scene from "A Daughter of the Poor" (Triangle).

As the heroine of "A Daughter of the Poor," Bessie Love takes the part of a young girl with an inherent hatred for wealth and all that wealth implies, who finally falls in love with a son of a millionaire, mistaking him for a poor chauffeur. When the girl discovers that her lover is rich instead of being a downtrodden worker, an opportunity is presented for some of the most telling comedy that the little Fine Arts star has yet achieved.

"The Little Brother," Enid Bennett's vehicle, tells the story of Jerry Ress, bright, lovable daughter of the east side, who acts as a home maker for her two brothers, and upon being convinced of the more desirable portion of a man's estate, dons trousers and becomes a "newsie" in order to make both ends meet. Miss Bennett is said to have created a character in Jerry that will not soon be forgotten.

"THE SECRET OF EVE" (Metro).

Metro Pictures Corp. will release February 26 "The Secret of Eve," a five-part feature screen play, with Mme. Petrova as star, written by Aaron Hoffman, directed by Perry Vokroff, and produced by Popular Plays and Players.

"The Secret of Eve" is replete with interesting and unusual features. It affords the star an opportunity to appear in four distinct characterizations. First she is seen as Eve in the Garden of Eden; next she is a gypsy woman; next a young Quakeress, and then a society woman, who finally gives up her purposeless life to devote her energies to unfortunate little children.

In "The Secret of Eve" Mme. Petrova is surrounded by a notable cast. The part of Robert Blair, the millionaire philanthropist, is played by William L. Hinckley. Little Rosa, the child who is blinded, is portrayed by Florence Moore, last seen with Edmund Breese in "The Weakness of Strength," and others are Edward Roseman, Laurie Mackin and George Morrell.

RIALTO WILL PLAY A THIRD BLUEBIRD.

Lynn F. Reynolds' production "Mutiny" will be the third Bluebird to be shown at S. L. Rothapfel's Rialto, either the last week in February or week of March 5. So well pleased was Director Rothapfel with the reception his audiences gave "The Mysterious Mrs. M." and "Polly Redhead" that he decided to continue showing such Bluebirds as he might select for pre-release at his theater. "Mutiny" will be distributed on the regular Bluebird program March 12 and will have Myrtle Gonzalez, Val Paul and George Hernandez as the featured players.

"GOD'S MAN" NEXT FROHMAN PRODUCTION.

Substantiating the assurance recently given by the Frohman Amusement Corp. that that concern would in the future offer to the exhibitors and exchange men of the country nothing but super-productions in motion pictures, announcement is made by President William L. Sherrill that the next offering of this corporation will be a nine-part picturization of the literary success of the present day, "God's Man," written by George Bronson Howard, one of the master minds of American fiction. It is a story which presents tremendous opportunities and great latitude for screen production.

The author has most thrillingly narrated the vicissitudes and trials of a college youth, the quagmires, the dark abyss, the degradation and despair arising through the tremor of New York's gay life until the ultimate coming of the dawn of righteousness. It is vivid depiction of New York in its most somber and gay moments; of its truth and hypocricy and the pitfalls and underhand methods of its overrated Broadway—all of which go to make the great metropolis, New York, seem like a cosmopolitan enigma.

George Irving, the director of the Frohman success, "The Witching Hour," is again at the helm of production for "God's Man." Director Irving, as usual, has assembled a remarkable cast for the presentation of this extremely dramatic subject, and within a few days promises news of the signing of a contract with a prominent star of the theatrical stage and screen. It is expected that this pretentious picture will have its private trade showing in New York city in about three or four weeks.

SHERRILL CLOSES FOREIGN CONTRACTS.

Within the past week the Frohman Corporation has entered into contract with Bolton, Stewart Imperial Pictures, Ltd., of London, whereby that concern acquires the exclusive rights to all Frohman super-productions for the territory of Great Britain for the period of two years. President William L. Sherrill also concluded contracts with the Co-Operative Film Exchange, Ltd., of Australia, for the entire Frohman output for one year and with Joe Fisher of Cape Town, South Africa, for the exclusive rights to Frohman productions to the South African territory.

"THE FLYING TARGET" (Cub).

"The Flying Target," the Cub comedy release for the Mutual for March 8, evidences an ambitious undertaking in comedy production. Set in a western frontier town, it was necessary to build a big western street scene, a big dancing and gambling hall and other sets representing scenes to be found in a location of that nature. From this standpoint it is a big production, but the picture is big not only in that respect but from a comedy viewpoint as well. A large number of players take part in the picture, with the feature role played by George Ovey, and the more important parts handled by Ray Lincoln as the outlaw, M. J. McCarty as the head of the police, and Helen Gilmore as poor Jane. Milton H. Fahrney directed the picture.

Scene from "The Flying Target" (Cub).

Edgar Lewis Producing

Some Speculation as to How He Will Spend His Own Money—Charles Feature Abrams Helping Him.

SINCE Edgar Lewis is now producing pictures for himself there is a very natural curiosity among the motion picture fraternity in general and the State right and territorial buyers in particular, as to whether Mr. Lewis will spend his own money with the same freedom as he would if he were working on a salary basis. Will he try to retrench —will he be more lavish, or will he use the same level-headed ideas that heretofore have produced the exceptional results that he has achieved in his past performances, for instance, "The Great Divide," "The Nigger," "Samson," "The Bondman," and "The Barrier?"

It is the general belief that he will not cheapen his product in any way, as he has always been known as a "liberal" director, and the wise ones know he will not fall into the fatal trap of trying to make a cheap product.

While there has been some mystery surrounding his present movements it is known that he has been somewhere in the South for the past month, and that he took with him many high grade players, among whom are Mitchell Lewis, who became celebrated in a day as the creator of Poleon Doret, the French-Canadian in the screen version of "The Barrier"; Victor Sutherland (Lieutenant Burrell) in "The Barrier"; Hedda Nova, the young Russian actress whom he "discovered," and who played the juvenile lead under his direction in Anthony Kelly's inspirational drama, "The Light at Dusk"; and others whom he believes are of equal ability. The story is by Anthony Kelly, the foremost motion picture dramatist and adapter of to-day; it is a well known fact that Mr. Kelly demands real money in substantial quantity for his efforts.

E. C. Earle, his head photographer, has photographed all of Mr. Lewis' success of the past year, and as men of his calibre are scarce as hen's teeth he naturally draws one of the largest salaries paid for this line of work.

All in all, we think it safe to predict that Mr. Lewis' forthcoming productions will, if anything, be more carefully made, and, glancing at the list of talent enumerated above, necessarily more costly than any he has thus far made. Anyhow, it is a foregone conclusion that he will give us something worth while.

Charles Abrams, who is handling the distributing end of the business, reports that since "The Barrier"—which Mr. Lewis made—was shown, the demand for this producer's pictures is enormous. Mr. Abrams has cancelled many contracts to handle the Lewis productions, and finding it necessary to have more room for the new venture has taken over the offices in the Candler Building, formerly occupied by the Amalgamated Association.

M. & R. Film Exchange

Pacific Coast Theater Magnates, Entering Exchange Field, Buy H. Grossman's Program.

THE film situation on the Pacific coast is given a new and interesting twist through the organization of the M. & R. Film exchange, Golden Gate avenue, San Francisco. The presence in New York last week of Charles Rosenthal, Jr., explains that he is the "R" of the concern, the other letter standing for Emanuel Mayer. For many years both have been associated in the operation of a string of legitimate theaters in Californian cities. The chain includes the famous Alcazar, from the stage of which were seen the first efforts of some of the foremost stars of the legitimate.

Mr. Mayer, who is the nephew of David Belasco, has labored with Mr. Rosenthal in the building of legitimate theaters, and in later years they were among the first to raise fine edifices for motion pictures. Both are native San Franciscans and have spent practically all of their careers in purveying amusement.

At his hotel in New York Mr. Rosenthal announced that he had secured the territorial rights for the Pacific coast on the new program of H. Grossman, distributor. This is to embrace a substantial arrangement of varied releases, including the Flora Finch Comedies. A feature of the program is to be the monthly issue of one multiple-reel attraction, that will carry with it tremendous weight in the personnel of the producer and stars.

The advent in the exchange field of the M. & R. means a very important change in the film map of the Pacific coast. Heretofore Messrs. Mayer and Rosenthal have dealt with film exchanges in supplying their theaters, but Mr. Rosenthal says that they had been contemplating this move for a long time.

Mr. Rosenthal returns to the coast in a few days to take up actively the management of the film exchange.

NEW SERIES FOR BUSHMAN AND BAYNE.

Work on Metro's stupendous serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are the stars, will end in about eighteen days. Mr. Bushman and Miss Bayne, under the direction of Wm. Christy Cabanne, who adapted and directed "The Great Secret," will begin on a new series of five-reel productions. Five plays already have been chosen for this series. They will be of a type especially suited to the unusual talents of Mr. Bushman.

New General Film Subjects

Big Distributing Company Said to Be in Best Shape Ever to Please Patrons.

GENERAL Film Company was never in better shape to serve its exhibitors and patrons than at present. "The War," General's great series taken at the battle fronts of France by official British Government photographers, is having tremendous popularity. Branch exchanges of the company have been swamped with inquiries for them. The picture rights are owned by Official Government Pictures, Inc., and all profits from their showing are being given to needy war relief funds, and to support the American Ambulance.

In addition, early in March the two big Kalem series "The American Girl" and "A Daughter of Daring" will commence. The first series features Marin Sais, who astounds her audiences by her daring horsemanship. Frederick R. Bechdolt, the famous fiction writer, will write the stories. It is Mr. Bechdolt's first appearance as a scenario writer, and his first episode "The Black Rider of Tasajara" is a cleverly mysterious plot well developed. The second series features that fair "daughter of daring," Helen Gibson, who has so often risked her pretty neck to give the required thrill to her audience. In "In the Path of Peril," first episode of "A Daughter of Daring," Miss Gibson is called upon to do one of her most thrilling feats.

In addition to these series, General Film's Vitagraph series of two part dramas, featuring Lillian Walker will soon be issued. The first subject will be "Dimples' Baby," and will show Miss Walker to advantage as a young girl whose maternal instinct brings her great happiness.

One other new series which bids fair to become tremendously popular is on General Film's Vitagraph program. This is a series of film versions of stories by that master of all short story writers, O. Henry. "Past One at Rooney's," a story of O. Henry's beloved—"Four Million"—will be the first subject. It deals with the people and places that he loved above all else—the scenes and characters of New York's lower East Side. The hero is a gangster, his lady love a streetwalker, the scene of their romance is Rooney's dance hall.

"THE BARRICADE (Metro).

"The Barricade" is the March 5 release of Metro Pictures Corporation. Charming Mabel Taliaferro is the star of this five-act feature screen drama, directed by Edwin Carewe for Rolfe Photoplays, Inc., and photographed by John Arnold.

"The Barricade" is a vital story of society and the stock market. How "big business" can quickly make or break a man is graphically shown, and is illustrated in the case of Amos Merrill, who fails, and of the Westerner, John Cook, who succeeds beyond his wildest dreams. Thrilling scenes are shown of operations on the "curb" and in New York's stock exchange, when fortunes are lost and won in a moment. The apparent pandemonium that reigns on "the floor" when excitement is at its height has never been more faithfully depicted than in "The Barricade."

In this Metro wonderplay Miss Taliaferro has the part of Hope Merrill, daughter of the man who is ruined. Miss Taliaferro's splendid talents enable her to do full justice to the part of Hope Merrill. Clifford Bruce, last seen on the Metro program as star in "The Devil at His Elbow," has the part of the Western millionaire, John Cook, and Frank Currier, a favorite Metro player, is Amos Merrill. Robert Rendel, an English player brought to this country by the late Charles Frohman, plays the part of Gerald Hastings.

TWO SUBJECTS IN UNIVERSAL FIVE-REELER.

A distinct feature novelty will be presented by the Universal Film Manufacturing Company early in March, when there will be released on their regular program service a five-reel Red Feather production which will be made up of two separate photo-dramas. This five-reel combination will consist of a three-act drama in which Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson are the principals, and a two-act Western comedy drama with Neal Hart, Edward Hearn and Janet Eastman in the leading roles.

This will be known as the Red Feather Double Attraction, and is an important step inaugurated by the Universal officials in giving the public a five-reel entertainment of two subjects instead of restricting it to one subject padded out with unnecessary details and pretty atmosphere. Both of the subjects are suitable in themselves as complete five-act features, but the policy of the Universal is to afford the maximum entertainment in the minimum time.

"THE VANISHING WOMAN"(Essanay).

A sharp contrast between the old-fashioned woman and the modern woman is drawn in this production—one of the strongest in which Essanay's stock company has yet appeared. This tensely dramatic photoplay is a unit of the "Is Marriage Sacred?" series and, as in previous units of this series, has to do with matrimonial, home-destroying complications. The cast includes such photoplay favorites as Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Thomas Commerford. The story has been well written and well staged, with excellent photography. "The Vanishing Woman" has a screen time of 29 minutes. The General Film Service is handling its release.

New Essanay Series

"Do Children Count?" Is the Title—To Be Done in Twelve Installments With a Screen Time of Thirty Minutes Each.

GEORGE K. SPOOR, president of Essanay, announces a new series of short dramatic productions, the general title of which will be "Do Children Count?" Essanay's cycle of matrimonial complications, "Is Marriage Sacred?" has met with tremendous popularity among exhibitors and photoplay patrons alike. This cycle, however, will be concluded early in April. It is to provide a suitable substitute that "Do Children Count?" will be offered.

The two series will have no connection other than that the latter will simply develop further the problems of matrimony. "Do Children Count?" will take up the problems arising from the advent of children in the home.

Charles Mortimer Peck, author of the marriage photoplays, has been secured to write the forthcoming series. There will be twelve in all, each one to have a screen time of approximately thirty minutes. Each will be a separate, distinct photodrama in itself, and if the exhibitor desires, can be booked and run apart from the others.

Little Mary V. McAlister, Essanay's celebrated child star, will be featured in each production. This little girl, though only six years old, has won a place in the hearts of hosts of photoplay patrons. She has developed a remarkable dramatic talent which will fit excellently into the roles for which she is cast in "Do Children Count?"

Among the recent feature productions in which she has appeared were Henry B. Walthall's current drama, "Little Shoes," "The Little Missionary," and many others. A capable stock company has been formed to support the diminutive star.

Underlying these problem plays will be a direct appeal for the children in the home. For that reason the productions should prove of interest to parents as well as children. Each one will have a separate title, as in the "Is Marriage Sacred?" dramas and the Black Cat features. The General film service will handle the releases.

Several powerful dramatic offerings are ready for release under the "Is Marriage Sacred?" title. "The Extravagant Bride," to be presented February 24, presents the problem growing out of the marriage of a rich girl, used to every luxury, to a youth of moderate means. "The Vanishing Woman," for release March 3, draws a contrast between the old fashioned woman and the college girl of today, whose modern ideas get her into trouble. "The Pulse of Madness," to be offered March 10, reveals a young woman who stops at nothing to win the man she loves.

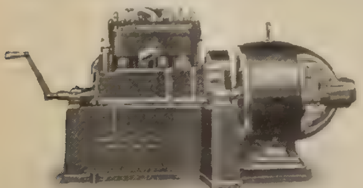
One of the most novel ideas ever put into a short production is offered in "The Five Dollar Bill," a Black Cat feature, to be presented March 6. It demonstrates how that much money can bring happiness, despite the high cost of living and loving. "Aladdin Up-To-Date," to be released March 13, is another decidedly interesting photodrama of this series.

"HEALTH RESORT"—NEXT CHAPLIN.

Charles S. Chaplin, having entirely recovered from the injury received from a falling lamp post during the filming of his last comedy, "Easy Street," has started work on the tenth of his funny pictures. This latest child of the Chaplin brain is entitled "Health Resort" and gives Mr. Chaplin an entirely new angle on which to hang his inimitable funny business. "Health Resort" will be released in March.

LANGSTADT-MEYER GAS SET.

The engraving shows a direct connected gasoline driven generating set which is being manufactured by Langstadt-Meyer Co., of Appleton, Wis., for furnishing electric current to those people outside of town and city where electric power from a central station is not available.



The machine is low speed, which means long life and low maintenance cost, medium weight, compact, and clean. They are especially adapted for furnishing current to theaters situated in small towns where power from a central station is not available. The current supplied enables the owner to operate fans, house lights, and projectors.

An experienced engineer is not necessary, as anyone familiar with the operation of automobiles or marine engines is competent to give the units what little care is needed.

The special feature is the automatic gasoline feed system which forces fuel into the auxiliary tank of one quart capacity from a 60 or 100 gallon main tank buried in the ground outside the building. Fuel flows from the auxiliary tank to the carburetor by gravity. This installation complies with the insurance requirements, as there is never more than one quart of gasoline inside the building at any one time.

These units are built in two sizes, 4KW and 5KW capacity, prices and specifications of which may be obtained from your regular dealer or from the factory, Langstadt-Meyer Company, Appleton, Wisconsin.

Strong Pathe Program

Feature, Two Serials, Comedy, Fashion, Scenic, Cartoon and News Films Make Big Showing for March 4.

A GOLD Rooster Play, two serials, a one-reel comedy, a split reel fashion and scenic, a split reel cartoon and scenic and two issues of the Pathe News make up Pathe's strong program for the week of March 4, 1917.

"Her Beloved Enemy" is the Gold Rooster play produced by Thanhouser, featuring Doris Grey and Wayne Arey, supported by J. H. Gilmour and Gladys Leslie. "Her Beloved Enemy" was written by Philip Lonergan. It is a comedy-melodrama with many of the human touches that characterize the work of Agnes C. Johnston, who is also a Thanhouser photoplaywright.

The advertising matter available through Pathe Exchanges includes one and six sheets and two styles of three sheets, a banner a window card, photographic lobby display and heralds.

"The Flag Despoiler" is the fourteenth episode of "Pearl of the Army" produced by Astra, starring Pearl White. This chapter moves at a fast pace as the story reaches its completion. The episode deals with the attempt of America's enemies to haul down the Stars and Stripes from the Capitol and Pearl's successful campaign against them. In this episode the identity of the Silent Menace is disclosed and the interest stimulated in the love story of the next episode.

The eighth chapter of "Patria," entitled "Red Night" takes its place in the program. The serial written by Louis Joseph Vance features Mrs. Vernon Castle, the best known and best dressed woman in America.

This episode shows a strike at the Channing munition works with Patria bringing it to an end by acceding to the men's demands on the condition that they undergo military training; an explosion which is a reproduction of the Black Tom disaster in New York harbor, and the blowing up of a ship at sea with Patria and Donald clinging to the mast.

"Deep Dyed Villainy" is the title of a Mittenthal comedy in one reel. Heinie stung by Cupid's darts is some gay Lothario. After many adventures he and Louie learn that when a man's married his troubles begin. There is a one-sheet on this picture.

The twenty-first release of popular Florence Rose Fashions is entitled "Morning Hours." It is on the same reel with Picturesque Catalonia, a scenic gem showing the town of Ripol in Catalonia, Spain.

"A Hot Time in the Gym" is the title of George MacManus' "Bringing Up Father" cartoon, animated by Edward Grinham. This is on the same reel with "Government Pets of the Yellowstone Park," a very attractive scenic.

Hearst Pathe News No. 20 and No. 21 round out the program.

No Slip-Ups of "Stingaree"

Five Two-Part Episodes Completed—Release Date Will Not Be Set Until End of Series Is in Sight.

"WE regard any failure of ours to deliver prints of Kalem subjects to all of the General Film exchanges in time to fill first run dates as a breach of good faith," says a representative of the Kalem Company. "Unavoidable delays will occur; bad weather can disrupt the best laid plans, likewise negatives can be delayed in transit, but most of the delays to which exhibitors are subjected are chargeable to a lack of co-operation between studio and factory. It is this kind that we have by hard work practically abolished."

This official went on to say that the Kalem Company has received numerous requests to set a date for the release of the further adventures of "Stingaree," written by E. W. Hornung, and featuring True Boardman, but that it had determined to keep faith with the exhibitors and would therefore make no such announcement until the entire series was practically finished.

Five two-part episodes have been taken and are now undergoing a process of trimming and titling and the company is working on the sixth "Stingaree" adventure. This might seem, on first thought, to be a safe margin upon which to begin releasing the new series, but that is not the Kalem way.

With regard to "The American Girl" and "A Daughter of Daring," the new series productions to be released the first of March, the same policy is in effect. There are never less than three episodes of each on hand in the New York offices and these are edited well in advance of their delivery dates.

VOLCANIC ERUPTION IN HEARST-PATHE NEWS.

What are undoubtedly the most remarkable pictures of a volcanic eruption ever taken are shown in the Hearst-Pathe News No. 13. Kilauea, the famous Hawaiian volcano, is again in eruption, and the Hearst-Pathe news cameraman, standing on the brink of the crater, took many scenes which defy description. Among them are several of a lake of lava so violently agitated by tremendous forces that it resembles a sea in a storm, even to the point of breaking against the surrounding rocks in molten spray. The cameraman in taking these pictures gave an exhibition of nerve which is worthy of the highest commendation. The pictures will create a sensation wherever shown.

Marguerite Clark Heads Paramount

This Time in "The Fortunes of Fifi"—Many Novelties on the Program or the Week of February 26.

MARGUERITE CLARK whose success in "Miss George Washington" and "Snow White," has been widely acclaimed, will make her next appearance on the Paramount Program the week of February 26, when she will be seen in the Famous Players production of "The Fortunes of Fifi," written by Molly Elliot Seawell.

Since the inception of the Paramount Program, two years ago, no productions have created such sensations as those in which Miss Clark recently starred. Her "Snow White" has been heralded from coast to coast as one of the biggest money-getters that exhibitors have ever had, while "Miss George Washington" is a close second from a box office standpoint. Both these productions have compelled hundreds of exhibitors to advertise in front of their theaters on the days the productions were shown, "Standing Room Only."

In "Snow White," Miss Clark played the role of the delightful little princess whose faith in her feathered friends brought her safely through many perils. "Fifi," though equally charming, is quite another character. She is a little minx of a French actress whose colossal conceit makes her believe that she is a great actress despite the failure of the first company with which she becomes connected.

"The Fortunes of Fifi," which was directed by Robert G. Vignola, includes in the supporting cast, William Sorelle, John Sanpolis, Yvonne Chevalier, Kate Lester, Jean Gauthier, and J. K. Murray.

The other five reel feature on the Paramount program for this week will be "Those Without Sin," a Lasky production in which Blanche Sweet plays the leading role, and in which she is supported by Thomas Forman, Chas. H. Geldert, James Neill, Maym Kelso, Mabel Van Buren, Dorothy Abril, Guy Oliver, Chas. Ogle, Edna Wilson, Billy Jacobs, Mrs. Lewis McCord, Jane Wolff and Mrs. Smith. The production was directed by Marshall Neilan, and was taken from the story of George Du Bois Proctor and Thomas Geraghty, while the scenario was written by Harvey Thew.

This production gives Miss Sweet an exceptional and unusual opportunity to display her many inimitable characteristics, and in the character of Melanite Landry, a Richmond girl, prior to the time of the War of the Rebellion, she has a character which fits her in every particular.

Surrounding the program for this week are three exceptional short reel features: the 55th edition of the Paramount-Bray-Pictographs, the magazine-on-the screen, in which four very interesting subjects are dealt with; the 56th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his fellow travelers to visit exquisite Lake Louise, and a Klever Komedy entitled "Some Doctor," in which Victor Moore plays the title role.

In the 55th edition of the magazine-on-the-screen, Paramount's theater patrons will have a brand new laugh in store for them, for in this release there will be shown for the first time the Quacky Doodle family, for the amusement of the old and young, the family being made up of Quacky Doodles, Danny Doodles and the little Doodles, these having been conceived by Johnny B. Gruelle, who attained international fame when he won the thousand dollar prize offered by the N. Y. Herald for the best comic series of drawings. These creatures were his creation, and they will appear regularly in the Pictographs in connection with "Colonel Heeza Liar" and "Bobby Bumps."

"How Cathedral Windows are Made" is a particularly interesting subject which is treated in this screen magazine, because when once you know how the famous windows of Westminster Abbey were made, and from whence comes the superb jewels and ruby glass in the windows of Notre Mame de Paris, one will look with great respect on the broken soda bottles in their dust bin and greet with joy, the crash of their best berry-bowl, as it splinters on the hard floor of the kitchenette.

Another interesting screen subject, edited by Waldemar Kaempffert of the Popular Science Monthly, is included in this release, entitled "Putting Rivers to Work" and depicts some of the remarkable undertakings by the U. S. Geological Survey Department, who are on the constant lookout for streams and rivers with sufficient flow to turn the wheels of industry. The concluding subject of this release is an amusing one, under the caption of "Two Boobs and a Manatee," which shows two fishermen, who, bent on capturing a swordfish, capture a sea cow or manatee.

A continuous roar of laughter will be found from beginning to end in the latest Klever Komedy, "Some Doctor," to be released by Paramount, February 26, in which the "Some Doctor" is no other than Victor Moore, who, in the title role of an M. D. after he has invented a new contrivance for the healing of all diseases, succeeds in getting himself in a hundred and one complications which not only nearly cause him to lose his entire professional business, but causes great consternation in his community.

Burton Holmes, the world's greatest traveler, will release this week, his 56th "Little Journey," which he has been conducting for Paramount, taking his fellow travelers to exquisite Lake Louise in Canada.

The loveliest beauty spot of all Canada is, without doubt, Lake Louise. From Banff, Mr. Holmes asks you to go with him through a scenic wonderland, through picturesque canyons, overshadowed by snow-capped mountain peaks, from one of the most complete of up-to-date hotels of today to the lovely chateau which is so placed on the banks of Lake Louise, as to give to the tourist the most perfect outlook. On the way from Banff, you will encounter a shower followed by a rainbow, one of the few absolutely genuine rainbows ever caught by a motion picture camera.

In addition to Lake Louise, Mr. Holmes takes you to Lake Agnes, Mirror Lake, and to Lake O'Hara and Moraine Lake in the Valley of the Ten Peaks, and on other days, up delightful mountain trails to the lakes in the clouds—literally up into cloudland—beside following a real Swiss guide over the surface, and to the ice cave of Victoria Glacier. By this delightful easy chair journey Mr. Holmes will take you to the spot from whence he will begin, one week later, a wonderful climb through the Yoho Valley, another of Canada's celebrated beauty spots.

Some New Fox Players

Several Popular Screen Artists Added to Forces—Irving Cummings Makes Debut.

WILLIAM FOX announces the acquisition of several new players this week. Probably the best known of them all is Larry McLean, the big catcher who was the mainstay of the New York National League team a short time since and who will be with Christy Mathewson's Cincinnati Reds during the coming season. McLean will be seen in a small part in William Nigh's initial Fox production. Appearing with him will be Walter Bennett, one time of the Pittsburgh nine.

Ben L. Taggart, with many Selig pictures, and former "opposite" for Irene Fenwick, with Kleine, has been engaged to play as chief in support of Valeska Suratt. Mr. Taggart, thirty-one years old, probably qualifies as the youngest veteran of the Boer War. Mr. Taggart is a Canadian, and ran away from his home in Ottawa to fight with the English forces in South Africa. After the cessation of hostilities, he was selected as one of the special guard of honor which flanked the late King Edward VII. during his coronation services.

The complete cast has now been picked for the Virginia Pearson subject. It includes, besides the star, Irving Cummings, Nora Cecil, Grace Henderson, Nellie Slattery, Alex K. Shannon, G. De Varney, Charles Craig, Lillian De Vere and Ted Griffin. Miss Cecil, Miss Henderson, Miss Slattery, Miss De Vere and Mr. Griffin are all new to Fox Films. Mr. Craig was in "The Serpent," "Where Love Leads," and "Under Two Flags." Mr. Shannon appeared in "Daredevil Kate," "Ambition," and "The Battle of Life." Mr. De Varney is in "The Tiger Woman," released on Feb. 19.

Irving Cummings has his debut as a Fox photoplayer in "Sister Against Sister," which is scheduled for March 5. He has the role opposite Virginia Pearson. In the company are Walter Law, Maud Hill, Calla Torres, William and Archie Battista and Jane and Katherine Lee.

William Nigh's aggregation of Fox players will go to Tuxedo, N. Y., early next week to complete the outdoor work on his screen drama. The picture will be completed within a fortnight.

Out in the Pacific Coast Studios some big "sets" have been erected for use in various films under way. An enormous ballroom setting was built in the Hollywood plant for the final scenes in the George Walsh subject. On the wind-swept rocks of the San Fernando Valley near Chatsworth, Cal., a great castle has been raised two hundred feet above the plain. Leading down from it are two arms of stairs, seventy in each arm, which descend in horseshoe shape. Beneath are fifty houses, not two of which are painted in the same colors. The effect from the pinnacle of the hill is that of a gorgeously colorful rainbow. The whole set represents the skill and genius of George Grenier, Fox technical director in the West Coast studios. Incidentally, it represents also an outlay of almost $25,000.

"THE GENTLE INTRUDER" A MONEY GETTER.

With a star of the drawing power of Mary Miles Minter, a story of real heart interest handled with the skill and genius of James Kirkwood, and made into a screen drama by the aid of an excellently chosen supporting cast, the release of "The Gentle Intruder," Mary Miles Minter's next Mutual Star production, the week of February 19, will make available to the exhibitor a drama of exceptional box office value.

As "Sylvia" Mary Miles Minter, with her sunny curls on the top of her head—a grown up heroine for the first time—has unprecedented opportunity for real acting in this picture. Her sweet personality dominates the picture and makes a happy ending for all, when, at the close, the true state of affairs is exposed.

In the leading juvenile role oposite Miss Minter is George Fisher, an actor of recognized ability. Eugenie Forde as a proud social climber; Harvey Clarke as her husband, a conscience tortured lawyer; Marie Van Tassell as an invalid spinster, Franklin Ritchie and George Periolat add much to the worth of the play.

"The Gentle Intruder," Miss Minter declares, is her favorite of all the photoplays in which she has appeared.

Mutual Program

Marjorie Rambeau Heads the Week of February 26 With "The Greater Woman"—Many Good Specialties.

MARJORIE RAMBEAU, celebrated stage star, will make her first screen appearance in "The Greater Woman" on February 26. This is the first of a series of pictures which will be released by the Mutual Film Corporation starring Miss Rambeau. This feature, produced by the Frank Powell Producing Corp., is a picturization of the play by the same title by Algernon Boyesen, and is the first of Mr. Boyesen's works to reach the screen.

Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, Hassan Musselli, Frank Ford, Sara Haidez, Josephine Park, Margaret Grey, H. G. Patte and Louis Stern.

On February 26 also will be released the seventh of the "Adventures of Shorty Hamilton" series, "Shorty Hooks a Loan Shark," in which Shorty and his cowboy friends find themselves in the toils of a money lender. It is one thing to have someone handy from whom you can borrow money to pay your gambling debts, but quite another when the day comes around to pay up. Shorty and the boys do not quite dare kill the loan shark, but when they get through with him there is not much left. They decide they have done almost too good a job and so put him in a coffin while he is unconscious and ship him to New York. But Anita Keller arrives just then looking for this same shark, who is wanted by the government, so the money lender is rescued from the coffin only to be placed under arrest.

No. 10 of the Mutual-Niagara series "The Perils of Our Girl Reporters," is entitled "Taking Chances." Helen Green plays the lead in this picture, the story of which tells of a pretty southern girl who attempts to run her father's country newspaper after his death. She makes a failure of this venture, but is a success in a position as reporter for a big metropolitan newspaper. In her first assignment she not only captures a whole gang of criminals, but her skilful handling of the big story also wins her a husband.

George Ovey, Arthur Munns, Clair De Witt, Clair Alexander, and Helen Gilmore furnish all the fun in "Jerry's Romance," a one-reel comedy, released March 1. George Ovey, as Jerry, has to go through the terrible agony of attending the wedding of the girl who has rejected him. He does everything wrong during the wedding party, and also, later, when he attempts to help the husband out in some of the difficulties of married life.

The American contributes two short dramas, "Calamity Ann's Protege," released March 2, in which Louise Lester and J. Warren Kerrigan have the leads, and "Cupid and a Brick," ready March 3, with J. Warren Kerrigan and Jack Richardson playing the principal parts.

In "A Rummy Romance," scheduled for March 4, Paddy McQuire is seen as a country rube and Lillian Hamilton plays the role of his sweetheart. While Paddy is trying to scrape together the thousand dollars which the girl's father says he must possess before they can marry, his sweetheart elopes with a city chap who proves to be a crook. Going to the city to rescue her, Paddy is relieved of his money and then thrown in the cistern and the water turned on. Lillian manages to rescue him, however, before the water becomes too deep, and marries him before any more accidents occure.

"Tours Around the World" No. 17, released February 27, shows Vienna, one of the most picturesque cities in Europe. The pictures include the cake market, the flower market, the Hochstrahlbrunnen, one of the most beautiful fountains in the world; the Schwarzenberg palace, the City Hall, the House of Parliament, the Grand opera house and Emperor Franz Joseph's Votive church. The Gota Elf, Sweden's most important river, connecting Lake Venern with the Kattegat, is also shown. The scenery is typical of Sweden's waterways, and particularly beautiful are the pictures of the Island of Hissingen and the locks around the falls at Trollhattan. Toledo, Spain, situated upon a rugged granite promontory, is also pictured. Of particular interest are the magnificent Gothic cathedral, the fortified bridge at Alcantara and the citadel of Alcazar. Other interesting scenes are the former hospital of Santa Cruz, the baths of Caba and St. Martin's bridge.

On February 28 comes No. 77 of "See America First," with scenes from the battlefields of Chickamauga and Chattanooga. Transferred to the screen from Chickamauga are Vineyard Field, Poe Field and Kelly Field, Brotherton House, Snodgrass Hill and Snodgrass House. There are pictures of the Wisconsin Cavalry memorial and the Second Minnesota monument. The Battle of Chattanooga consisted of three separate engagements—Orchard Knob, Lookout Mountain and Missionary Ridge. The pictures of the battlefields include where General U. S. Grant had his headquarters, where the Battle Above the Clouds was fought, and a distant view of Chattanooga from Lookout Mountain.

On the same reel is a Gaumont Kartoon Komic, "The Elusive Idea," animated for the screen by Harry Palmer. The pictures tell of the tribulations of an artist in capturing an idea suitable for illustrating.

On February 28 also is released the Mutual Weekly, the news film.

Reel Life No. 44 is scheduled for March 4. This takes up the subjects of "Strange Industries of the Arabs," "Conch Artistry, "Will This Cure Cancer?", "Criminal Cuteness" and "Making Rubber Shoes."

Thirty-One Universals

Big U Program for Week of February 26 Is Full of Meat.

THIRTY-ONE varied and interesting reels ranging from the five part Red Feather feature to the one act comedies and single reel educationals are offered on the Universal program for the week of February 25. This is an exceptionally strong program affording all types of motion picture story presented by excellent casts and produced without regard for expense in obtaining the desired results.

The leading feature of the week is the five act Red Feather drama, "The Girl and the Crisis." William V. Mong is the author and producer of this feature, in which Dorothy Davenport plays the leading role supported by Charles Perley, William V. Mong, Harry Holden, Alfred Hollingsworth and Forrest Seaberry. "The Girl and the Crisis," is a stirring drama of love, finance and politics and is replete with dramatic situations relieved by scenes of light comedy. It will be released on Monday, February 26, on which day will appear the Nestor comedy "A Million in Sight," produced by L. W. Chaudet from the scenario of Bess Meredyth and story of Virginia Kirtley with Eddie Lyons, Lee Moran and Edith Roberts.

"Mary From America," a three part comedy drama released as a Gold Seal, is the feature offering of Tuesday, February 27. This is an unusually interesting photoplay made from the original story of Elizabeth R. Carpenter, by Maude Grange and produced by Douglas Gerrard. Ruth Clifford and Douglas Gerrard head the cast which includes such well known players as Francis Marion, Margaret Whistler, Harry Crane and Percy Challenger. The other release of this date is the Victor comedy drama, "A Novel Romance," with Flora Parker De Haven and Paul Byron furnishing most of the fun.

"Spike's Bizzy Bike," an L-Ko two reeler is the chief release of Wednesday, February 28. This is one of the funniest L-Ko's of the year with Dan Russell, Marjorie Ray and Vin Moore adding to the gaiety of the nations. The regular issue of the Universal Animated Weekly comes out on Wednesday.

"The Rented Man," a Rex two-act drama with Claire McDowell, M. K. Wilson and Francis Marion in the leading roles, is the chief offering Thursday, March 1. The story is by Annie Hamilton Donnell and was scenarioized and produced under the direction of Ruth Ann Baldwin. This is a decidedly novel human interest drama in which Francis Marion gives a splendid performance. The Victor comedy, "They Were Four," with Neal Hart, and the Imp drama, "An Hour of Terror," with Matt Moore and Jane Gail, are other Thursday offerings.

The Universal Screen Magazine No. 8, which will appear Friday, March 2, is alive with interesting subjects. Beginning this week the Screen Magazine will be issued weekly instead of twice a month. The Big U two-act war drama, "A Battle of Wits," featuring Harold Lockwood, and the Imp drama, "Evil Hands," with Edith Roberts and Edward Hearn in the leading roles, will also be released on Friday.

On Saturday, March 3, the Bison two-act Western drama, "The Tornado," with Jack Ford in the lead, will appear. The Joker comedy, "Passing the Grip," with William Franey and Gale Henry, and the Laemmle drama, "Undoing Evil," featuring King Baggot, are other Saturday releases.

The Imp underworld drama, "Tangled Threads," with Lorimer Johnston, the Big U drama, "Buried Alive," with Wallace Reid and Dorothy Davenport, and the Powers split reel, "Mr. Fuller Pep—An Old Bird Pays Him a Visit," a comedy cartoon, and the Dorsey educational, the Land of Buddha, are the Sunday releases.

The tenth episode of the Universal super serial, "The Purple Mask," entitled "The House of Mystery," carries Grace Cunard and Francis Ford through more harrowing adventures.

"MAX WANTS A DIVORCE" (Essanay).

Max Linder is in the midst of the production of his second comedy, "Max Wants a Divorce." The story has to do with Max's flirtatious disposition. He has hardly left the altar rail before his eye rests upon a chic young lady sitting in the front pew at the wedding. Arriving at their honeymoon apartment, Max and his bride, both still in their wedding clothes, began their "life's battle." Having thoroughly wrecked the apartment, baby grand piano, etc., the two enter peace negotiations and it is agreed that Max shall get a divorce at once. The plan is that Max shall compromise himself and his wife shall rush in with detectives and thus get the evidence. The chic young person of the church pew is decided upon as the "other woman." Max engages an apartment for the purpose of the plot, and then invites the c. y. p. to meet him there. Unfortunately both Max and the "other woman" in going to the apartment get mixed and enter the private sanatorium of Dr. Squirrel, specialist in "nuts," across the hallway. They are promptly rushed into padded cells with a score of lunatics. Max believes his fair companion really is crazy, and she believes he is crazy. Each is off the other for good. Then Max's bride and the detectives arrive and also mistake the apartment. They likewise are rushed into the "dippy" cell and the little party is complete. But Max is so joyous over having escaped from the crazy woman's clutches, and the latter ditto, that he promises his wife "never again" in flirting.

Kalem Companies Busy

Several Serials, Ham Comedies and Incidental Subjects Keep Things Going at Los Angeles and Jacksonville.

A PERIOD of bustling activity has settled down upon the Kalem forces in Southern California. It is pretty equally divided between the production of episodes of "The American Girl," "A Daughter of Daring," the further adventures of "Stingaree" and the Ham Comedies.

The quarters at Glendale have taken on an air of perpetual motion. What with the enlarged force of carpenters, masons, plumbers and workingmen employed on the new enclosed studio and the large number of extras the directors are demanding for their pictures there is scarcely breathing space for the stars or parking space for their cars.

James W. Horne, who is directing Marin Sais and supporting company in "The American Girl" series, recently staged a raid on a Glendale bank and carried off five thousand dollars in gold while the cashier stood meekly by. Horne had a guard of picked cowboys and has promised to return the money after he has completed "The Golden Eagle Trail," a future episode of the series.

Ham and Bud have had their hands full handling a mob of Mexicans who were engaged to portray the roles of spectators at a comedy bull fight. Glendale offered better facilities for handling this picture than Hollywood and so the arena was built on the newly acquired Glendale land. When the cousins of Villa found that they were parties to a burlesque of their national pastime they struck on the spot, and it required the combined wiles of the entire studio force to make them see it through.

Frank Clark, the noted character actor, who was with Selig for eight years, plays an important part in one of the new "Stingarees." It is anticipated that he will continue in True Boardman's support indefinitely.

Frederick R. Bechdolt, the author of "The American Girl" stories, is so delighted with Glendale that he has rented a bungalow near the Kalem studio and will spend the major portion of his time on locations with the company. Mrs. Bechdolt has also become quite an ardent fan and is anxious to pose, a request which will be granted whenever she is ready.

Phil Lang, scenario chief, while en route to the studio a few days ago in a hired auto, was precipitated to the roadway when the machine he was in collided with another. Beyond some temporary damage to his clothing he came out of the wreck as unharmed as any of the characters he has devised stunts for—and that's saying a lot.

Down in Jacksonville, Florida, Robert Ellis is planning to introduce a new character into the "Grant, Police Reporter" series—a Master Mind, crippled in body but possessed of the cunning of a Sherlock Holmes, although diverted to criminal channels. He will play the role himself as well as direct the succeeding episodes of this popular series of newspaper stories that feature George Larkin and Ollie Kirkby, and are written by Robert Welles Ritchie.

"HELL MORGAN'S GIRL" (Bluebird Special).

Having found an attraction that meets requirements as a special feature, Bluebird will release "Hell Morgan's Girl," March 5, independent of the program. The feature will be handled along State right lines by Bluebird exchanges in quite the same manner "The Eagle's Wings" was circulated by the same firm last December.

"Hell Morgan's Girl" tells a sensational story that leads up to climaxing episodes in the San Francisco earthquake and fire. Dorothy Phillips is the star of the occasion, with Lon Chaney and William Stowell her principal support. Joseph De Grasse directed the feature from Ida May Park's scenario which was based on a story by Harvey Gates entitled "On the Wrong Side of Paradise."

Frisco's Barbary Coast is the location of a great majority of the episodes, the interior of "Hell" Morgan's dance hall and saloon furnishing the dominant scenes. There is a big scene in an artist's studio, as well. But the climax which comes with the earthquake and attendant fire has been made thrilling and realistic, as the principal sensation of the five-act melodrama.

The story ends with a reproduction of scenes at the Presidio, whence thousands fled for safety and succor in the days immediately following the earthquake, nearly eleven years ago. Great throngs are shown in this refuge where the strands of the story center in the concluding episode.

WORK ON GEO. M. COHAN PRODUCTION HELD UP.

Work on the initial George M. Cohan Artcraft production, "Broadway Jones," had to be suspended, due to the fact that practically all the principals in the cast were temporarily blinded from the powerful lights used in the big Knickerbocker Hotel lobby set. The first to become afflicted was George M. Cohan, who had to be led from the studio, and journeyed to Atlantic City to join his wife and children for a short rest. He is rapidly recovering and expects to be back at the studio in a few days. Marguerite Snow, who plays opposite the star, Crawford Kent and Ida Darling were among those compelled to leave the studio, but it is expected that they will be able to resume work shortly.

"SPIRIT OF ROMANCE" TO STAR VIVIAN MARTIN.

Vivian Martin, who scored such a tremendous success in the recent Pallas-Paramount adaptation of G. Vere Tyler's popular story, "The Wax Model," is the star of "The Spirit of Romance," which was written especially for her by George Hopkins. It is scheduled for release by Paramount on March 22.

Though no special claims are made for "The Spirit of Romance" as a spectacular picture, as a matter of fact some of the settings which were used represent a tremendous value—for instance, after Abby-Lou becomes the beneficiary of the supposedly late lamented Joseph Snow, the furniture which was procured for her bedroom is an elaborately enameled Venetian set which was valued at twelve thousand dollars. It was loaned to the producers by one of the wealthiest citizens of Los Angeles. There is another extremely elaborate and expensive set used in a ballroom scene which forms the climax of the picture. It is one of the largest and most elaborately decorated sets ever erected in the Pallas studio.

In the cast supporting Miss Martin there are some of the best known names on the screen, among them the popular Colin Chase, Herbert Standing, George Fisher, John Burton and Elinor Hancock. The production was staged under the direction of E. Mason Hopper.

NEW ENID BENNETT VEHICLE.

"One of the most delightful stores that has been attempted at the Ince studio in months," is the verdict of those who have read the scenario and looked on at the rehearsal scenes of the new starring vehicle that C. Gardner Sullivan has written for Enid Bennett's third appearance on the Triangle program under Ince auspices. Miss Bennett will take the part of a little daughter of the rich. In fact, her family is so very wealthy that its members are viewed with suspicion, servilfty and awe.

Naturally enough, the child has grown up in such an atmosphere with a reputation for snobbishness. And she is in a fair way of becoming impossible because of her loneliness and isolation. She is sent to a fashionable finishing school by her parents, but there her reputation follows her, and in spite of her shy and pathetic efforts to fraternize with her fellow students, she is virtually ostracized.

How she finally overcomes the obstacles that stand in her way of being her own natural, affectionate self add unique interest to a story of genuine charm. The assurance is given that C. Gardner Sullivan has turned out a worthy successor to such well known hits as "Home," "Plain Jane" and "The Bugle Call."

FRIEDMAN ENTERPRISES, INC., HANDLE "A MORMON MAID."

Benjamin Friedman, one of the foremost exchange men in the country and a prominent figure in film circles in the northwest, has recently organized a company to be known as Friedman Enterprises, Inc., incorporated for $250,000. The corporation headquarters are at 923 Longacre Bldg., New York city, and Hiller & Wilk, Inc., are the representatives for the company.

The purpose of this concern is to handle the larger film productions in the open market. The first of these will be shown at the Strand theater, New York, Wednesday morning, February 14. It is entitled "A Mormon Maid" and is a powerful photodrama of early Mormon days. The picture is five reels in lenght and presents Mae Murray and Hobart Bosworth in the leading roles.

WARREN COMPLETES CAST.

With the acquisition of Harry Benham, formerly of Thanhouser and the "Million Dollar Mystery," and Theodore Friebus, known the country over as one of the best stock actors, Edward Warren has completed his cast of principals for his production now known by the title, "The Transgressors." The cast lines up as follows: Walter Hampden, Charlotte Ives, Marie Shotwell, Sheldon Lewis, Harry Benham, and Theodore Friebus. It is one of the most expensive cast of players ever assembled for a single production.

Work has been going forward on Mr. Warren's production rapidly. A big bazaar scene built at an expenditure of several thousand dollars will be one of the many big and sensational features of this big picture. After studio work will have been completed the company will go south for exterior settings.

MME. BLACHE ADAPTING STORY FOR ART DRAMA.

Madam Blaché, the producer of those Art Dramas which are released by the U. S. Amusement Corporation, is at work at the present time scenariozing "Nantas," the celebrated novel written by Emile Zola, the eminent French writer. Although the book has been translated into English, as well as into almost every other modern language, Madam Blaché is basing her screen version on the original French version. Being a countrywoman of Zola's she is particularly well adapted to catch the spirit of the work, and transpose it most effectively to the screen.

"Mormon Maid" Attracts Buyers

Hiller and Wilk, Sales Agents for Friedman Enterprises Production, Swamped With Offers.

JUDGING by the enthusiasm with which the new Friedman Enterprises, Inc., five-reel production, "The Mormon Maid" was received at its trade showing at the Strand Theater last week, Hiller and Wilk, sales agents for the picture, will meet with quick success in disposing of state rights for the production.

The Strand theater was crowded with state rights buyers and their representatives, and every one present evidenced keen interest in the photoplay. This is easily understood when it is realized that the basic theme of the picture—Mormonism—has been treated in a tensely interesting manner in Mormonism's own territory—Utah. The scenic possibilities of that wonderfully scenic state have been utilized with telling effect in "The Mormon Maid." The Mormon marriage beliefs have been treated with utter frankness by the scenarioist, and the development of the story has given opportunity for many dramatic momens, which are forcefully registered in the production.

After the picture had been shown the Strand's foyer temporarily became a salesroom for Hiller and Wilk. So anxious were buyers to secure rights that they did not wait to make offers for the production. Before Hiller and Wilk's office closed for the day more than $150,000 worth of offers had been received. The controllers of the picture announced to the trade, however, that no deal for any section of the country would be closed until after they have given not only New York, but the entire country, further wholesale publicity exploitation. Publicity plans call for the sending broadcast of more than a million post cards; the posting throughout the principal cities of the United States and Canada of 1,000 twenty-four sheet stands, and the use of space in five hundred newspapers throughout the country.

"Girl Who Didn't Think" Forceful

Creative Film Corporation's Photoplay Causes Favorable Comment—Corporation's Officers Lauded.

THE timeliness of the theme and the manner of its presentation in "The Girl Who Didn't Think," the Creative Film Corporation's big feature photoplay feature, have not only aroused the keen interest of state rights buyers, but have also caused much interest to center on the three men most avtive in the direction of the corporation's affairs—Leon Wagner, Donald Campbell and Jack Weinberg. It is this trio that was mainly responsible for the selection of the subject that is arousing so much comment because of its forceful presentation in the picture by Jane Gail and a worthy supporting cast.

Already letters from sociologists and parents have reached the Creative Corporation, lauding the production. The general tone of the letters is to the effect that the film will have a great power for good, and the opinion is expressed that the picture will make thousands of girls think and "look before they leap." It was the full knowledge that a theme of this kind would hold good for all time that the Messrs. Wagner, Campbell and Weinberg finally decided to produce "The Girl Who Didn't Think." Into the selection of the story went all of the trio's past knowledge of the film business, with the result that a story which not only interests, but teaches, was finally obtained.

There are girls who "do not think" in every village, town, hamlet and city of the country, and it is through its homely appeal—its appeal to every one of us every-day folks—that the picture will leave its lasting lesson. The problems met with by the girl in the Creative production are the problems met with by almost every girl, and it is a certainty that the fortunes of the girl on the screen will be followed with breathless interest by every girl, boy, man or woman who sees it.

PATHE—MAX LINDER COMEDIES.

The Pathe company announces that it has a number of Max Linder comedies on hand—some of which never have been released—which it is about to issue. The first to be issued is "Max's Vacation," which will be released February 25. This will be followed at intervals of two weeks by "Max in a Difficult Position," "Max and the Fair M. D.," "Max's Feet Are Pinched," and "Max, the Lady Killer." Others will be announced later.

There will be a special one-sheet for each of these comedies and also a special stock three-sheet. They were released at least a year and a half ago and the rapidity with which motion picture audiences change assures a new public for these comedies which have shown their worth.

"20,000 LEAGUES" TO CLOSE.

On February 24, the unprecedented run of Universal's "Twenty Thousand Leagues Under the Sea" will come to a close at the Broadway Theatre, scoring for its producers the second longest run of any picture ever shown in New York and establishing an entirely new record for attendance and box office receipts. Over 300,000 persons have seen the film; 50,000 children and 1,000 societies. In two weeks' time its box office record stood $22,000. If possible, special morning matinees will be arranged during its last days at the Broadway to accommodate patrons appreciating the undersea features made possible by the Williamson inventions.

Kalem Booking Independently

Exhibitors Can Select Their Productions Without Contracting for General's Entire Output.

EXHIBITORS the country over will be interested to know that under an arrangement entered into by the Kalem Company with its distributors, the General Film Company, all Kalem-made pictures, whether series or comedies, can now be booked independently of the other releases on the General Film program.

This plan should be especially beneficial to the exhibitors who are trying to cater to a local demand for a particular brand. If the demand is for Kalem subjects they can be procured easily and economically. It very often happens that such a demand exists. Heretofore the exhibitor has hesitated to obligate himself to take a complete service to obtain the one brand that he knows will draw well.

This arrangement is eminently fair, because it will enable the Kalem Company to materially increase the demand for its productions through its advertising and to receive the entire benefit of such moneys spent.

HALL BUYS JERSEY RIGHTS TO IVAN FILM.

Frank G. Hall, president of the Civilization Film Corporation of New Jersey, has purchased the rights for that state to "Enlighten Thy Daughter." Mr. Hall has also acquired the rights for New Jersey to "Joan the Woman," "Civilization" and "War's Women." Reports from houses in which "Joan" was booked state that Cecil B. De Mille's master production is playing to capacity business.

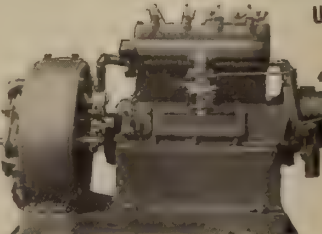
"MUTINY" (Bluebird).

Another Lynn F. Reynolds release is ready for distribution on the Bluebird program, March 12, under the caption of "Mutiny." Heretofore, this feature has been referred to as "The Cruise of the Alden Besse," but the working title has been abandoned for a shorter and more appropriate caption—for there is a mutiny of love, as well as rebellion at sea, during the unfolding story.

Lynn F. Reynolds has furnished Bluebird a routine of consistently good pictures, largely taken out-of-doors, with wholesome motives and healthy people assembled for the characters. "The Girl of Lost Lake," "The Secret of the Swamp," "The End of the Rainbow," and "God's Crucible" will be recalled by exhibitors as a standard to establish what they may expect in "Mutiny."

Scene from "Mutiny" (Bluebird).

Myrtle Gonzalez, Val Paul and George Hernandez will be the featured players, a trio that has always appeared in the Reynolds Bluebirds. Many stirring scenes are promised during the progress of a sensational story that carries a good purpose and promises to ably sustain the reputation of Bluebird's "nature-study" director.



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UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Charles Goodwin's New Auditorium Opens

Bala-Cynwid, Pa., Has a Handsome New Motion Picture Theater Which Had Its Formal Opening on February 3—Gus Krug Will Manage It.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

BALA-CYNWID, PA.—The Auditorium theater, a strictly modern and handsomely equipped theater of fireproof construction, with a seating capacity of seven hundred, opened its doors for the first time on February 3. The house was built by Charles Goodwin, who is secretary of the Exhibitors' League of Philadelphia, and will be managed by Gus. Krug, of Camden, who is one of the pioneers in the motion picture business. Billie Burke in "Peggy," the Triangle special release, was shown on the opening night. It was preferred over more recent releases because it has been tried and not found wanting and a sure fire picture was desired for the premiere. Ten and 15 cents admission is charged.

J. H. Hayes, Sr., Buys Columbia Theater.

Philadelphia, Pa.—J. H. Hayes, Sr., owner of a chain of motion picture theaters, recently acquired the ownership of the Columbia theater at 27th street and Columbia avenue. This theater, which is of fire-proof construction and thoroughly up-to-date, will have an orchestra instead of a piano as heretofore. J. H. Hayes, Jr. has been appointed manager by his father and will take hold immediately. Lewis J. Selznick pictures, the Vitagraph serial, "The Secret Kingdom;" Metro's serial, "The Great Secret;" and Pathe's reliable "Pearl of the Army," will form part of the program.

To Mr. and Mrs. J. L. Fitzpatrick, a Girl.

Scranton, Pa.—The theater crowds at the Strand, one day not long ago, missed the smiling face of James L. Fitzpatrick, the manager. The Fitzpatrick smile is an institution known to every patron and its absence was felt. Ushers and ticket takers were acting a little nervous and every time the phone rang some one would rush for it, saying, "Maybe that's the news now." Meanwhile Mr. Fitzpatrick, minus the smile, was pacing the corridor of a local hospital, and he too, jumped every time he saw a nurse or doctor headed his way, saying, like the boys down at the theater, "Maybe that's the news now."

At 8.30 o'clock a white capped nurse wearing a smile that put Fitzpatrick's best to shame whispered to him, "It's a girl, Mr. Fitzpatrick."

A little later the telephone at the theater rang again. A voice asked for M. E. Comerford, head of the Comerford amusement company. "This is Fitzpatrick," said the voice. "Her name is Ruth. GOOD BYE!"

The Fitzpatrick smile is again in evidence.

Iris Theater Damaged by Fire.

Philadelphia, Pa.—The Iris theater, Kensington avenue near Allegheny, one of the largest moving picture establishments in the Northeast, was badly damaged by fire on Wednesday morning last. The blaze started in a mysterious manner in the basement and soon spread to the street floor. The firemen were obliged to flood the place with water to extinguish the flames.

Local Business During the Week.

Philadelphia, Pa.—A cold wave which has held the city in its grip for some days has delivered a solar plexus blow to business at local theaters. The greatest damage was suffered by the larger theaters, which booked the big and expensive feature productions for the week.

Philadelphia, Pa.—Albert E. Brown, of the Overbrook theater, has recently renovated and redecorated in tasteful colors his Grand theater at 52nd and Market streets at considerable cost. This is the second time improvements have been made here recently, showing the progressive spirit of the management.

Philadelphia, Pa.—H. Osborne, manager of the Pathe exchange, has booked Mrs. Vernon Castle in "Patria" at the Coliseum, commencing this week. This picture was the only added attraction, the feature being Nazimova in "War Brides."

Philadelphia's Week of Features.

Philadelphia, Pa.—New features released here the week of February 12th included "The Crab" at the Arcadia for three days, and William S. Hart in "The Gunfighter," also for three days. At the Stanley, "The Witching Hour," with C. Aubrey Smith, supplemented by two reels of official British war pictures released through the General Film, were in evidence. At the Strand Alice Joyce and Harry T. Morey co-starred in "The Courage of Silence," a Vitagraph feature. Valeska Suratt in "The New York Peacock" played an entire week's engagement at the Palace, 1218 Market street. The Broadway showed "The Primitive Call" with Gladys Coburn and the Victoria "The Scarlet Letter" with Stuart Holmes.

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Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Basil Brady With Local Pathe.

NEWARK, N. J.—Basil Brady, formerly with the International's New York office, has accepted a position as Jersey traveling representative with Pathe. Mr. Brady was formerly with the S. & A. and other film concerns in New York. He is now working directly under Manager Reinlieb.

Cranford Amusement Incorporation.

Cranford, N. J.—With an authorized capital of $10,000, the Cranford amusement company has been organized at this place. The registered agent is Max J. Finkelstein and the concern is authorized to conduct amusements. The incorporators are Harry Bowers, Max J. Finkelstein and Ripley Bowman.

New Theater at Sussex.

Sussex, N. J.—Goble and Smith, Main street, are constructing a one-story brick moving picture theater to seat 550. The general contract is held by Giles & Co., 17 Union street, Middletown, N. Y. The architect is F. P. Grosso, 126 Market street, Sussex, who has drawn plans involving an expenditure of $8,000.

Penns Grove Incorporation.

Penns Grove, N. J.—Penns Grove will have a new theater. The Broad Street amusement company was incorporated Jan. 26 to conduct amusement places. The registered agent is James H. Workman, and the office is 25 South Broad street. The incorporators are L. W. Cook, James H. Workman, C. Doughter. The authorized capital is $50,000.

Jacob Fabian in New Company.

Paterson, N. J.—Jacob Fabian is named as one of the incorporators of the Garden amusement company, with registered offices at 126 Market street. David G. Smith is named as registered agent, and the authorized capital is given at $100,000. The other incorporators are Max Gold and Rose Fabian. The articles of incorporation were filed Jan. 30 at Trenton.

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Baltimore News Letter

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Church Benefit at Parkway.

BALTIMORE, Md.—Last week, beginning with Tuesday, February 13th, through the courtesy of Bernard Depkin, Jr., manager of the Parkway Theater, 3-9 West North avenue, benefit performances were given in both the afternoons and evenings for the Protestant Episcopal pension fund. As a feature for these performances, choirs from several churches throughout the city sang before the audiences.

"Nation" Scores at Ford's.

Baltimore, Md.—A great two weeks' run of Griffith's "Birth of a Nation" finished up with flying colors on Saturday night, February 10, at Ford's opera house. Not only were all the performances crowded to the capacity of the theater, but on the last day of the run a special breakfast matinee was given at 10:30 in the morning. At this special performance the orphans of St. Anthony's asylum were the guests of John T. and Charles E. Ford, who own and operate this theater.

Basil Morgan Vice-President B. F. of L.

Baltimore, Md.—The annual election of officers of the Baltimore Federation of Labor took place in Carpenter's Hall, Eutaw and Franklin streets, on Wednesday night, February 7th. The Operators' Union, Local 181, is affiliated with this body, and N. Basil Morgan, a prominent member of the local, was elected first vice-president.

New Vitagraph Representative.

Baltimore, Md.—Allen Bachrach, for nearly two years associated with the Washington branch of the Vitagraph company, has now been assigned to duties in this territory. Nat Glasser, who formerly handled the Baltimore section, and who has many friends, has gone back to the Washington office, and is covering a Southern territory. Mr. Bachrach is located at the Caswell Hotel.

Gans to Aid W. Va. Censor Fight.

Baltimore, Md.—Upon reading a letter from M. E. Morgan, of Charleston, W. Va., which was printed in the columns of the Moving Picture World on February 17, regarding the poor support he was receiving in the fight against the censorship bill now proposed for West Virginia, Arthur D. Gans, manager of the American Standard Film Service of this city immediately wrote Mr. Morgan that this company was ready to lend its aid in fighting the passage of the bill. Not only was financial aid offered, but Mr. Gans stated that his company would send letters to all exhibitors of West Virginia and the exchanges furnishing pictures to that territory in an effort to awaken them to the gravity of the situation. Besides the film service, Mr. Gans has now made arrangements by which he can devote some of his time in giving entertainments of moving pictures in lodges, clubs and churches.

New Elektra Bought by Durkee.

Baltimore, Md.—The New Elektra theater, 1039-41 North Gay street, has now come under the jurisdiction of Frank H. Durkee, a prominent theater owner, of Baltimore. Mr. Durkee has had this house entirely renovated and the lighting and heating systems have been entirely rearranged.

Special Matinees at Broadway.

Baltimore, Md.—Through the courtesy of J. Louis Rome, managing director of the Broadway enterprises, special boys' and girls' matinees are now being given once a week for the Children's Playground Association. The first was given on Friday, February 2, and the subject shown, "Miss Geo. Washington," delighted those who attended. The performances are from 4 to 6 in the afternoons, one every week. Miss Sliggluff, the head of the organization, is now making arrangements to have all the school children in the vicinity included in the treats.

Kerrigan Visits Baltimore.

Baltimore, Md.—"Von Harleman, out on the Pacific Coast, is a pal of mine," said Carlyle R. Robinson, personal representative of J. Warren Kerrigan, when this writer introduced himself at the New theater, 210 West Lexington street, where Mr. Kerrigan was appearing on Friday, February 9, owing to the activities of L. A. DeHoff, the manager, in securing him for three days. Then Mr. Robinson took us into the dressing room of Mr. Kerrigan, and said in a loud tone, "Let me introduce you to the correspondent of the Moving Picture World—you can give this man anything except your money—but keep that." So we heartily shook hands with the big and affable Mr. Kerrigan and proceeded to have a good talk.

"I must say that all through the South, and in fact every place that I have been, I have received the finest treatment imaginable. My observations have led me to believe that there is no particular kind of play that will appeal to all, for all the exhibitors questioned seem to have a different opinion as to what they want. The greatest crowds that I have seen while on my tour were in Birmingham and Atlanta. In the latter city I had to appear every twenty minutes."

During the first part of last week Mr. Kerrigan appeared at the Gertrude McCoy, the Brodie, the Broadway and the Baltimore theaters. At all these theaters large crowds attended the performances, due to the appearance of this favorite of the screen.

More Children's Shows in Washington, D. C.

Parents' League of the Wilson Normal School Is Arranging for Special Shows for Juveniles at the Different School Houses of the City.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—There is another movement on foot for the giving of motion picture exhibitions of a character suitable for juveniles. The Parents' League of the Wilson normal school is completing arrangements whereby shows can be given to the school children of the community without charge.

A projection machine has been procured and the use of the auditorium of the Wilson normal school has been granted. The use of films is to be requested, and if granted this week, the free shows will start immediately.

Co-operation between the schools in the Third division, in which the Wilson normal is located, is said to be necessary for the complete success of the plan. Usually, it is said, the auditorium of the Wilson normal is engaged, but it is believed that if each school could in turn entertain the children, weekly or semi-weekly shows could be given.

Apparently the other juvenile shows did not prove successful. At any rate, they have been, or will be, largely discontinued. The ladies of the Federation of Women's Clubs, who worked so hard to make a success of these exhibitions, failed to secure the co-operation of the parents and the children for whose benefit the shows were designed.

Late Personals in Capital City.

Harry M. Crandall is enjoying himself immensely these days riding around in his brand new, twin six, eight passenger, four-thousand-dollar Packard automobile. It is a beauty and a regular palace car. Harry Crandall has three known fads—his family, his work, and automobiling, although he does not get very much time for the first or third mentioned enjoyment.

H. C. Wales, who has been the manager of the local office of the World Film Corporation for some few months, has been promoted to the position of special representative of that company, with headquarters in New York City. He will leave Washington next week after turning the office over to a Mr. Smeltzer, who succeeds him here. The World correspondent hopes for the opportunity of introducing the latter through these columns next week, at which time he will also have something additional to say of the past and future activities of Mr. Wales.

Exchange Men to Help Open Richmond Theater.

Washington, D. C.—A number of exchange managers have expressed their intention to go to Richmond on February 20, to be present at the opening by Mrs. Annie E. Thorpe of the new Bluebird theater. The house will open with Universal pictures and gets its name from Bluebird features. Mrs. Thorpe is said to be the first woman entering into the film game in the United States. She has successfully operated other theaaters in Virginia and is well known throughout the territory.

A Millionaire's Liking for Films.

Washington, D. C.—Manager R. Berger, of the K-E-S-E exchange, has just completed arrangements for the furnishing of films for the use of John R. McLean, millionaire society man of Washington. These films are to be shown at Friendship, the McLean country home, each Sunday evening. It has been the practice of Mr. McLean for nearly three years to have these private exhibitions every Sunday evening. He is the possessor of a complete equipment for the giving of these shows and has secured the services of an expert operator. In addition to the Sunday shows, it is not uncommon, by any means, for Mr. McLean to telephone in to one of the local exchanges for films suitable for his boy and the latter's playmates, and a number of impromptu exhibitions are thus given.

37,000 Photos of Clara Kimball Young.

Washington, D. C.—Sidney B. Lust, who is marketing the Lewis J. Selznick productions in this territory, has entered into an agreement with the Washington Herald for the distribution of 37,000 photographs of Clara Kimball Young. This is a new stunt for Washington and it represents an outlay of nearly $4,000. The pictures are to be delivered to the readers of the Sunday Herald, a one-cent publication, on February 25.

Mr. Lust, who is always alive to publicity opportunities, has also arranged with this paper to publish each week one of the six poems of Ella Wheeler Wilcox around which scenarios have been written and made into films. The poems will appear in the paper the week before the films are shown at the Garden theater, and the exhibitions will be advertised as co-operative exhibitions given jointly by the Washington Herald and Tom Moore, owner of the theater.

William G. Airey Takes Georgia Theater.

Washington, D. C.—William G. Airey has taken over the Georgia theater, on Georgia avenue, northwest, and has put in Universal features. Mr. Airey is one of the best known among the Washington exhibitors, having for many years been identified with the Alhambra and later with the Hippodrome theater. The trade wishes him success.

Manager Mann Pleased with Step Toward Co-operation.

Washington, D. C.—In commenting upon the dinners given by the Famous Players exchange, in Washington, Baltimore, and Wilmington, manager George M. Mann says that, while only a comparatively small proportion of the exhibitors of this territory were present, the enthusiasm at these gatherings has far exceeded his brightest hopes.

A big step has been taken toward bringing into more complete harmony the producer, the exchange man and the exhibitor. Each is vitally important to the success of the other.

Four New Theaters Rumored.

Washington, D. C.—We of the National capital are always hearing rumors of houses to be erected here and there about the city. If all of the houses for which plans have been drawn or reported drawn were built, a great deal of valuable building space would be occupied by motion picture theaters. There are now four big theaters projected for F street. One of these will be operated by the Willard theater company. This organization has just been incorporated and is going ahead with its plans for the erection of a house on the Willard estate.

There is another organization at work on leases. This also will have a great deal of standing, for the men connected with it are well known picture men, who have been looking for an F street site for a considerable period of time. It is understood that they already have options on quite a number of pieces of property and the deal will come to a close before the first of the month.

Among the visitors of the past week was Marcus Loew, who operates the Columbia theater in this city. Mr. Loew was on his way to Memphis, Tenn., to be present at the opening of the new Lyceum theater there.

Cold Weather in Buffalo and Little Coal

Serious Coal Shortage in New York's Lake Metropolis Hits the Amusement Business—Interesting Notes and Personals for the Week.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—A tumbling temperature and a serious coal shortage have damaged the business of the moving picture theaters of Buffalo and western New York in the past two weeks. Buffalonians are shivering these days and prefer to spend their evenings at their homes, no matter how inadequate the heat there may be, instead of going to nearby shows.

"One exhibitor said he would close his theater this week if he couldn't get coal," said Metro Manager C. A. Taylor, who has just returned from a trip through this end of the state. "Just when the weather is the severest, the coal and gas supply is the lowest."

Buffalo film men, while on the road, complain of the lack of heat in hotels.

"I had occasion to visit Oil City, Pa., a few days ago," said G. H. Christoffers, manager of the Mutual. "My room in the hotel, where I was registered, was so cold that I had to break the ice in the wash bowl. All the theaters I visited were losing money because they could not be properly heated on account of the coal shortage."

Shea's Is Showing Films Sundays.

Buffalo, N. Y.—Sunday shows have never been the rule at Shea's vaudeville theater, Buffalo, one of the largest in the country, but lately moving pictures are being shown there on this day. Among the attractions last Sunday were Mrs. Vernon Castle in the third episode of "Patria," Bessie Love in a Triangle feature, "Nina, the Flower Girl," and Charlie Chaplin in "Easy Street." The Sunday admission is ten, fifteen and twenty-five cents. The management fortunately anticipated the present fuel shortage and piled up a mountain of coal in advance "when the going was good."

"Is Marriage Sacred?" Showing.

Buffalo, N. Y.—The series of twelve pictures, "Is Marriage Sacred?" are being shown at the following theaters: Lyric, New Ariel, Lilly, Broadway Lyceum, New Theater, Art, Hopf Star, Sylvia, Maxine, Pastime, Liberty, Temple, Savoy, Rialto and Kosciuszko, all of Buffalo, and the Lumberg, Niagara Falls; Elite, Kenmore, Flash, Tonawanda; Elite, Niagara Falls, and Golden Palace, Lockport.

H. S. Gans with Buffalo Pathe.

Buffalo, N. Y.—H. S. Gans has been appointed cashier of the Pathe exchange, Buffalo. He was formerly with the Pathe in Chicago.

R. J. Lowry's 63d Birthday.

Buffalo, N. Y.—Several years in the show business has given R. J. Lowry, who has just celebrated his 63d birthday, and is manager of the Allendale moving picture theater, Buffalo, a world of valuable experience in knowing the wants of the public in the amusement line. Mr. Lowry was a musical director for sixteen years. When Mitchel H. Mark and Rudolph Wagner of this city originated and controlled many of the penny arcades of the country, Mr. Lowry was their general manager for a long time. As a theatrical manager he is an adept in providing ways and means of increasing the box office receipts.

Mr. Lowry proves that headwork, not necessarily footwork, is an essential requisite for the successful management of a moving picture theater. Footwork is specified, because Mr. Lowry, who was sick for four years, now walks with the aid of two canes. With this handicap he cannot fly from one end of the theater to another or rush madly to the film exchanges, even if he were disposed to act this way, when some minor thing goes wrong. Instead he uses his head, and by a little systematizing and deputizing, his difficulties vanish as does snow under the action of the summer sun.

C. H. Barloet Goes to Triangle.

Buffalo, N. Y.—G. A. Hickey, manager of the Triangle, has appointed C. H. Barloet road representative. "We are increasing our office force and business was never better," said Mr. Hickey, who has just returned from a visit to the exhibitors of Syracuse and nearby places. Mrs. Hickey, who has mastered many details of the exchange business, has recovered from a two weeks' illness.

Earl L. Crabb's an Inventor.

Buffalo, N. Y.—Earl L. Crabb, manager of the Strand moving picture theater, Buffalo, has invented and secured patents on an automatic film fire extinguisher, which he hopes to market shortly.

Regorson Co. to Take the Picadilly.

Buffalo, N. Y.—A recent report from Rochester says: "The Regorson Co., which now controls and operates the Regent and Gordon theaters in this city, will, according to well defined rumors, assume the management of the Picadilly, Rochester's newest moving picture house."

It is reported that George E. Simpson, president and general manager of the Regorson Co., will continue to act in that capacity after the merger. The directors of the Regorson Co. are Nathan H. Gordon of Boston; Jacob Gordon and George E. Simpson of Rochester. It is reported that Thomas J. Swanton and William Deininger will be added to the directorate as representatives of the Picadilly interests. It is not believed that there will be any change of policy in any of the three houses.

The Palace theater, Olean, N. Y., will open in a few weeks. It is said that this wil be one of the most beuatiful theaters in the state.

"The Palace will use Paramount Service exclusively," said Howard F. Brink, traveling representative of the William L. Sherry offices, Buffalo.

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NOTES FROM CLEVELAND.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

Cold Days Bring Little Business.

CLEVELAND, O.—Cold weather has just about put business on the blink in this section. It has been the coldest winter for many years. Snow falls nearly every day and the mercury hovers around zero. Last Monday, Feb. 12, it was ten below.

Managers report receipts are so small they can hardly be seen. One man took in $2.85 one night. Another said he took in 90 cents. These, of course, are two extreme cases, but they are not exaggerated.

Another trouble which the exhibitors are up against is the transportation delay. There are so many switches these days that an exhibitor has to be on the job tracing his films all day long if he wants to be sure and have the picture he advertises. The cold weather is blamed for the express delays.

Mayor Davis Dislikes "Nation" Film.

Cleveland.—Mayor Davis has come out with the statement that he is not in favor of showing "The Birth of a Nation" in Cleveland. He says that while he doesn't think he can bar it, because the censors have passed the production, he doesn't think it ought to be shown.

F. P. Woda Books Exclusive Vitagraphs.

F. P. WODA.

Cleveland. — F. P. Woda, owner of the Orpheum theater, has contracted with the Vitagraph company to use its features and releases exclusively.

Mr. Woda runs the Vitagraph pictures each a week, also the "Secret Kingdom" and other releases.

Dayton, O.—The run of the great Ince film, "Civilization," at the Majestic theater, has broken all Dayton records in the length of the engagement, the prices secured for seats and the number of persons attending the exhibitions. The Majestic management charged 25 and 50 cents for seats at the matinee performances and 25 to $1 for seats in the evening, and in spite of these high prices there were full houses at every performance.

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Cincinnati News Letter

By Kenneth C. Crain, 307 First Natl. Bank bldg., Cincinnati.

New Fountain Square Theater Announced.

CINCINNATI, O.—The much talked-of new theater on Fountain square, the subject of rumor for several years, seems finally to be approaching actuality. It is announced by the Gayety Amusement Company, which controls about sixty feet on the north side of Fountain square, near the corner of Walnut street, that plans are being prepared by Lamb & Sons, designers of the famous Hippodrome, of New York, for a house on Fountain square, to seat 1,500 persons, at a cost of about $150,000. Col. Edward Hart and Harry Hart are among those interested in the project.

Exchange Men Commend Mayor.

Cincinnati, O.—Although opinions differed decidedly on the artistic merits and moral flavor of "Purity," which held the boards at the Walnut theater for two weeks, the Associated Film Exchanges took occasion to express in a letter to Mayor Puchta their appreciation of his action in refusing to assume authority to interfere with the exhibition of the picture. The view taken by the mayor which called out the approval of the exchange men was that the Ohio Board of Censors is properly vested with authority to pass upon the fitness of pictures for exhibition, and that after it has approved a picture any clash with municipal authorities growing out of a difference of opinion would be unbecoming. Incidentally, it should be said that the Walnut management, following the effort of some people to have the Juvenile Court take action, barred young people under eighteen from seeing the picture, and Juvenile Judge Hoffman, viewing the picture at the invitation of the management, expressed the opinion that children should not be permitted to see it.

"How Molly Made Good" Shown.

Cincinnati, O.—The firsst Ohio run of "How Molly Made Good," a production by the Cooley Features Co., for which McMahan & Jackson have secured state rights, was held at the Forest theater, Avondale, a few days ago, with excellent results, judging by the approval of the audience. The film deals with the experiences of a girl reporter, a part taken by Margaret Gale, and in the courses of her work she interviews more than a dozen stage celebrities, including Robert Edeson, Henry Kolker, Julian Eltinge, Cyril Scott, Julia Dean and others, adding much interest to the production.

"Nation" Film at Grand Opera House.

Cincinnati, O.—After all these years of waiting Cincinnati is at last to see "The Birth of a Nation," following its recent admission to exhibition by the censors' change of heart. The Grand opera house has been secured for the picture's Cincinnati premiere, and it will begin an indefinite run on March 19. So far there has been no objection in Cincinnati to the exhibition of the picture, although Cincinnati's colored legislator has attempted to secure the enactment of a law directed against the picture, and colored people at Columbus have protested. At Dayton, the colored brethren have petitioned the mayor to prevent the exhibition of the picture. None of these moves has so far met with success.

Star Announces First Run Vitagraphs.

Cincinnati, O.—Manager Tom Corby, of the Star theater, which some time ago went over to the ranks of theaters showing features only, with a ten-cent admission charge, has announced the first run of all Greater Vitagraph productions. This is a splendid stroke for the Star, and places it beyond question on a parity with other leading downtown houses. The Star has done very well in the several months since it went under the new plan, and the move in question shows further progress.

Trying to Stamp Out Spitting Habit.

Hamilton, O.—Spitting on the floors of theaters has become such a nuisance in Hamilton that managers of the leading houses met a few days ago with Mayor John A. Holzberger and the chief of police to take measures to stamp out the evil. It was agreed by the managers, including Messrs. J. H. Broomhall, John Schwalm, William Schalk, W. M. Goodwin, Adam Hammerle and Joseph Baki, to run slides at each performance warning patrons against the offense, and if this does not do the work the police will see if a few arrests will not have the desired result.

More New Theaters in Ontario

In the Midst of a War that Drains Province of Men and Money the Film Industry Is Experiencing a Vigorous and Natural Growth—Loew Interests to Build Several Houses—Other New Theaters in Ontario.

Wm. Gladish, 1263 Gerrard St. E, Toronto, Ont.

TORONTO, ONTARIO.—An anomalous state of affairs exists in Ontario moving picture circles. While the nation is in the midst of war, with thousands of men in the firing line far from home, the film industry is becoming more firmly entrenched than ever. Substantial houses are appearing in all parts of the province and many more are contemplated.

The information was confided to the Toronto correspondent of Moving Picture World that the Marcus Loew's Theaters, Limited, had arranged for the erection of five new theaters in eastern Canada, the houses to be built at Montreal, Hamilton, Ottawa, Kingston and London. Incorporation papers for Loew's Hamilton Theaters, Limited, with a capitalization at $1,000,000, were taken out at Ottawa on February 10 to provide for the erection of the Loew house in Hamilton, Loew's franchise in this instance having been assigned to R. R. Bongard and W. S. Morlock.

The site of the new $150,000 moving picture theater at Richmond and Victoria streets, Toronto, is being cleared, despite the cold weather, so that building operations may be started just as soon as the frost quits the ground. It is variously reported that this theater is being built for William Fox or for Jules and J. J. Allen. The latter have a string of theaters in Western Canada and are also in control of the Famous Players film service throughout the Dominion. The architects for this job are withholding the name of the owners.

Announcement has also been made that Bryson & Varey, 745 Dovercourt road, Toronto, owners of the theater at Bloor and Dovercourt road, have arranged for a $25,000 addition to this house. The extension will be a large two-story addition of concrete and steel.

Word has also been received in Toronto that local interests at Copper Cliff, northern Ontario, are arranging for the erection of a 1,000 seat picture theater in that town.

Bright moving picture theaters which have been opened around Ontario since the first of the year include the Crown theater, Toronto, 900 seats; Princess, Sault Ste. Marie, 900 seats; and the Patricia, London, 1,000 seats.

Another advance in the Canadian film business has also been the establishment of the Canadian National Features, Limited, with studios at Trenton, Ontario, where picture operations were officially started on February 15.

Leslie McIntosh Managing Allfeatures.

Toronto, Ont.—Mr. Robson has been succeeded as manager of Allfeatures, Limited, by Leslie McIntosh, who had been with this exchange for two years after being with John Griffin. W. Kennedy, formerly with A. J. Small and John Griffin, is now on the road for Allfeatures.

Mr. Green, formerly attached to the Strand's staff, is now in the employ of Regal Films, Limited, World distributors in Canada.

"Intolerance" Starts on Tour.

Toronto, Ont.—After a highly successful and auspicious opening at the Grand opera house, Toronto, the one Canadian print of the D. W. Griffith masterpiece, "Intolerance," is now on circuit in Ontario, under the direction of B. S. Courtney, Toronto, owner of the print. The picture is being presented on an elaborate scale with an immense orchestra, choir, etc., and it will be shown only in the largest theaters.

Mr. Courtney will shortly take off the two prints of "The Birth of a Nation," which have been screened in every city and town in the Dominion. The "Nation" picture will be given a rest until the opportunity presents itself for a revival.

The Ontario Board of Censors accepted the "Intolerance" feature almost in toto, practically the only elimination being a scene in the Huguenot story, which was considered to be a reflection on France, the present ally of Britain.

Will Supply Projectors and Accessories.

Toronto, Ont.—George F. Perkins of the Perkins electric company, with offices and salesrooms in Toronto, Montreal and Winnipeg, has announced that he will shortly open three more branches of the company in Canada. The Perkins company is the exclusive distributor in the Dominion for Simplex projectors, Powers' Cameragraphs, Minusa screens, Speer carbons, Martin rotary converters and other lines.

Title Making, Poster Mounting Company.

Toronto, Ont.—Stanley Adams, a Toronto exhibitor, has organized the National film company, 10 Alice street, Toronto, for the purpose of handling the considerable local trade of title making, poster mounting, etc.

Exchange Men—Business Notes.

Toronto, Ontario.—Mr. Sid Taube, Ontario manager of the Regal Films, Limited, Canadian distributors of World releases, has gone to Vancouver to open a branch of the company in that city.

Harry Price, well-known locally as an employe of the Famous Players film service, has been appointed Montreal manager for the Monarch film company, bookers in Canada for Clara Kimball Young productions.

Gayety Theater at Fairville Changes Hands

T. J. O'Rourke Buys the New Brunswick Picture House—Other Theater Changes and Interesting Notes of the Maritime Provinces.

By F. F. Sully, 68 Landsdowne Ave., St. John, N. B.

FAIRVILLE, N. B.—T. J. O'Rourke, for five years manager of F. G. Spencer's theater at Yarmouth, N. S., recently purchased the Gayety theater here, which was formerly managed and owned by William C. Smith, now running the Empress in Carleton. Several managements have not found the Gayety a successful venture, but Mr. O'Rourke, with a Universal program, is so far satisfied with results.

Islesboro, N. S.—Charles R. Steeves, proprietor of the Scenic theater, has recently taken his brother into partnership and the theater is now being conducted under the firm name of Steeves Brothers.

Moncton, N. B.—It is reported that the Dreamland theater, owned and run by Mrs. Davidson, is to close temporarily on account of a falling off in business, brought on largely by the extreme cold weather. The inability to get coal for fuel has also worked much hardship on many exhibitors.

Joggins Mines, N. S.—T. J. Burke, proprietor of the Wonderland theater, has booked "The Battle of the Somme," the "Yellow Menace," and several other good features. In a town of 1,500 people Mr. Burke has succeeded in running out the only opposition, Hood's theater, but an idea of the keenness of the competition may be better understood by the fact that Mr. Burke is using a six-piece orchestra, running a daily change, and charging only a five-cent admission.

Amherst, N. C.—It has been announced by John H. V. Moore, proprietor of the new Empress theater, which was destroyed by fire a few weeks ago, at a loss that aggregated in the neighborhood of $40,000, that the theater will be rebuilt at once, with even larger seating capacity, and more up-to-date appointments. V. G. Spencer, who held a 20-year lease on the building previous to the fire, will be given a renewal.

To Begin Strand Next Month.

St. John, N. B.—Fred G. Spencer has returned from a business trip to Boston and Amherst, N. S. Mr. Spencer, while in Boston, arranged details for the building of the Strand, which is to be commenced next month. While there he also received notice of the destruction of the Empress theater in Amherst, for which he had a 20 year lease. He hurried to Nova Scotia at once to ascertain the extent of his losses and to make arrangements for future housing for his interests.

Signal Company Reopens the Majestic

Chattanooga Theater Has Been Redecorated and Enlarged and Is Now Part of a Chain of Houses—Shows Vaudeville and Pictures.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—After extensive improvements and alterations, including a new lobby and theater front, enlarged stage and seating facilities, and a complete renovation, the Majestic theater, recently acquired by the Signal amusement company, has been reopened to the public under the name of the Rialto. The Signal amusement company has a six year lease on the property, and will conduct the theater on the highest possible basis of quality. Pictures and Keith vaudeville comprise the bill at present, but during the summer months screen subjects exclusively will probably hold the boards.

William H. Lindsey, president of the company, is located at Nashville, and recently stated to the WORLD man that several thousand dollars has been expended in making reapirs to the house, and that it now ranked with the leading theaters in the state. Clifford Stiff has been appointed manager of the house, succeeding R. M. Watkins, who operated the Majestic. The Signal amusement company now controls and operates every important picture house in Chattanooga with one exception. W. E. Watkins, secretary of the company, is the Chattanooga representative of the Nashville interests. Other members of the organization are F. H. Dowler, Jr., F. H. Dowler, Sr., Chattanooga; Wm. H. Lindsey and T. A. Clarkson, Nashville.

The Rialto has installed a capable orchestra, under the direction of Prof. John S. Crowley, and furnishes music at all performances.

"Civilization" in the South.

Nashville, Tenn.—The All-Star features company, Jacksonville, Fla., has acquired the state rights on "Civilization," the Thomas Ince spectacle, for Tennessee, as well as Florida, Alabama, Mississippi, Virginia, Kentucky, Georgia, North and South Carolina. The deal was consummated through the efforts of J. Parker Read, general manager of the Harper film corporation of New York. Messrs, Randolph and Davis are at the head of the All-Star features company, and are conducting an extensive campaign for "Civilization," having also sent out six salesmen. The offices of the All-Star features company are located in the Realty building, Jacksonville, Fla., and southern exhibitors are advised that bookings with the comapny should be arranged with the Jacksonville headquarters.

Essanay Studio for Chattanooga.

Chattanooga, Tenn.—Officials of the Essanay company of Chicago have been in the city looking over the site for a proposed southern studio for that company. Some months ago E. H. Calvert, Richard Travers and other members of the stock company were in Chattanooga, and produced some creditable features in the Chattanooga mountain country. While some metropolitan scenes would be required for southern production, the larger part of this work would consist of mountain and river scenes, and the Chattanooga territory has been strongly recommended by members of the producing company for exterior photography. In the event the studio is established, it will be made a permanent division of the Chicago plant, and maintain a full working force at all times.

Road Show Flivvers at Bijou.

Nashville, Tenn.—"No more road shows for me," stated manager Milton Starr of the Bijou, the largest house for colored patronage in this section. "The one I had here last week fell down flat after filling the house with an expectant audience, and many of them clamored for their money back." Mr. Starr intends to hold strictly to the pictures in future. The "Liberty" serial finished its run on Wednesday last week, and the first episode was again started on Friday of the same week at this theater, it proving one of the most popular serials ever placed before the negro patrons in Tennessee.

"Daughter of the Gods" in Chattanooga.

Chattanooga, Tenn.—The Lyric theater is featuring "A Daughter of the Gods," during the entire week of February 19. The Lyric is one of the leading road show houses in Chattanooga, and the Kellermann attraction comes in between two high class stage productions for its week's run. Advanced prices have been placed in effect, and special orchestral music furnished for the picture. The policy of the Lyric throughout the current season will be to run a number of the ultra-features of the screen in connection with its regular stage shows.

New Amusement Company.

Chattanooge, Tenn.—Articles of incorporation have been granted the Mutual amusement company of this city by the county court house. The incorporators are named as M. H. Silverman, Ben Silverman, and Abe Slobosky.

Walthall in Alabama Picture.

Montgomery, Ala.—Henry B. Walthall, native son of Alabama, and one of the leading lights of the screen today, is featured in a film in Alabama, which shows to advantage the different sections of the state. The picture was produced under the auspices of the Alabama Chamber of Commerce, and was recently shown at the Grand theater for the first time. The film is booked for a four days' run in Birmingham, and will then follow a regular schedule over the state, including the Mobile Mardi Gras festivities.

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Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Gateway M. P. Company Incorporates.

LOUISVILLE, KY.—The Gateway motion picture company, with a capital of $10,000, divided into shares of the par value of $1, has filed papers. The incorporators are J. B. Bowling, H. F. Crawley and W. W. Dickerson, each listed as holding three shares of stock. The corporation is authorized to incur an indebtedness not to exceed $5,000.

The new company is associated with the Calnay cinema corporation of Louisville, and will have offices in the Republic building. The new company expects to produce one or more two reel subjects each week, these films to be sold through the parent corporation and M. M. Feely & Co., of New York. The Calnay company proposes to furnish the camera man, director and stock. W. W. Dickerson is president of the new company.

The Calnay company was recently organized in Louisville by the same interests back of the Dixie film company, incorporated a few months ago at Nashville, Tenn., with a capital of $5,000.

Hotel's Picture Show Burns.

West Baden, Ind.—The opera house, used as a moving picture theater, and owned by the operators of the West Baden Hotel Co., together with the spring water bottling plant and the sanitarium, were burned to the ground by fire starting shortly after 7 o'clock on the evening of February 11.

Nelson Van H. Gurnee Inherits Fortune.

Lexington, Ky.—Nelson Van H. Gurnee, head of the Gurnee amusement company, operating the Ada Meada theater, of Lexington, learned last week that he was one of the heirs to a division of a $32,000,000 estate of his aunt, Mrs. Dehlia Gurnee, of New York, who died in January. Mr. Gurnee is one of about eight heirs who will receive the property.

Clyde Gains Gets Blue Law Changed.

Irvine, Ky.—Clyde Gains, formerly a moving picture exhibitor of Winchester, Ky., was recently elected a member of the Irvine City Council, and has forced a repeal of the so called Sunday "lid" ordinance, which went through on a solid vote of 5-0. He argued that Sunday was the only day that many oil operators of the city had time or rest enough to care about diversions, and that such men should be given an opportunity of enjoying their day of rest. Mr. Gains as an old moving picture man, understands the Sunday closing laws better than most people, and had little difficulty in getting the matter through. The ordinance repealed required all business houses with the exception of hotels, restaurants and livery stables to remain closed on Sunday. Under the new ordinance, the picture house now being rebuilt, following the recent severe fire, will be open on Sunday. Mr. Gains has been very successful since he dropped pictures for crude oil, and recently sold his holdings in one oil company for approximately $50,000.

Sunday Closing Items.

Ashland, Ky.—One of the pool rooms in Ironton, defied the blue law remaining open all day Sunday and taking in nearly $200, and it is claimed that the picture houses will follow suit.

Princeton, Ky.—Even the drug stores are being forced to close on Sunday mornings during Sunday school and church hours and one half hour previous to evening services. The moving picture houses are all dark on Sundays, and still a movement has been started for a stricter observance of the Sunday closing laws.

Kentucky Theater Notes.

Paintsville, Ky.—Will Cain, of Louisa, Ky., has assumed management of the Stafford theater, and recently gave his first show. He has had several years' experience in eastern Kentucky, understanding both the people and the business.

Murray, Ky.—T. B. Gardner, connected with the Dixie amusement company of Paris, Ky., who for some time has been managing the Dixie theater, at Humboldt, Tenn., has taken charge of the Woodruff theater, of Murray, Ky., and is contemplating a number of improvements.

Falmouth, Ky.—The Duncan moving picture theater has been sold by Stamler & Chambers, of Walton, Ky., to Elmer Woodhead, of Falmouth, who has taken active management of the business. Several years ago Mr. Woodhead had charge of the Dreamland theater, of Falmouth.

Danville, Ky.—Manager Stout, of the Danville opera house, which features moving pictures, has announced that the building will be remodeled, and a new entrance cut through a storeroom. The seating capacity will be greatly increased.

Somerset, Ky.—The Dixie theater has been sold by Charles Mize to Garvel Burton.

Hopkinsville, Ky.—Manager Stockley, of the Princess theater, has again installed his former orchestra.

Terre Haute, Ind. — The Bankers' & Brokers' theater company, of Chicago, has closed an agreement to lease the ground now occupied by the Varieties theater, at Eighth and Wabash, for a period of thirty-five years. It is stated that a new building will be started by April 1.

Atlanta News Letter

A. M. Beatty, 43 Copenhill Ave.,
Atlanta, Ga.

Many Plans to Welcome Jack Sherrill.

ATLANTA, GA.—Jack Sherrill is going to have a home coming. The noted motion picture star, who once played baseball in the back lots of Atlanta and wore out the knees of his pants shooting marbles in the back yard of the old Layden house, next door to the governor's mansion, will make a personal appearance at the Criterion theater, February 19, 20, 21 and 22 in connection with the screening of "The Conquest of Canaan," in which he is co-starred with Edith Taliferro.

Jack Sherrill spent all his days beginning April 14, 1898, in Atlanta, until he left home to attend the Staunton military academy.

Sherrill has many friends and relatives here and several social events have been planned during his stay. He will make personal appearances at the Criterion theater at every performance and will be the inspiration for a number of club events.

New Theater in Valdosta.

Valdosta, Ga.—A deal has been closed by Tyson Bros., owners of the Strand theater here, for the erection of a handsome new theater. Two buildings adjoining the Strand, on Patterson street, now occupied by a cigar store and a photographer's studio, are to be torn down to make way for the new structure. The theater will have a seating capacity of 800.

"The Birth of the Star-Spangled Banner" was the special children's moving picture show at the Grand theater Saturday morning, Feb. 10.

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IN WISCONSIN.

By Frank H. Madison, 328 S. Wabash ave.,
Chicago, Ill.

Wisconsin Theater Notes.

CASHTON, WIS.—F. W. Schreier has purchased the interest of his partner Rhine Graw in the moving picture theater here.

Princeton, Wis.—A moving picture theater has been opened here by Mrs. A. Florence & Son.

Union Grove, Wis.—The moving picture theater operated by Fred Dixon has been closed temporarily because of lack of business.

Avoca, Wis.—A moving picture theater has been opened by Fred Paulick.

Maiden Rock, Wis.—H. Smith is a member of committee which is planning to erect an opera house here.

Milwaukee, Wis.—Milwaukee moving picture theater managers have unanimously agreed to aid in a campaign to raise a fund for the Lincoln memorial.

Hazen, N. D.—Jack McFarlane has sold his interest in the Foto-Pla theater to George N. Freer, who is now sole owner.

Fullerton, N. D.—Ed. Arenstein has purchased a moving picture theater here.

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New Michigan Corporations.

Detroit, Mich.—The State Film Co., capitalized for $3,000. Col. W. S. Butterfield, principal stockholder.

The Madison Film Exchange; capital stock $6,000. John H. Kunsky and George W. Trendle, principal stockholders.

Rialto theaters, Detroit, increased to $200,000.

The Wolverine Film Manufacturing Co., Grand Haven, capitalized for $10,000 to make pictures.

Detroit Jottings.

M. D. Martin, manager of the Knickerbocker theaater, Detroit, expects to pay a visit to New Orleans, his old stamping ground, some time very soon.

The Palace-Hippodrome in Saginaw is still closed, pending the adjustment of its $30,000 indebtedness.

Coal Shortage Hits Michigan Theaters

Secretary Shiek of the Detroit Exhibitors' League Writes a Letter to Theater Managers Asking Them to Economize on Their Electricity.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Owing to the shortage of coal in Detroit and the embargo of Detroit by the railroad companies, the Detroit Edison company has asked all of the moving picture theaters to curtail their use of electricity and to be as economical and saving as possible. On top of this, secretary Shiek of the Detroit Exhibitors' League has sent a letter to every Detroit exhibitor asking for cooperation in the matter. The situation is really serious and only the unexpected, coupled with mild weather, can save a shortage of electric current, which would hamper the theaters to the extent that many of them would have to close temporarily.

New Madison Theater to Open March 3.

Detroit, Mich.—March 3 is the date definitely set for the opening of the New Madison theater, which will be the largest of the John H. Kunsky theaters, seating around 3,000, and playing big features a full week. M. Harlan Starr, formerly manager of the Washington theater, is to be the manager of the New Madison. R. G. McGaw goes from the Liberty to the Washington, succeeding Mr. Starr.

Barnett Opens "20,000 Leagues" Office

Detroit, Mich.—B. Barnett has arrived in Detroit with a full organization to open a Detroit exchange. Mr. Barnett has purchased the Michigan and Ohio rights to "20,000 Leagues Under the Sea" and "Joan the Woman." The submarine picture is now playing an indefinite engagement at the Washington theater to tremendous business. Leo Eckstein is personally in charge of the picture at the Washington and will be right with it when it shows elsewhere in the state. Mr. Barnett expects to announce permanent Detroit quarters within a few weeks at the latest, and is now looking for suitable quarters.

W. A. Kent to Manage Tri-State Branch.

Detroit, Mich.—Bert Graham has resigned as manager of the Detroit branch of the Tri-State film company, and has been succeeded by W. A. Kent, formerly booking manager. Mr. Graham expects to announce a new connection very shortly. Howard O. Pierce, recently with Bluebird, and formerly with the John H. Kunsky enterprises, has joined the Tri-State as Michigan representative and publicity manager.

John L. McCurdy, formerly of the Bluebird photoplays, has cast his lot with the Tri-State, controlling the Michigan and Ohio rights to Art Drama productions. Mr. McCurdy will travel out of the Cleveland office, covering Northern Ohio.

"The Crisis" Is Rebooked.

Detroit, Mich.—On account of the numerous requests, "The Crisis" has been rebooked for the Washington theater, Detroit, the engagement to start soon. Previously it played the Washington for three weeks to smashing business.

"The Crisis," by the way, was shown to the prisoners of Jackson Prison on Sunday, February 4, through the courtesy of John H. Kunsky of Detroit, who controls the Michigan rights. More than a thousand prisoners viewed the picture, and you never saw a more enthusiastic and interested audience. Every seat and all of the available standing room in the auditorium was occupied. The Detroit party consisted of Mr. and Mrs. John H. Kunsky, Mr. and Mrs. George Trendle, Harry Guest, publicity director for Mr. Kunsky, and J. O. Brooks, manager of the Madison film exchange, which is selling the production in Michigan.

New Theater in Monroe.

Monroe, Mich.— This city is to have a new $55,000 theater and it will be operated by J. R. Denniston. He says it will be ready around September 1. The theater will be 45 by 150 feet, two stories high, of brick and steel construction, with a seating capacity for 1,000 people. The front will be of light colored brick. J. R. Denniston is proprietor of the Family theater in Monroe. Six years ago he took it over after it had undergone a series of financial failures made by six proprietors in two years. It only goes to prove that the right man can always succeed.

Charles E. Eldridge to Manage the Majestic.

Detroit, Mich—Charles E. Eldridge is the new house manager at the Majestic theater, Detroit. He has been connected with the theater and the production of the highest form of amusement for more than a score of years, being familiar with the front and back of the theater. He was induced to come to Detroit by M. W. McGee, managing director of the Majestic, with whom Mr. Eldridge was for a long time associated in the east.

Grand Opening of State Film Company.

Detroit, Mich.—Charles Muelman, general manager for the State film company, of Detroit, took up his new duties on February 10. The company has offices at 228 Broadway Market building. Mr. Muelman has been associated with Thomas H. Ince for the past nine months, handling "Civilization" in the state of Indiana. The State film company is the owner of this picture for Michigan and it will be released shortly from the Detroit offices. It will have its first presentation in Detroit at the Washington theater in the very near future and the run will be indefinite. A grand opening of the State film company exchange took place Thursday, February 15. Col. W. S. Butterfield, president, was on hand to meet the Michigan exhibitors who paid their respects. Other pictures to be released soon are "Libertine," "The Conquest of Canaan" and "The Mormon Maid."

Michigan Theaters Ass'n Opens Offices.

The Michigan Theaters Association, a co-operative booking and publicity organization, has opened offices at 923 Peter Smith building, Detroit, under the management of E. R. Bloom, formerly with Metro. This association has one member in each of the larger cities of Michigan, and its object is to co-operate both on bookings and publicity matter. The association has already booked "The Girl Philippa" and "The Barrier," guaranteeing the exchanges 25 days' solid bookings.

F. A. Coleman Heads U. Exchange.

Grand Rapids, Mich.—B. S. Davis, manager of the Universal exchange at Grand Rapids, has resigned, and has been succeeded by F. A. Coleman, formerly in charge of Universal affairs in the Saginaw valley district.

Jerome Abrams Visits Detroit.

Detroit, Mich.—Jerome Abrams, personal representative for M. H. Hoffman, general manager of the Universal and Bluebird exchanges, is spending the month of February in Detroit. He is on his way to the Pacific coast, and will visit all of the Universal exchanges en route. Mrs. Abrams accompanies him.

Labor Rebukes Rockford Mayor

Mayor's High-Handed Disregard of the Popular Referendum on the Sunday Opening of Picture Theaters Disapproval of by Local Labor Unions—Pledge Themselves to Work at the Ballot Boxes.

By Frank H. Madison, 628 S. Wabash Ave., Chicago, Ill.

ROCKFORD, Ill.—Organized labor has formally expressed its disapproval of the action of the mayor and city council in attempting to close Sunday moving picture shows. Resolutions have been passed by the Rockford Central Labor Union and by the Carpenters' and Joiners' Union declaring that union men protest the overriding the will of the majority of the people, as expressed in a referendum election, and that the members of these unions have pledged themselves to work at the ballot box against all candidates who have disregarded the will of the people. The carpenters' union in its resolution declares that the moving picture parlors have become the only place of amusement and recreation that the average working man can afford to patronize, and sees the attempt of the city council to completely close these places as injurious to the welfare of the working man.

Illinois Exhibitors and Theaters.

Morris, Ill.—Lee Osomonson has leased the Royal theater from Mrs. Nellie Smith of Marseilles. The theater has been under a sub-lease to Mrs. Gage, of Sandwich, for a year. Russell Wright will remain in charge of the projection.

Shawneetown, Ill.—T. O. Sloan has sold the Grand theater to Charles Willis, of Bowlesville township.

Waukegan, Ill.—Plans have been under way to reopen the old Majestic theater as a feature moving picture house. It also will play theatrical attractions.

Farmington, Ill.—A. Mason & Co. have opened a moving picture show in the opera house. A three piece orchestra is furnishing music.

Rockford, Ill.—The new Princess theater which has been opened at 322 West State street, with Robert Hopper as manager, plans to remodel its front soon.

Taylorville, Ill.—Moving picture theaters at Tovey were closed because of an epidemic of small pox.

Rockford, Ill.—The Orpheum theater has booked "The Daughter of the Gods" for February 22-25.

Sydney, Ill.—W. S. Temple, a local exhibitor, promised to donate to the Sidney band, 40 per cent. of his receipts on Tuesday evenings in February and March.

Michigan Theater Jottings.

Lansing, Mich.—The Flint Palace theater company, Battle Creek and Flint, has been issued articles of incorporation, with capital $20,000; amusement places. Stockholders, Walter S. Butterfield, Charles K. Taylor, E. C. Beaty, all of Battle Creek.,

Lansing, Mich.—J. Scheiber, who has the state rights to "Charity," gave a special showing of that film to state senators and representatives at the Majestic theater.

Vermontville, Mich.—Barber Bros. have purchased a building which will be remodeled as a moving picture theater.

St. Ignace, Mich.—The Grand theater owned by Charles Kynoch & Co., was destroyed by fire. The loss was $7,000 with $1,000 insurance. The origin of the fire was not known.

Muskegon, Mich.—The Lion theater had a fire which caused much smoke but little damage.

Owosso, Mich.—A fire in the operating room at the Majestic theater destroyed 1,000 feet of film.

Three Rivers, Mich.—By moving the stage and screen back, the Vaudette theater has added 70 seats.

Grand Rapids, Mich.—Ward Brown, who has been manager of the Strand theater, has succeeded David Kline as manager of Majestic Gardens. Kline going to Ohio to handle a state right film. Cedric Lawrence, who has been treasurer at the Majestic Gardens, will be manager at the Strand.

Minneapolis News Letter

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

Strand to Show First Run Metros.

MINNEAPOLIS, Minn.—According to an announcement given out by A. A. Hixon, of the Minneapolis Metro exchange, the Lyric, Elliott & Sherman s large local theater will display first run Metro productions in the future. The Lyric began a run of "20,000 Leagues Under the Sea" Sunday, February 11, and since last September has displayed big state rights features almost exclusively. "Ramona," "The Crisis," "A Daughter of the Gods" and "20,000 Leagues Under the Sea" are among the big features to enjoy runs of two weeks or more at the Lyric.

"The White Raven," with Ethel Barrymore in the lead, will open at the Lyric February 25 if present plans carry, and "One of Many," featuring Frances Nelson, the St. Paul actress; "The Promise," and "Secret of Eve" will follow. The Strand formerly displayed first run Metro pictures here.

Adding Vaudeville Attractions.

Minneapolis, Minn.—"Extra added attractions" are finding their way into local picture theaters. Two weeks ago the New Garden had a troupe of Hawaiian dancers and singers added to its bill, and last week a singer was put on extra. The week of February 11 saw five Winnipeg-St. Paul dog derby drivers and their teams added to the bill at the Strand, and the New Garrick added a concert pianist to its program.

A Busy Road Man.

Minneapolis, Minn.—Dan Cupid is out of the trenches and charging through the ranks of local film men. Frank Thayer, manager of the Calhoun here, and A. Mc Clenaghan, manager of the Alhambra, have just announced that they have succumbed to Dan's ferocious attack and have joined the ranks of the benedicts, while Dan himself has gone into the Supreme Feature Film Company exchange (according to reports) and is mobilizing there. Two employes of that exchange (names deleted by censor) are soon to be married, the World writer is informed, and upstairs over the Supreme exchange Cupid has signed up Edward J. Frye for life. Dan missed two healthy looking bachelors at the Supreme, Lee Horn and Mike Conhaim being out to lunch.

Mrs. W. S. Baldwin Dies.

Minneapolis, Minn.—Mrs. W. S. Baldwin, wife of the general manager of the "Civilization" department of the Supreme exchange, died here last week following a long illness. Mrs. Baldwin was a sister of Rose Melville (Sis Hopkins) and interested in theatrical work since childhood.

Montevidio Manager Fills a Gap.

Montevideo, Minn.—Manager E. E. Marsh, of the local opera house, broke into the limelight here recently and in an unusual yet pleasing way. The extraordinary fall of snow held a westbound train here all of Sunday afternoon. While the train crew worked to clear the track Mr. Marsh brought his picture machine and features from his theater to the train, connected his machine to the generator in the baggage car, and displayed films for the benefit of passengers for several hours. Several film men were among the passengers who crowded into the car in which the pictures were being shown.

St. Paul, Minn.—Manager S. R. Thompson, of the Feature Film Company, has announced that three reels of St. Paul carnival films and one reel of the Winnipeg-St. Paul dog derby race have been completed and are now ready for booking.

Duluth, Minn.—Manager John Wilander, of the Progress Feature Film Company, has gone to New York city in search of new features for his exchange. Mr. Wilander intends to remain in the east about two weeks.

Monogram and Lochren Merge.

Minneapolis, Minn.—The Monogram Film Company of this city has merged with the Lochran Film Manufacturing and Advertising service, Film Exchange building, and its future business will be conducted under the name of the Monogram slide division of the Lochran firm. G. C. Johnston will remain in charge of the slide department. John Fournier has been added to the sales force of the organization.

Green and Steffes Buy "Ignorance."

Minneapolis, Minn.—Harry H. Green, Dewey theater, and W. A. Steffes, Northern theater here, have purchased the right to distribute "Ignorance" in Minnesota, Wisconsin, Montana and the Dakotas. The film will be given its initial showing in Minneapolis within a few weeks.

Among Local Exchangemen.

Minneapolis, Minn.—C. L. Booth, Twin City salesman for the Greater Vitagraph, has discovered in the Vitagraph Bulletin that he led the salesmen of the United States last month in getting business.

Manager W. K. Howard, of the Vitagraph exchange, has received numerous requests for bookings of "The Fall of a Nation" and "Battle Cry of Peace" since the German-American break.

Manie Gottlieb, manager of the Favorite exchange here, has begun booking "Captivating Mary Carstairs" simultaneously with the initial installment of the story of the play in the Minneapolis Journal. Norma Talmadge is the star of the photoplay.

Joseph McDermott, formerly with three local papers and European war correspondent, has been secured by J. V. Bryson to assist with the publicity work on "20,000 Leagues Under the Sea."

Buy Rights for "The Spoilers."

Minneapolis, Minn.—Frank Woskie, of the Favorite feature exchange, and Ted Karatz, formerly with the Supreme feature exchange, have bought the rights on "The Spoilers" for Delaware, District of Columbia, West Virginia, Kentucky and Maryland, and Mr. Karatz has gone east to open offices. Baltimore will likely be selected.

C. F. Rose Joins Artcraft.

Minneapolis, Minn.—Manager R. C. Fox, of the Artcraft, has added C. F. Rose to his road staff. Another salesman will be added to the staff shortly.

Secures "Doc Yak" Rights.

Minneapolis, Minn.—Edward Frye, Film Exchange building, has secured rights to distribute "Doc Yak" cartoon comics in this territory. Incidentally, Mr. Frye is to become a benedict shortly.

Two New Vitagraph Road Men.

Minneapolis, Minn.—E. S. Flynn and Benjamin Hall have been added to the road staff of the local Vitagraph exchange.

Manager Howard now has six salesmen on the road.

George Comer Goes to Elliott-Sherman.

Minneapolis, Minn.—George Comer has left the Zehith Feature Film Company exchange and joined the "Ramona" department of the Elliott-Sherman exchange.

Duluth, Minn.—The Clinton Amusement Company, controlling the Sunbeam and Strand theaters here, has just contracted with the Minneapolis exchange for future Fox features.

Theater Changes and Notes.

Cedar Rapids, Ia.—F. J. Smid has sold the Ideal theater here to W. M. Giffin of Columbus Junction.

Hankinson, N. D.—William Mefers and A. J. Winchell of Jamestown, N. D., have bought the Gem theater here.

Minneapolis, Minn.—Managers Al Kells and Franw Thayer of the Bijou and Calhoun theaters, respectively, have booked Selznick features for future showing at their theater. Mr. Kelly plans to increase the admission price at the Bijou.

Owatonna, Minn.—Fire did slight damage to the operating room of the Palace theater here recently.

Crookston, Minn.—The Bijou has been closed by city officials because it did not pay its license fee in time.

Crystal, N. D.—E. F. Doran has opened a picture theater here.

St. Paul, Minn.—The Alhambra theater here has begun displaying "The Great Secret" Metro serial, in addition to its regular program of Triangle releases. The Alhambra is owned and managed by J. G. Gilosky, president, North West Exhibitors' corporation.

Indiana's Sunday Opening Bill

Indiana Exhibitors' League Is Preparing to Push the Bill Recently Introduced in the General Assembly Authorizing Sabbath Shows in State—Churches Will Make a Hot Fight to Defeat the Measure.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, Ind.—Senator McCray, of Indianapolis, introduced a bill in the Indiana general assembly last week providing for the legal opening on Sunday of moving picture show houses throughout the state. The Indiana Exhibitors' League is preparing to make a hard fight to have the bill passed, but from all indications is going to meet with considerable outside opposition.

That the churches of the state will be asked to oppose the measure is evident from a statement issued by Dr. A. B. Storms, president of the Indiana Church Federation, and the Rev. Morton C. Pearson, secretary of the Indianapolis Church Federation. The statement says:

"Senate bill No. 259, which provides for the legalization of moving picture shows on Sunday throughout the state of Indiana, should by all means be defeated. We can not make ourselves believe that the members of the present legislature will consent to pass such a measure. This legislature has been too historic, and has been fixed on too high a plane to come down to the low level of making legal the operation of moving picture shows on a day which has been designated for years as the day of rest and worship. In order, however, that the members of the present assembly should know the feeling of the churches of Indiana, we respectfully suggest that letters, telegrams and petitions be forwarded at once to all members of the assembly, asking them to vote against said bill, and to safeguard the high and holy interests of the Sabbath day."

Representatives of the exhibitors expect to be able to point out to the legislators the fact that the people of the state are demanding the opening of the motion picture houses on Sunday. "The time has come," said one promiennt exhibitor, "when the church should realize that it is unjust discrimination to permit Sunday shows in some cities of the state and not in others. Should the people be restrained from attending Sunday shows just because they live in a small town? They are all citizens and should be entitled to the same privileges. The same law which prohibits the opening of Sunday shows does not compel the people to go to church. In view of this what are the churches going to provide for the thousands of idle people to do on Sunday afternoons and evenings? The Sunday show can be made both educational and religious."

Indiana Exhibitors and Theaters.

Delphi, Ind.—The Bradshaw room on the north side of the public square, which has been unoccupied for several months, will be reopened next week by F. E. Wallace, who is installing equipment for a motion picture show. Mr. Wallace has decorated the interior and expects to have one of the coziest little theaters in the city.

Stage Directors in Picture Theaters?

Terre Haute, Ind.—Moving picture theater owners, at a recent meeting, perfected plans for a campaign against the bill introduced in the Indiana general assembly by John L. Cronin, representative from Vigo county. The bill requires all theaters, including motion picture houses, to have a competent stage director.

Huntington Sunday Exhibitors Fined.

Huntington, Ind.—Huntington will not have Sunday picture shows so far as the Huntington Motion Picture Company, which controls two local photoplay houses, is concerned. In a test case in the Huntington circuit court last week the jury returned a verdict of guilty and the defendants were fined $1 and costs for violating the law prohibiting Sunday opening. T. Guy Perfect, president of the company, and Elmer Fouse, his house manager, were the defendants. No future attempts will be made to reopen the houses on Sunday.

Start Local Censorship in Crawfordsville

Crawfordsvile, Ind.—The city council of this city, at a recent meeting, passed an ordinance providing for a board of censorship for all motion picture shows. Seven Crawfordsville citizens, including three women, were named as members of the board. The passing of the ordinance grew out of an indignation meeting held several week ago, at which it was decided to impress on members of the council the need of a censorship board.

Monroeville, Ind.—F. J. White has sold his motion picture theater here to W. H. Hyatt, of Churubusco.

Bluffton, Ind.—Charles W. Decker has purchased a half interest in the Grand opera house, recently purchased by John H. Painter. The house has been leased to the Gaiety Theater Company, operators of several motion picture shows, for a period of ten years.

Sunday Opening Bill in Nebraska Senate

Senator Tanner of Douglas Has Introduced a Bill to Legalize Sunday Shows—Carries an Occupation Tax of from $2 to $10.

By Frank H. Madison, 628 S. Wabash Ave., Chicago, Ill.

LINCOLN, Neb.—Broadminded legislators are endeavoring to secure the passage of laws which will make the Nebraska exhibitor who gives a moving picture show less like an outcast. Senator Tanner of Douglas has introduced in the state senate bill No. 224, which legalizes Sunday shows. The bill provides for an occupation tax from $10 a month down to $2, according to the size of the town. It also carries an emergency clause, which would enable the law to go into effect immediately after its passage by both houses of the legislature and its approval by the governor. Representative Regan of Platte has introduced into the house bill No. 529, which provides that cities and villages may permit Sunday shows by a majority vote. This vote may be taken either at a regular or a special election.

Reel Fellows' Club of Nebraska Organized.

Omaha, Neb.—Exchange managers, exhibitors, supply men, etc., of Omaha, have organized the Reel Fellows' Club of Nebraska, with C. W. Taylor, local manager of the General Film, as president. The membership at present is local, but as indicated by the name it plans to have the organization cover the entire state. It has been suggested that as soon as the neighboring film men have become members a moving picture week will be held in Omaha, and a grand ball given as a climax.

Other officers elected are as follows: C. W. Taylor, president; H. M. Thomas, manager of the Strand, vice-president; R. D. Shirley, Muse, secretary; J. E. Kirk, local manager of Pathe Film Company, treasurer; S. H. Goldberg, Sun, J. W. Rachman, Grand, and H. B. Watts of the Bee were elected on the board of directors.

Missouri Valley Film Company Suit.

Lincoln, Neb.—Suit has been filed in the district court in behalf of holders of ninety-eight shares of stock in the Missouri Valley Film Company against Charles Strader, president, Robert R. Smith, treasurer, and Hugh B. Werner, secretary. The company was incorporated in March last year by Strader, Smith, Milton H. Wright and Byrne C. Marcellus. It is charged that the defendants conspired to appropriate to their own use a large amount of capital stock by making a false showing on the books as to payments, Strader and Smith crediting themselves for investment accounts and also merchandise accounts of $2,550.

The investment account is said to represent antiquated films and supplies not worth more than $1,000.

The defendants are charged with issuing $1,500 worth of treasury stock to Nellie A. Vail, and $500 of the same to Carlyle King, appropriating the proceeds, and last October to have sold $4,200 worth of stock for cash to B. H. Cubbage, not accounting for the money.

Choosing Films to Suit Community.

Omaha, Neb.—Special children's programs for the Strand and Muse theaters by the Omaha Woman's Club proved so satisfactory that other neighborhoods have asked this organization to choose films for theaters in their vicinity. As a result programs at the Besse theater on the south side and at the Boulevard theater are now picked by the women. The Besse theater opened its shows with the "Battle Hymn of the Republic," and the Boulevard with "The Boy Scouts." The interest in these programs is heightened by concerted action, such as observing bird day by use of appropriate films in the theaters.

New Orleans Considers Sunday Closing

Moral Uplift by Means of the Screen Is Not Over Popular with Many in Gulf State Communities—Yet These Pictures Fill Theaters.

N. E. Thatcher, 3801 Canal street, New Orleans, La.

NEW ORLEANS, LA.—This city is just now undergoing a moral upheaval and it is possible that the spasm of Sunday closing may reach the motion picture theaters. Already the question has been under consideration by the authorities, but their position is not entirely clear in the matter and they have hesitated about taking a decided step. The people of New Orleans set big store by the picture shows and all of them are doing a good business.

It is a noticeable fact that the problem productions and "moral lessons" draw the best crowds, and exhibitors are on the lookout at all times for shows that present a moral uplift through the medium of one or more nude women. For instance, "The Garden of Knowledge," which was supposed to teach a dense but eager populace all that it had been missing relative to eugenics, broke all records for continuous runs in this city, having been shown for twenty-five days at advanced prices. Then it was sent out into the country towns, and it at once encountered rough sledding.

At Baton Rouge an attempt was made to stop its exhibition, but none of the self-constituted censors would look at the picture, and the authorities in the absence of personal complaints refused to suppress the feature. At Lake Charles the objection to the showing of the picture assumed the proportions of a public uprising, and the press was drawn into the controversy. Other towns have been none the less pronounced in their position with regard to moral uplift through the medium of the screen, and it is not certain what the final outcome will be.

May Employ Expert to Teach Care of Film

Torn Condition of Film Returned to New Orleans Exchanges Suggests Use of Able Operator to Travel and Adjust Machines.

NEW ORLEANS, LA.—For several weeks long and inordinate wails have been going up from the various exchanges because of the dilapidated condition in which films are returned to the home offices. These cries of annoyance are not without their sufficient reason. It has almost become the rule that when a perfectly good film is sent out it will be returned all "chewed to pieces" and the poor exchange man is confronted with the alternative of raising a row and losing a customer or of standing the loss and looking pleasant. Last week a new copy of a World Film feature was sent to a theater in one of the better towns of the state where it might be assumed that it would have reasonably good treatment. It came back practically ruined. There were sprocket marks down the center of nearly the entire five reels, and the worst about it was that the World manager is a woman and could not swear—leastwise audibly. Because of the almost habitual return of films in bad condition, Manager Karl A. Bugbee has suggested that the exchange managers combine to employ an expert operator to visit every theater in this territory and go over the projection machines and put them in first-class condition. The calculation is made that the cost of sending out such an operator will be much less than the loss to films because of the defective condition of the machines in the great majority of the theaters. The matter has been given serious consideration, and it is quite likely that country exhibitors will have the opportunity to have their equipment put in good condition without expense to themselves.

New Orleans' Strand Opening Delayed

Management Not Dissatisfied at the Chance to Organize and Properly Train Its House Staff—No Break in Triangle Programs.

NEW ORLEANS, LA.—The opening of the new Strand theater has been somewhat delayed by reason of the inability of the contractors to obtain supplies on time, but Manager Richards has provided against any disappointment to the devotees to the Triangle feature program by leasing the Lafayette theater for a term of weeks, and the Triangle program will be presented in this theater until the Strand is ready.

The Triangle program will be discontinued at the Triangle theater on Saturday, February 17, and will be followed by the Paramount service. Manager Boehinger proposes to present the Paramount with same attention to detail that he has given to the Triangle and he asserts that he expects no appreciable fluctuation of patronage because of the change, maintaining that it is the theater and its management, and not the pictures entirely, that build and hold the clientele.

There is no disguising the fact that the Triangle program has won an immense following in New Orleans and on this account the Saenger amusement company has arranged that there shall be no lull in the presentation of the pictures pending the completion of their new theater. And, besides this, they regard the delay as not without its compensations, for it will enable the organization to train its house crews so that perfect service shall be accorded to the patrons of the Strand. It is the intention of the Stand management to offer its patrons an entertainment, not a mere picture show, and to this end every person connected with the organization is being impressed with the importance of rendering considerate attention to the patrons and to have each showing of the program attended with high-class attention to every detail.

A Hustling Exchange Man.

Al. Dunning.

New Orleans, La.—Al Dunning, the Nester of the film salesmen of the New Orleans territory, has just returned from a trip to Birmingham, Ala., where he closed some motion picture deals that won for him the unstinted commendation of Manager Stephens of the Mutual. Mr. Dunning goes to Birmingham on an average quarterly and the results of his trips heretofore have been a little better than an average, but he was not throwing himself especially until his last journey. He is an old-time exhibitor and knows the game up one side and down the other. He has a wide circle of friends in this territory and is glad that the fellows who are his enemies are his enemies. In the early days of the exhibitor's tribulations he had his share of grief. He not only ran his own house with due regard for his patrons and public decorum, but he constituted himself a terror to the fellow who attempted to run any house in any other manner. He has been instrumental in closing several houses for the benefit of the public and he is still a firm advocate of the policy of having things just as they should be. He wants the best shows and he wants his customers to have them. He has the faculty of helping the new exhibitor over many of the rough places in the amusement road and his advice is counted good by men who are reasonably well versed in the exhibition game. Dunning is quiet and unassuming, but he has the faculty of getting what he goes after in the way of film business.

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KANSAS CITY NEWS LETTER.

By Kansas City News Service, 205 Corn Belt Bldg.

Fatty Arbuckle Day at Kansas City.

KANSAS CITY, Mo.—This city is to have a Fatty Arbuckle day soon, if all the plans work out satisfactorily. Mr. Arbuckle is coming through late in February from the coast, and the children, as well as the men and women of this city will have a chance to see him. The plans call for a formal reception by officials of the city, and attendance on various associations such as the Rotary Club and the Screen Club. There will be a banquet in the evening.

"Snow White" Party in Topeka.

Topeka, Kan.—The Topeka Daily Capitol and the Topeka Daily Journal are joining hands in giving a "Snow White" party to the people of Topeka and vicinity. This will be given in the Auditorium, February 18, these papers having made arrangements with the Paramount exhibitors to secure the film. The same plan which the Kansas City Star used will be followed out.

Ida M. Waldon Remodeling Her Theater.

Hastings, Neb.—Miss Ida M. Waldon, manager of the Wonderland theater, Hastings, Neb., is in Kansas City making arrangements for draperies and fixtures for her theater, which is now being remodeled. This remodeling will consist of taking out two pillars and using a girder, thereby making every seat in the house available. The Wonderland seats 600.

Miss Waldon enjoys the endorsement of the Parent-Teachers' Association and other such organizations. She shows Paramount films four days a week and on family group night she adds a Burton Holmes travel picture.

Kansas Theater Notes and Changes.

Guthrie, Okla.—Med Pedigo, Guthrie, has purchased the Highland theater.

Howardon, Kan.—H. L. Jones, manager and owner of the Lyric at Howardon, has sold his playhouse to Serivon Brothers, of Sioux Falls, Kan.

Salina, Kan.—Herbert Thatcher, manager of the Strand in Salina, has booked the first Max Linder comedy in this territory.

Clay Center, Kan.—The Rex theater, Clay Center, Kan., has been adorned with a new front.

El Dorado, Kan.—S. S. Voigt has received a contract to erect a two-story building, 25x120 feet, in El Dorado, for a moving picture theater.

Abilene, Kan.—Howard Collins, formerly proprietor of the Lyric at Abilene, Kan., has leased the Seelye theater there. Mr. Collins now owns and operates theaters at Solomon and Lindsborg.

Winfield, Kan.—C. L. Lathrop and R. E. Rankin have bought the Novelty theater, Winfield, Kan. Mr. Lathrop will be the active manager.

Yates Center, Kan.—F. E. De Vore, who recently purchased the Star theater at Yates Center, has installed new equipment and will also remodel the building.

Guthrie, Okla.—Med Pedigo, Guthrie, has purchased the Highland theater at that place.

Missouri Theater Notes.

Butler, Mo.—Charles L. Fisk, who recently bought the opera house at Butler, has announced that he will reopen the theater with pictures.

Gallatin, Mo.—Victor Newton has bought the Isis theater, Gallatin, from J. S. Turck. Mr. Newton was formerly with the Newton Supply Company, Des Moines, Ia.

Kansas City Exchange Notes.

Kansas City, Mo.—John W. Hicks, manager of the General Film branch at Kansas City, visited Milwaukee on the return trip from the convention of managers at Chicago.

V. A. Kingsley, a new traveler for the Bluebird, was formerly with the Kansas City Feature Film Company in this territory.

C. D. Struble, one of the old-timers in the film business in the Kansas City district, is now managing the Kansas City office of Triangle. Mr. Struble was formerly manager of the General office here, then manager of Monarch, and recently was handling "Where Are My Children?"

A. J. Reed, formerly on the road for Vitagraph, is now handling the McClure series department at Triangle headquarters. The opening of the series at the Wonderland was auspicious, with large advertisements and keen interest among exhibitors, as well as patrons.

From right to left: Leo Forbstein, Director of Orchestra; Frank S. Newman, Manager; "Pat" Balsly, Publicity Man of Kansas City Film Survey. Three leaders in the big "Snow White" show of Kansas City Star.

C. M. Hood with Local Vitagraph.

Kansas City, Mo.—In a recent issue of the World, C. M. Hood was mentioned as being connected with the Universal. This was a mistake as Mr. Hood is connected with the Vitagraph exchange in Kansas City, Mo.

F. F. Nine, who has been with the Vitagraph exchange in Kansas City for some time in the capacity of booker, has accepted the position of assistant manager of the exchange. Mr. Nine is an experienced man in the trade, and is well known. With his experience and ability he will doubtless make a valuable aid to the success of the firm. Mr. Nine has booked "The Girl Philippa" for two weeks solid. This picture is going big in Kansas City and quite a bit of interest is being evidenced, not only by the exhibitors, but also by he public.

George H. Bowles Becomes Bluebird Manager.

Kansas City, Mo.—George H. Bowles, district publicity manager for Universal at Kansas City, has succeeded W. B. Emrich as manager of the Bluebird distribution.

Texas Managers Association Grows

Headquarters of State Amusement Managers' Association Have Been Opened in Austin, Texas—Will Be Run in Conjunction with the Dallas Office—Secretary Campbell Will Spend His Time Between the Two Addresses.

By N. E. Flanagan, 516 North Ervay St., Dallas, Texas.

DALLAS, TEXAS.—Practically all of El Paso motion picture houses have affiliated with the Texas Amusement Managers' Association. Ben B. Lewis, formerly of Dallas and Houston, was the leading spirit in the organization movement there. El Paso is a live organization town, anyway, and much valuable cooperation is expected from them.

Four of the Austin houses are now members of the Texas Managers' Association. Headquarters for the state have been opened in the Majestic theater building there in addition to the Dallas office. The office is in charge of Grace Alvis. Secretary R. H. Campbell spends his time between the Dallas and Austin offices, looking after the organization work out over the state.

P. G. Cameron, of the Crystal theater, Dallas, made a trip last week to Bonham, in the interest of the state association. His trip was very successful and the result was that the Texas legislature will hear from that section of the state in no unmistakable terms. Cameron is a live organization man and a great strength to the body.

A Rigid Bill Proposed.

A rigid bill is now in the legislature to govern the construction of all theaters where motion pictures are exhibited. This bill is most exacting in its specifications and if it passes and an attempt is made to enforce its provisions, fully one-half of the shows in the smaller towns will be forced out of business, at least temporarily, and a complete reorganization of the whole show business will be necessary. Fully two thirds of the Dallas houses will have to be abandoned because of the requirements for rear exits, and exits from the balconies.

A "John Barleycorn" Campaign Coming.

Dallas, Texas.—Texas prohibitionists are going to make a campaign over the state with the film "John Barleycorn." The anti-saloon league has purchased the film for Texas and it has been delivered by Mrs. M. E. Fulton, now of Austin. As soon as the legislature is over the film will be used in the churches through the entire state. It is possible that several copies of the film will be operated at one time.

Waco Managers and Operators Agree.

Waco, Texas.—Waco managers and operators met Friday, February 2, to negotiate a new contract. The operators had asked for a scale of $30 per week and the managers felt that in view of the poor business at present they could not afford the increase. It was finally agreed between the managers and the union's committee that the old scale should stand, or in event that a new one was negotiated that it be the Dallas scale which is $25 per week of seven days, and in case the seventh day is not worked the scale remain the same. The meeting was presided over by secretary of the state association, Robert H. Campbell, who was called there by the union and the managers as a mediator.

Texas Exhibitors and Theaters.

Waco, Texas.—Leroy Bickle has sold out his interest in the Rex theater in Waco and hereafter will devote all his time to the bookings for the Central feature film company, which has offices in Dallas and Waco.

Dallas, Tex.—Tom Parker has been appointed manager of the World Film in Dallas. Nat Barach, present manager, has been assigned to special work under the Southern division manager. G. E. Weaver, assistant Southern division manager, is here now and will remain here for a month.

J. H. Snively, former owner of the Princess theater, of Paris, is now manager of the Royal theater at Texarkana.

The Majestic theater at Decatur, Tex., burned several days ago. Fire in the light plant put the Regal theater and the Queen theater of the same place out of business last week. But they are in good shape this week.

"The Secret Kingdom," serial of the Vitagraph Company, is creating a favorable stir in Texas. Many telegrams of congratulations have been received.

Galveston, Texas.—E. H. Hulsey, of Dallas, Houston, Waco and Galveston, has just added another house to that string. He has recently acquired the Crystal theater of Galveston. Mr. Hulsey is now interested in four amusement houses there, including the Grand opera house.

J. E. Huey Back With Vitagraph.

J. E. Huey, formerly with Kleine-Edison, has resumed his old post as booker for the Vitagraph Co.

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Visitors in Dallas.

Dallas, Texas.—Lyttle Eppstein, of the Royal theater, San Antonio, has been in Dallas for the past two days. Mike Murphy of the Sweetwater theater, Sweetwater, Texas, was here and contracted with the World-Brady service. J. A. Holton of the Pierce theater, Port Arthur, Texas, visited Dallas and arranged to use the World's Clara Kimball Young subjects.

C. E. Tandy Talks to Exhibitors.

Dallas, Texas.—C. E. Tandy, general manager of the Southern Paramount, was booked to talk to exhibitors from all over the state on Feb. 11 at a conference in Dallas. All exhibitors, whether Paramount or not, have been invited. He will stay here but two days, as numerous telegrams have been received urging him to attend the conference at Oklahoma City next week. Many local film men will also attend. A large number from Dallas were present at the convention in Little Rock last week.

Refusing Objectionable Films

Moving Picture Distributors in the Rocky Mountain District Make a Friendly Agreement with Mothers' Congress and Parent Teachers to Handle No Films of the Trouble Making Kind—Women Will Co-operate on the Good Films.

E. C. Day, Denver Correspondent.

DENVER, COLO.—A friendly agreement binding virtually every moving picture agent in the Rocky Mountain district to handle no objectionable films has been entered into by the Film Exchange Board of Trade and the Denver district of the Mothers' Congress.

This is the outcome of a plan by which the mothers and the film men have been working in co-operation during the past several months to provide shows suitable for children, and which were approved by the women. Friday and Saturday were set aside each week for the showing of especially appropriate plays for women and children. A committee of film men meets weekly with a committee representing the Mothers' Congress and the Parent-Teachers' Association and endorsement is given to one or more pictures scheduled to appear in local houses.

The film men have made an earnest effort to provide high-class entertainment and the women reciprocated by going out of their way to recommend patronage of the photoplay houses. Both have profited by the plan—the women by winning their point for "better pictures" and the exhibitors through increased business.

Women Against Censorship.

As a result the women, instead of advocating censorship as has been the common practice, are opposed to this form of what they term "political graft" and are satisfied that more can be accomplished by working in friendly co-operation with the film men.

At a meeting of the Mothers' Congress on February 7 the Film Exchange Board of Trade of Denver agreed in writing to continue the same friendly relations that have existed since the beginning of the plan outlined above.

The Formal Agreement.

The document says: "Every film exchange in Denver agrees and pledges itself that all eliminations ordered by the National Board of Review and Mrs. Margaret B. Conway, local amusement inspector, shall be permanent. The eliminations will be made before the films are shown in Denver and will not under any circumstance be reinserted in the film after first showing.

"We desire to congratulate you on actually accomplishing more and better practical results along the lines of your work than has been achieved anywhere in the United States. This has been done without expense to the state or city and we feel that the results will be permanent, because, under the somewhat novel system you adopted, the returns to the moving picture theater proprietors will be increased, which naturally will in itself strengthen the movement until it becomes universal."

The agreement was signed by H. H. Buckwalter, president of the Board of Trade, and A. E. Fair and W. E. Scott, members of the committee.

A Drastic Sunday Closing Bill.

Denver, Colo.—The moving picture industry in Colorado is now menaced by a Sunday closing law. The danger lurks in the public welfare bill, which has been introduced in the state legislature. This is the fourth measure now pending which has to do with the film business in this state. It has been introduced in both branches of the law making body, in the senate by Coldren and Schermerhorn, and in the house by Houtchens. Coldren and Houtchens introduced two of the three censorship laws.

The welfare bill is the most sweeping ever introduced in this state. Under it the welfare boards proposed for the various cities and towns in the state will be given unlimited power and unlimited funds with which to carry out their desires.

It is possible under the provisions of the bill to close theaters on Sunday, revoke theater licenses and in fact absolutely control every form of amusement and recreation.

The bill does not specify Sunday closing of theaters as one of its objects, but that it is the intention of its backers to do this if the measure should become a law was stated by Theodore Hansen, the Kansas preacher, who was responsible for the introduction of the various proposed laws against moving pictures.

It is the consensus of opinion among those in touch with legislative affairs that the bill will fail of passage because of its too drastic provisions.

The bill is being opposed by all the women's organizations of the state on the ground that the work now being done by these bodies, without cost to the state, will be placed under the supervision of welfare boards, and probably revolutionized to the dislike of the women.

A clause in the measure which says that the welfare boards shall have "supervision of all matters of public welfare pertaining to public health and morals" also has aroused much indignation because it is claimed that under this provision it would be possible to interfere seriously with the teachings and practices of the Christian Science Church.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Film Notes Over the State.

AMES, Ia.—J. E. Foley, of the firm of Matlock & Foley, sold his half interests in the Princess and Palm theaters in Ames to W. E. Matlock, the other member.

Perry, Ia.—C. R. Marckres, owner of the Rex theater in Perry, has installed a four-piece orchestra in his theater for the accompaniment of all his pictures.

Belle Plaine, Ia.—Mr. Fredericks, formerly connected with the Universal in Sioux Falls, South Dakota, has purchased the American theater in Belle Plaine from W. A. Huffman.

Scandia, Ia.—J. W. Albertson succeeds Carl Sullivan in the management of the Electric theater in Scandia, Ia.

Marion, Ia.—One of the biggest prices ever paid for an Iowa motion picture theater was paid by Joe Mulherois, a retired farmer of Ringgold, Ia., when he gave Wm. Umbreckt $25,000 for the Garden theater in Marion. Mr. Umbreckt was making no effort to sell his theater, but simply named that price as the lowest at which he would sell.

Morrison, Ia.—The Electric theater operated in the opera house at Morrison was destroyed by fire last week. W. F. Stewart was the owner.

Jessup, Ia.—W. J. Campbell has opened up the Grand opera house in Jessup, Ia., and is now showing pictures and booking a few road shows there.

Queasquetion, Ia.—In three or four weeks the town of Queasquetion will have a motion picture house. No other house has been opened in this town of some 800 people. Mr. Bettinger is the name of the manager of the new house.

Independence, Ia.—Mr. Kelly has purchased the Allerton theater in Independence from a Mr. Klatt. Mr. Kelly is from Early, Ia., and is a new man in the motion picture business.

Mount Pleasant, Ia.—J. R. Reichling, of South Dakota, purchased the Princess theater in Mount Pleasant from O'Connor & Co. and opened same about the 23d of January.

Terrill, Ia.—Wilson and Tess are the new owners of the Isis theater in Terrill, Ia., and they were in Des Moine last week negotiating with the Multual Film for service.

Newton, Ia.—F. P. Leman has purchased the Lyric theater in Newton from the Real amusement company, of which corporation he was formerly a member. The Real amusement owns theaters in Colfax, Wapello and Newton. Mr. Leman is drawing plans for a big 750-seat house in Newton, which, from the plans, will be one of the finest houses in the state when completed. It is Mr. Leman's plan to abandon the Lyric upon the completion of his new theater.

Creston, Ia.—Hal Kelly, formerly a resident of Creston but more recently an owner of a motion picture house in Beatrice, Nebraska, has been negotiating for the rental of the Willard theater in Creston. The Gilbert is the name of Kelly's house in Beatrice.

Lime Springs, Ia.—R. H. Farrar has purchased the Star theater in Lime Springs from the Peterson Bros.

Dubuque, Ia.—The Strand theater in Fort Dodge was burned almost to the ground last week and will not be rebuilt for a picture house. Billos, Thannos and Yannias, the owners, will transfer their bookings for the Strand to their other house, the Princess.

Webster City, Ia.—A. C. Schuneman, of the Isis theater in Webster City, is installing a new organ in his theater at a cost of $10,000. This theater will open about the 1st of March with Clara Kimball Young in "The Common Law."

Waterloo, Ia.—W. F. Hostetlet, formerly of Wayne, Nebraska, has purchased the Crystal theater in Waterloo. The Crystal is a big second-run house on the East Side.

L. A. Sheridan Is Appointed Secretary of Association.

Des Moines, Ia.—The exchange men of Des Moines are all more than pleased with their newly formed association, the Des Moines Film Men's Association. Mr. Stombaugh, who was first appointed secretary and treasurer, has resigned because of having to spend so much of his time on the road, and L. A. Sheridan has been appointed in his place.

A Mr. Daly of the Clapp Block has been appointed the local secretary for the Hoy reporting system, which system has been installed in this new association.

Hippodrome Battles for 5-Cent Admission.

Keokuk, Ia.—The three motion picture theaters in Keokuk are having a war on prices. The Grand started the trouble when it raised prices to twenty-five cents on regular feature nights, when showing Paramount, Metro and Triangle. Soon after the Orpheum joined forces with the Garden and on the only three nights, Friday, Saturday and Sunday, that they are open, they, too, charged twenty-five cents for feature subjects. The opposition, the Hippodrome, is battling hard, showing the biggest features it can secure for only five cents.

Des Moines Visitors and Happenings.

Des Moines, Ia.—The film men of Des Moines have received letters from Sam Benjamin, of the Bliebird offices in Oklahoma City, to the effect that he will be in this city soon to pay a visit to all his friends.

Local Exchange Men—Business Notes.

Des Moines, Ia.—E. L. Meyers, formerly assistant to Manager Ballantyne in the local Mutual, has been appointed road man for that company in Eastern Iowa.

Jess Hartman, who recently joined the roadmen of the Mid West Photoplay, is reported to have done big business with the McClure's "Seven Deadly Sins" in his week's trip over the north central part of Iowa.

Hugh Bennett, who until very recently was road man for the Interstate Film, has been appointed general manager of the Feature Distributing company of Minneapolis, and will handle "Twilight Sleep" and other features over six states.

W. F. Lindsey, manager of the Idle Hour in Leon and editor of the Journal, one of the weekly papers in that county seat, was in Des Moines last week attending the state editors' association. He visited the Mutual and Pathe exchanges during his stay. Mr. Lindsey was unfortunate enough to have his theater seriously damaged by water and smoke when the store building next to his theater was burned a couple of weeks ago. However, by quick work he was able to open his doors when the time came the next evening.

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San Francisco News.

San Francisco, Cal.—The Sequoia Film Company has been incorporated with a capital stock of $100,000 by F. Cooley, O. N. Freebyer, M. R. Mackinstry, B. Greene and R. E. Handlos.

T. L. Tally, a theater owner of Los Angeles, arrived here recently for a short stay, and Mr. Williams, of the Photo theater, Fresno, Cal., is also in town.

The National Film Company, 5 Kearny street, has been taking moving pictures of the state militia for recruiting purposes.

G. A. Metcalfe has furnished the projection equipment being used at the Pacific coast automobile show by the H. O. Harrison Company to advertise the Hudson automobile.

Miss Stella Uri, an attractive member of the office staff of the California Film exchange, is to be married at an early date.

S. S. Theller, of the Yreka opera house, of Yreka, Cal., in the extreme northern part of the state, was a recent visitor here. Some trouble has been experienced in getting service on time, owing to the unusually hard winter.

The American Photoplayer Company has filed articles of incorporation increasing its capital stock from $100,000 to $2,000,000. The incorporators are H. J. Werner, P. J. Jacobus, Jr., G. C. Ringolsky, A. L. Abrams, J. C. McKinstry, Charles L. Firebaugh, all of San Francisco, and L. P. Brunbaum, of Boise, Idaho. It is intended to increase the capacity of the Berkeley factory at once and to establish selling agencies throughout the United States.

The Bell theater on Mission road has been sold to a Mr. Bailey.

The George Breck Photoplay Supply Company has furnished two projection machines for the Bell theater at Redwood City, Cal., now being remodeled, and has also shipped one to the Indian school at Greenville, Cal.

The Theater St. Francis has been strongly featuring the "See America First" series of films, made by the well known local cameraman, E. W. Castle.

The Polk theater has been rebuilt, following the recent fire, and is again in operation.

The first release of "Motor Pictorial" was shown recently at the Portola theater, these showing typical scenes in California, where motoring is a year-around pleasure.

Robert F. Abrahams, manager of the New Mission theater, was chairman at a smoker and meeting of the Mission Street Merchants' Association, held recently, the meeing being known as "theatrical men's night."

New California Bills Wait for Attention

Legislature Takes a Recess to Give Public Time to Examine Many Measures that Have Been Proposed—Watching Picture Bills Closely.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The California legislature has been adjourned for a recess of one month to enable the general public to examine the many measures that have been introduced and to get in touch with their representatives at the state capitol. Several measures of decided interest to the moving picture industry have already been introduced and several others have been drawn up to be presented following the recess. At a meeting of exhibitors and exchange interests, held in this city on February 9, it was stated that a minor bill, designed to prevent the appearance of children under sixteen years of age at public entertainments, unless accompanied by parents or guardians, had been introduced into the legislature, together with one giving the right to each locality to have a local board of censorship. Added to these are measures along humane lines, one bill prohibiting the taking of moving pictures of suffering animals, another to put an end to the "bulldogging" of steers at rodeos and before the moving picture camera. The Film Exchange Board of Trade of San Francisco is ready to send a representative to Sacramento as soon as the most important of these measures are brought up for final discussion, and the exhibitors will also be represented at these hearings.

P. T. Sherman, Theater Owner, Dies.

San Francisco, Cal.—P. T. Sherman, proprietor of the Liberty theater, 554 Haight street, passed away at the German hospital on the morning of February 8 following a stroke of apoplexy. He was taken ill while on a street car the evening before and was ejected and left in the street by the men in charge of the car, on the assumption that he was intoxicated. Their action was witnessed by a woman, who summoned aid, and the stricken man was hurried to the hospital, but failed to recover. Mr. Sherman was well known and well liked here, and died at the early age of 31 years, being survived by his widow and son. The theater will be conducted temporarily under the direction of M. M. Morris, of the Western Poster Company.

"The Crisis" Proves Drawing Card.

San Francisco, Cal.—"The Crisis," the only photoplay attraction booked for the Columbia theater during the present season, has completed a two weeks' engagement at this beautiful theater. In spite of counter attractions of unusual magnitude a very satisfactory business was done and the engagement would have been extended, had it been possible to have secured the house for a longer period. The production will be shown next at the Kinema in Oakland and the advance seat sales indicate that crowded houses will be the rule. Manager J. L. Warner, of the Warner film attractions, which controls the California rights to this photoplay, is well pleased with the initial showing that has been made and with applications for bookings coming in from the outside.

"Civilization" Run to Be Extended.

San Francisco, Cal.—The demand to see "Civilization" has been so marked that Sol L. Lesser has made arrangements to extend its engagement at the Alcazar theater to three weeks, in place of one week. A number of novel advertising stunts have been placed into effect by Mr. Lesser and John McCormick, who is handling the publicity. Six uniformed boys on bicycles have been riding up and down the main streets, large letters on their wheels spelling the word "Civilization." A king, resplendent in gold braid, has been riding through the streets in a victoria, on which has been a sign of the Alcazar theater, while an armored tank car has appeared daily in the downtown district, with guns, from which free tickets to see the production have been shot.

Music Comes High.

San Francisco, Cal.—The high cost of music at the Columbia theater is a feature that promoters of attractions are commencing to take into account when planning to use this house. No orchestra is used at this theater when the usual run of plays is in order, so that when a photoplay production or other entertainment requiring music is booked, the musicians must be paid the rate for traveling musicians, or $49 a week, as compared with the usual rate of $35, a considerable difference when there is a large orchestra.

General Manager Home.

San Francisco, Cal.—H. H. Hicks, manager of the local office of the General Film Company, is home from the conference at Chicago and is very enthusiastic over the outlook for 1917 and the releases that this concern will have to offer. He found it very cold through the middle west, especially in contrast to the climate of this city, where the temperature has rarely ever touched the freezing point.

Triangle Exchange News.

San Francisco, Cal.—A very successful trade showing of the first of the McClure pictures was given early in the month in Photoplayer Hall. O. E. Child, who came here recently from New York to handle these productions, is meeting with good success in securing bookings. C. B. Price, division manager of McClure pictures, is expected here within a few days. M. F. Lowery, Triangle representative, is out on a three weeks' trip and is sending in reports of good business from the country districts.

Film Exchange Moves.

San Francisco, Cal.—The De Luxe Film-Lasky Company, which has been located in the Humboldt bank building since entering this field, has moved to 100 Golden Gate avenue, where quarters are being shared with the Peerless film service. A balcony is being constructed here to afford the additional room needed, and other improvements are under way. Mark A. Lasky, president of the firm, expresses himself as being well pleased with the change, which was made for the purpose of getting in closer touch with exhibitors.

Film Exchange Gets New Blood.

San Francisco, Cal.—R. E. Hasbrook, well known in film exchange circles in this city, as well as in Honolulu, has joined the Western Feature Film Company, Golden Gate avenue and Leavenworth street, taking an interest in this concern. This film exchange recently took over the rights to "A Trip Through China," made by the China Cinema Company, and Dan Markowitz, who organized the exchange, has left for New York in connection with this and on other business.

E. B. Johnson to Visit Theaters.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahnken circuit, which conducts a chain of large moving picture houses in California and Nevada, will leave at once for a trip of several weeks' duration to inspect theaters throughout the country for the purpose of securing ideas to be incorporated in the new houses to be erected shortly. He will first visit the Pacific northwest and will then go to Salt Lake City, Kansas City, Chicago and other prominent amusement centers.

Puyallup, Wash., Needed a Ten Cent Show

Interesting Account of a Ten Cent Show Breaking Into a Five Cent Show City—Quantity Not Quality Had Ruled.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—A little over a year ago there were only five cent theaters in the small town of Puyallup, Wash., and the house that put on the most reels for the money got the patronage; consequently managers were not very particular about what they booked, so long as they got enough of it. The motion picture situation has reached such a state that the Commercial club and the Parent-Teachers' association of the town brought up the question of getting better pictures for the community.

It was then that J. C. Ehrlich came to town and bought the Stewart theater. He fixed up the house with the best equipment, and signed contracts for some of the best service. When he opened the theater the old card in the box office window had given place to a new one announcing "Admission 10 cents." People looked askance at that ten cent sign for a while, but the lobby display was enticing and they had read a lot in the papers about the wonderful pictures to be shown at the Stewart; so at length they began going in, and when they came out they told their friends all about the new picture show. And Mr. Ehrlich kept busy all the time inventing new schemes to attract their attention and keep them coming. Now he not only has the satisfaction of making a success of a ten cent show in a former five cent house, but he has gained the outspoken approval of the leading citizens of the community for raising the standard of the motion picture shows of the town. The Commercial club sent him a vote of thanks for what he has done, and the heads of several other organizations have expressed their gratitude and offered to help him in any way they could. One of these suggested that Mr. Ehrlich give him some complimentary tickets to enclose in some circulars he was sending out for his association, and the official went to the trouble to write personal letters to send along with each ticket, telling what a good program the Stewart always had. Mr. Ehrlich made these tickets good for the two nights of the week that were ordinarily his poorest show nights, and sent them out at the rate of 250 per week for six weeks. The result was that nearly every "comp" brought three or four good ones, and the regular patronage has been materially increased thereby.

Changes at the Coliseum.

Seattle, Wash.—With the opening of the Rialto in Butte, the latest addition to the Greater Theaters company's string of motion picture houses in the Northwest, there have been several changes in the office at the Coliseum, the company's largest Seattle house. C. S. Jenson, of the firm of Jensen & von Herberg, which has expanded into The Greater Theaters Company, is leaving Seattle in a few days to take charge of the Rialto. His place as manager of the Coliseum has already been taken by E. D. Tate, who recently came to Seattle in the interests of W. H. Clune's latest release, "The Eyes of the World."

Mr. Tate is by no means a stranger to the industry in Seattle, having been in the film business here for five years, from 1910 to 1915. Another addition to the Coliseum's force is J. O. Hovick, who takes the position of advertising manager.

A. W. Eden, New Fox Manager, Arrives.

Seattle, Wash.—Harry Lenhardt, western manager for Fox, arrived in the city this week with a new manager for the northwest territory. The man who will immediately take up the managerial duties in the Seattle Fox office is Albert W. Eden, who comes here from the Denver office, where he was manager. Mr. Eden's advancements in the Fox organization have been swift and steady, and all along the line he has made friends who are eager for a chance to speak a good word for him. He was for a while road man out of the Seattle office, from which he was transferred to the same position out of the Los Angeles office. From there he went as manager to Denver, and then came this last promotion.

K-E-S-E Manager Back from Idaho Trip.

Seattle, Wash.—Carl Stern, K-E-S-E northwest manager, has just returned from a trip through Washington and Idaho, booking "The Truant Soul" and the Max Linder comedies. Mr. Stern says that the future looks very bright for the industry in these two states.

Theater Transfers.

Camas, Wash.—Mrs. Lyman K. Ward has sold her interest in the Grand theater at Camas to Mr. and Mrs. L. R. Durham.

Goldendale, Wash.—J. B. Ledbetter has bought the Star theater, Goldendale, formerly operated by Brooks and Campbell.

Exchange Men Star Fight Against Censorship.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—At the regular meeting of the Exchange Managers' Club on Tuesday, February 6, it was decided to send a representative down to Olympia to lobby against the Davis bill, which provides for a state board of censors. The bill is at present still in committee, but it is expected that it will be brought before the House within the next ten days. Frank S. Fountain, northwest manager for Progressive, was the one appointed to undertake the mission. He left Seattle for Olympia on the day following the managers' meeting.

Cavorting Chaplin Dummy Brings Crowds.

Seattle, Wash.—As a lobby attraction for the new Chaplin comedy, "Easy Street," Manager W. H. Smyth of the Strand has a jointed wax model of the inimitable Charlie made and clothed in a policeman's uniform. He placed it in front of his theater on a revolving platform, and as the platform goes around the figure does a very good imitation of the famous Chaplin walk. A greater part of the crowd that gathers around the figure goes into the theater eventually, and when they come out the grins they wear stay with them down the street.

The added feature at the Strand is Rex Beach's story, "Pardners."

No Censor Appeal Provided for in Portland

Mayor Albee and Civil Service Board Get Their Censor Bill Through—Only One of the Commissioners Voted with the Picture Men.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, Ore.—Portland's new censor ordinance was passed February 7 without providing for an appeal from censors' decisions to the courts.

A committee from the Oregon Motion Picture Men's Association, composed of Messrs. Simonton, Sperry, Reed, Kofeldt, Samuelson and Jackson, was on hand to plead with the commissioners for the right of appeal, but it was no use. The ordinance introduced by the mayor went through slicker'n a whistle, with but one dissenting vote, that of Commissioner George L. Baker, who sided with the picture men.

At the time of the campaign last summer to get an appeal to the courts, city officials intimated that they were forninst changing ordinances ever and anon to suit everybody, so the exhibitors waited until the commissioners themselves asked for a change, then came in with their little request, but their wait availed nothing.

Portland Is Justly Indignant.

Portland, Ore.—Mrs. E. B. Colwell, secretary of the Portland censors, came to the rescue of the city's fair name recently when New England lawmakers tried to exhibit the Rose City as a horrible example of iniquity and immorality, due directly to the alleged evil influences of moving pictures.

It seems that up in Montpelier, Vt., the legislature is, or was on January 23, convened for the purpose of passing laws, and that a state censorship bill was demanding attention. A horrible example of conditions in a state not having a general censor was evidently needed, and Senator Dunton, father of the "movie" bills pending, picked Oregon, maybe because the state was far away.

Mrs. Colwell, censor secretary, voiced her resentment publicly and Portland moving picture men were very indignant that their city should be put in such a light, declared by them to be entirely false, when it is reputed to have the most drastic censorship in the United States.

Two Distinguished Visitors.

Portland, Ore.—G. A. Reed, manager for Mutual, entertained T. L. Tally, of Tally's Broadway, Los Angeles, and J. D. Williams, theatrical magnate of Sidney, Australia, the same day. Mr. Reed says these gentlemen were both very enthusiastic about the famous Columbia river highway, over which an automobile trip was taken.

"Patria" Contest.

Portland, Ore.—W. W. Kofeldt, cashier of the local Pathe exchange, planned and conducted a "Patria" contest, in which twenty-four of Portland's big stores entered show windows decorated with figures of the International star and suggestive of the picture.

The first prize, a silver cup presented by James' Broadway theater, was awarded to the Eastern Outfitting Company; the second prize went to Powers Furniture Company, and the third to the Novelty Candy Company. The Judges were Edwin F. James, City Commissioner George L. Baker and Mrs. Frank McTaggart.

Gets Far East Trade.

Portland, Ore.—A. W. Walker, of Robinson & Walker, Seattle, visited his old stamping grounds on Film Row and told about his fast maturing plans. The firm conducts an exporting and importing business between the Pacific coast and the Netherland Indies, having several exclusive agencies for machines and supplies in the Far East. Mr. Walker reports his venture very successful.

Heard on Portland's Film Row.

Portland, Ore.—George E. Jackson, formerly with Mutual at Minneapolis, has become connected with the Portland office. He was salesman in the East and will undoubtedly hold the same position here.

It is reported that Harry Bennett will open the Laurel theater, East 28th and Burnside streets, about March 1.

A. T. Lambson, who has the rights to the Moss film, "The Girl Who Doesn't Know," was a recent visitor here. He placed his picture at the Star for February 25.

L. A. Todd, G. F. manager, has returned from Chicago after an absence of two weeks.

M. A. Levy, of Levy, Chatkin & Feldstein, Chicago, spent a few days in Portland arranging the affairs of the United here.

The Elite theater, Sandy boulevard and East 47th street, has been sold by E. H. Young to a Mr. Mitchell.

Sunday closing bills cropping up in the legislature are not being favorably received by the lawmakers, and the indications are that none will be passed this session. This situation is undoubtedly due to the decisive vote of the people last election whereby the old blue law was repealed.

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WESTERN CANADA NOTES.

Winnipeg Women Want Recall on Films.

Winnipeg, Man.—The local Council of Women has presented to the government a petition recommending legislation whereby, on the demand of twenty-five women in the city, certain films objected to will be censored. As films are already censored before being shown, the authorities were somewhat puzzled until they received an explanatory letter from Mrs. R. F. McWilliams, who informed Hon. Edward Brown, provincial treasurer, that the petition has the object of giving the women of Winnipeg the right to appeal to the board of censors if a film is passed which they think should not be passed. At present the moving picture men only have the right to appeal—but in the other direction.

W. Walkley Has a Son Born.

Vancouver, B. C.—W. Walkley, booker at the local office of the Universal, announces the arrival of a son, who is doing finely. The young man is said to have already expressed a preference for Universal films, and he is being trained to become an exchange manager.

Best wishes, sonny!

Province Not City Should Watch Operators

Men Prefer the Advantages of Having the Provincial Authority Examine and Give Licenses—City Not Equipped to Do the Work.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—The Civic Fire and Police Commission rescinded a previous action toward an amendment to the new provincial act governing all moving picture theaters and operators so as to allow the city to have supervision over the latter, has decided to let the matter drop.

This followed representations made by a delegation from the Trades and Labor Council and the Moving Picture Operators' Union (Local No. 348, I. A. T. S. E.) J. H. McVety, president of the Trades and Labor Council, acted as spokesman for the delegation and pointed out that the provincial act met with the favor and hearty support of the moving picture operators, for it permitted them to operate anywhere in the province.

For his side of the case City Electrician C. H. Fletcher explained that he did not wish to take the work of examination out of the hands of the government officials but pointed out that as the act stands he has no control whatever over the operators. He suggested that the granting of an operator's license be subject to the approval of the city authorities, as he wished to have power to discipline operators who were found infringing the law. In the course of his rounds, he said, he had found operators who were not living up to the regulations, but when he spoke to them about it they had simply asked, "Well, what are you going to do about it?"

Replying to a question by Alderman Gale, Mr. Fletcher said that there was one government inspector who visited each theater only once in three or four months. In reply to this, Mr. McVety declared that the delegation could produce evidence that when the inspection was under the control of the city officials, some theaters were never visited at all, and that at least one operator had worked during the whole of 1916 without having secured a license.

The majority of the aldermen seemed to think that the government officials, as they controlled all other details of the moving picture business, were the proper ones to supervise the operators, and on motion of Alderman Gale it was decided to recommend to the City Council that no action be taken toward securing an amendment to the Moving Pictures Act.

S. B. Taube Finds New World Film Co.

Vancouver, B. C.—S. B. Taube, formerly manager of the Universal branch in this city, and now associated with Regal Films, Ltd., Canadian distributors of World Brady-made productions, has arrived in Vancouver, and has been busy during the past few days greeting a host of old friends. His company has decided to enter the western field, and Mr. Taube has secured a suite of offices on the third floor of the Orpheum theater building, the film center of the city. He will at once select a manager for the Vancouver office, and will remain here until things are running smoothly. H. Nathanson has been appointed Regal representative in Calgary.

Mr. Taube encountered a queer proposition a few days after his arrival in Vancouver. Regal Films, Ltd., as is well known, has acquired the World Film distribution rights for Canada. It happens that a few weeks ago a new company, which is reported to be offering a part of its stock for sale, was incorporated in British Columbia under the name of World Films, Ltd. Hearing of this company, Mr. Taube called at its office in the Dominion building, and discovered several new World Film posters on the walls. Explaining his connection, Mr. Taube asked that these be removed, as if they were left on display confusion might result as to who had the rights for the distribution of the films. At this the man in charge of the office coolly informed Mr. Taube that it would be impossible for Regal Films, Ltd., to release or distribute any World films in British Columbia, as his new company had acquired all rights to the World film name.

When last seen Mr. Taube was scratching his head and wondering whether he ought to get mad or take it as a joke.

George Murdoch Preparing for Topical Work.

Vancouver, B. C.—On a recent trip to Victoria the World man had an interesting talk with George Murdoch, manager of L. J. Quagliotti's Variety theater, and now also Victoria representative of the Universal Animated Weekly and Screen Magazine. Mr. Murdoch has just purchased a new Williamson camera, and is preparing for an active campaign in photographing topical and educational subjects.

Benefit at Empire Theater.

Peace River, Alberta.—A benefit was given at the Empire theater on a recent evening in aid of the local firemen's fund, the entire receipts, amounting to $81.85, being donated to the fire fighters as a mark of appreciation of their efforts in saving the theater from destruction during a fire on adjoining premises a few days before. In addition to the picture program, numbers were contributed by various local people.

Spokane's Auditorium to Present Pictures

Manager Charles York Has Had a Perfect Booth Constructed—Big, Bright Sign Over York Street—Lobby Tastefully Furnished.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—At a cost of $700 the Auditorium theater has completed the construction of a new fireproof operator's booth to enable it to present picture features from time to time in compliance with city ordinances. Manager Charles York has gone much farther than the ordinance demands, and has built his booth entirely outside the theater auditorium.

The Auditorium has also erected an illuminated sign over Post street. This is the largest in the city, the small letters being six feet high. The letters are in old English, making an attractive electric sign. New lights are also being erected over the marquise to announce the attractions.

The lobby has been equipped with mission seats on both sides of its entire length, where people may wait comfortably to meet friends. Frames for lobby displays have been installed to match the seats and all the lobby display pictures will be shown under glass. Heretofore the Auditorium was never properly equipped for the presentation of picture spectacles.

Pathe Exchange Moves.

Spokane, Wash.—Peter Carroll, manager of the Pathe exchange, has found it necessary to take larger quarters, according to Peter Carroll, manager. The new home of the Pathe is located at 12 So. Washington street. The room is three times as large as the old quarters.

The Pathe exchange originated first in the parlor of Mr. Carroll's home, then to the office on First avenue, and now into the present location.

Mr. Carroll announces they have placed serial bookings in nearly every theater in Spokane. The bookings were so large for "Patria" that it was found necessary to order two prints for this section, something that has never been done before in the history of the Pathe exchange here. The demand for the serial, "Pearl of the Army," is almost as large as that of "Patria." Pathe serials being shown in Spokane houses are as follows: Clemmer, "Patria"; Liberty, Hearst-Pathe News Weekly; Best, "The Mystery of Myra" and the second run of "The Read Circle"; Lyric, "The Shielding Shadow"; and at the Hippodrome, "The Read Circle" and "Pearl of the Army."

When the Pathe first opened an exchange here they only employed one man; later they increased this number to three, and now in their new home they have employed seven persons to care for the business.

"The Americano" Breaks Record.

Spokane, Wash.—All box office records at the Liberty theater were again broken Sunday, February 4, by the crowds that paid to see Douglas Fairbanks in "The Americano," according to Manager Ralph Ruffner. The day's business was a climax to a series of record-breaking engagements recently by Fairbanks and W. S. Hart.

W. H. Clune's picturization of Helen Hunt Jackson's novel, "Ramona" shown at a trial run last week, has been booked at the Liberty for an indefinite run beginning February 25. "War Brides," beginning March 4. Lucille Zintheo, a Spokane girl, makes her screen debut in a minor role in this production.

METRO announces *New Canadian Policy*

IN order to give the motion picture Exhibitors of Eastern Canada the same complete efficient and high class service given to Exhibitors in the States, Metro Pictures Corporation is opening its own chain of offices ¶ The first of these is now established in Montreal at No. 8 Mc. Gill College Avenue and the Toronto office will be opened within a few days //.

Metro Pictures Service Ltd.

!!!!And This Means You

The film situation reminds us of an old story.

A young clerk in a store made his appearance one morning at 11 o'clock. His Hebrew employer admonished him in more or less the following fashion:

"My boy, I myself opened the store to-day at 8 o'clock. At 9 I saw the owner of the building already on the job. At 10 Mr. Astor took the surface car around the corner, and at 10:30 Mr. Morgan passed our window on his way downtown.

"WHO THE DICKENS ARE YOU TO SHOW UP FOR WORK AT 11 O'CLOCK?"

Something similar could be said to many of our producers.

The U. S. Steel Company operates branch offices in all the important cities of Latin-America.

The Harvester Trust states that a very large percentage of its enormous profits are derived from its Latin-American trade.

The Ford Company has sold 6,400 taxicabs in Havana alone, a city of scarcely 350,000 inhabitants.

The U. S. Rubber Co. has been doing a wonderful business with Latin-America practically since its foundation.

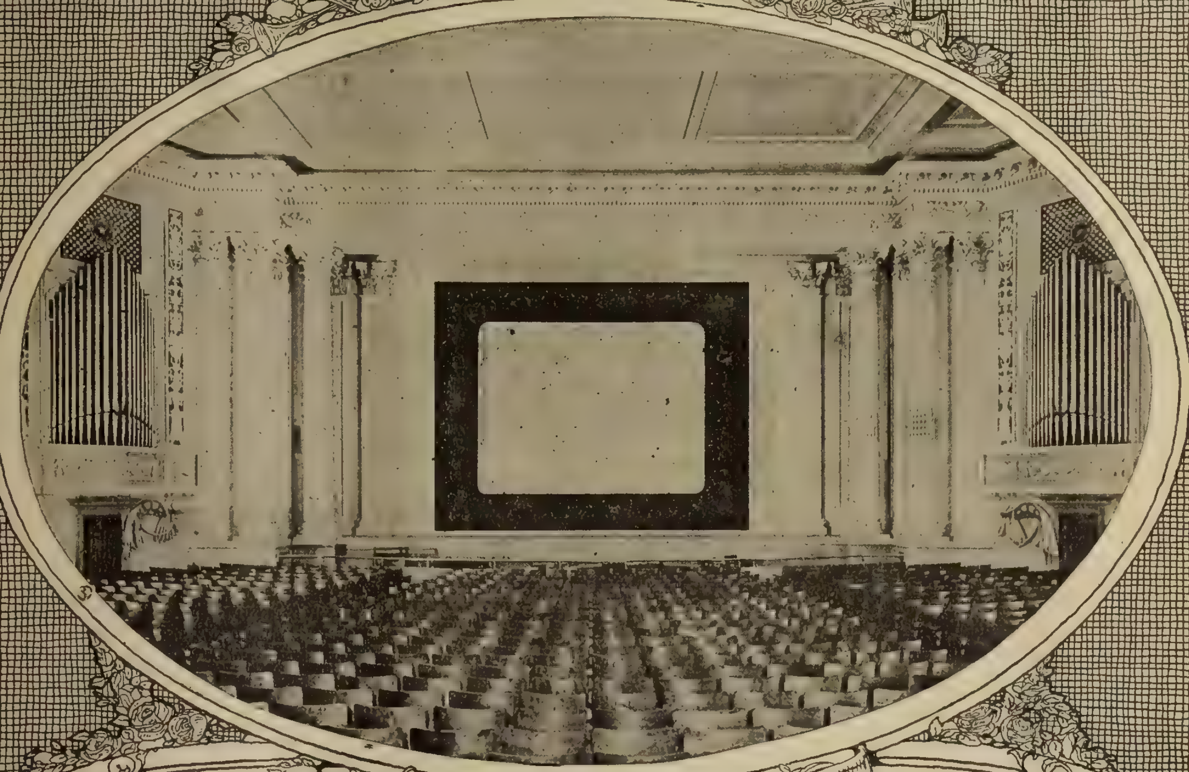
Every American manufacturer of any consequence is getting or trying to get a share of this trade, and a look through the pages of the New York export papers will bear us out.

And now, with due respect and in all seriousness, we beg to ask:

"WHO THE DICKENS ARE YOU, MR. PRODUCER, THAT CAN AFFORD TO OVERLOOK THESE MARKETS?"

CINE-MUNDIAL

The Spanish monthly edition of the MOVING PICTURE WORLD. The only paper devoted to the exploitation of American film interests in all the South American and Spanish speaking countries.



Finest
Theatre in
San Francisco

Owned and
Operated by
Kahn & Greenfield

The New Mission Theatre

A THEATRE of beauty, of comfort, of refinement—a moving picture temple of the world's finest in pictures and equipment; and crowning all of its artistic triumphs it offers the best in music; music that blends with every action of the picture.

Experts in music for the pictures designed and built this instrument that has attracted the attention of all theatre men; the same experts can produce the same results for you; they study your house and your needs and plan for your success. No theatre is too small and no theatre is too large.

This beautiful instrument is a perfect symphony of orchestra and organ and its subtle, delicate sound tints mirror the very timbered character of every known instrument; the musician plays by hand and may also use the hand cut rolls of the world's famous artists and composers.

Fotoplayer

Tear off and mail.

American Photo Player Co., 62 West 45th St., New York.
Please send me full information about the Fotoplayer.

(Name) ....
(Address) ....

Calendar of Daily Program Releases

Releases for Weeks Ending March 3 and March 10

(For Extended Table of Current Releases See Pages 1416, 1418, 1420, 1422.)

Universal Film Mfg. Company

	(Serial No.)
SUNDAY, FEBRUARY 25, 1917.	
IMP—A Dangerous Double (Two Parts—Drama	02196
POWERS—A Day in the Life of a Dog (Cartoon Comedy), and The Buried Treasures of Ceylon Dorsey Educational)	02198
REX—Lost in the Streets of Paris (Drama)	02198
UNIVERSAL SPECIAL FEATURE—The Purple Mask Episode No. 9 "A Strange Discovery"—Two Parts—Drama)	02199
MONDAY, FEBRUARY 26, 1917.	
RED FEATHER—The Girl and the Crisis (Five Parts—Drama)	02200
NESTOR—A Million in Sight (Comedy)	02201
TUESDAY, FEBRUARY 27, 1917.	
GOLD SEAL—Mary From America (Three Parts—Comedy-Drama)	02202
VICTOR—A Novel Romance (Comedy-Drama)	02203
WEDNESDAY, FEBRUARY 28, 1917.	
L-KO—Spike's Bizzy Bike (Two Parts—Comedy)	02204
UNIVERSAL—Animated Weekly No. 61 (Topical)	02205
THURSDAY, MARCH 1, 1917.	
VICTOR—They Were Four (Comedy)	02206
REX—The Rented Man (Two Parts—Drama), and The Funicular Railway of the Niesen (Edu.)	02207
IMP—An Hour of Terror (Drama)	02208
FRIDAY, MARCH 2, 1917.	
IMP—Evil Hands (Drama)	02209
UNIVERSAL SCREEN MAGAZINE Issue No. 8 (Topical)	02210
BIG U—A Battle of Wits (Two Parts—Drama)	02211
SATURDAY, MARCH 3, 1917.	
BISON—The Tornado (Two Parts—Drama)	02212
JOKER—Passing the Grip (Comedy)	02213
LAEMMLE—Undoing Evil (Drama)	02214

SUNDAY, MARCH 4, 1917.	
IMP—Tangled Threads (Two Parts—Drama)	02215
POWERS—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy) and "The Land of Buddha" (Dorsey Educational)	02216
BIG U—Buried Alive (Drama)	02217
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 10), "The House of Mystery" (Two Parts—Drama)	02218
MONDAY, MARCH 5, 1917.	
RED FEATHER—The Gates of Doom (Five Parts—Drama)	02219
NESTOR—A Bundle of Trouble (Comedy)	02220
TUESDAY, MARCH 6, 1917.	
GOLD SEAL—Desperation (Three Parts—Drama)	02221
VICTOR—Good Morning Nurse (Comedy)	02222
WEDNESDAY, MARCH 7, 1915.	
L-KO—Fatty's Feature Fillum (Two Parts—Comedy)	02223
UNIVERSAL—Animated Weekly No. 62 (Topical)	02224
BIG U—A Soldier's Dream (Drama)	02225
THURSDAY, MARCH 8, 1917.	
BIG U—Good for Nothing Gallagher (Drama)	02226
REX — The Amazing Adventure (Two Parts—Drama)	02227
LAEMMLE—The Human Flame (Drama)	02228
FRIDAY, MARCH 9, 1917.	
IMP—The Perils of the Secret Service (Episode No. 1); The Last Cigarette (Two Parts—Drama)	02229
UNIVERSAL—Screen Magazine, Issue No. 9 (Topical)	02230
VICTOR—The Beauty Doctor (Comedy)	02231
SATURDAY, MARCH 10, 1917.	
BISON—The Drifter (Two Parts—Drama)	02232
JOKER—Wanta Make a Dollar (Comedy)	02233

Mutual Film Corporation

	(Serial No.)
SUNDAY, FEBRUARY 25, 1917.	
VOGUE—The Butcher's Nightmare (Two parts—Comedy)	05341-2
GAUMONT—Reel Life No. 43 (Subject on Reel: Dainty Perfumes; Teaching Children to Swim; Logging in Louisiana; Making Bottles at Home (Mutual Film Magazine)	05343
MONDAY, FEBRUARY 26, 1917.	
MUTUAL STAR PRODUCTION—The Greater Woman (Powell—Five parts—Drama) (No. 171)	
MONOGRAM—The Adventures of Shorty Hamilton (No. 7—"Shorty Hooks a Loan Shark"—Two parts—Drama)	05344-45
TUESDAY, FEBRUARY 27, 1917.	
GAUMONT—Tours Around the World, No. 17 (Subject on Reel: Vienna; Gota Elf River, Sweden; Toledo, Spain (Travel)	05346
WEDNESDAY, FEBRUARY 28, 1917.	
MUTUAL—Mutual Weekly No. 113 (Topical)	05347
GAUMONT—See America First, No. 77 (Subject on Reel: Battlefields of Chickamauga; Chattanooga (Scenic), and "The Elusive Idea" (Kartoon Komic)	05348
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama)	
THURSDAY, MARCH 1, 1917.	
CUB—Jerry's Romance (Comedy)	05349
FRIDAY, MARCH 2, 1917.	
AMERICAN—Calamity Anne's Protege (Comedy)	05350
SATURDAY, MARCH 3, 1917.	
AMERICAN—Cupid and a Brick (Comedy-Drama)	05351

SUNDAY, MARCH 4, 1917.	
VOGUE—A Rummy Romance (Two parts—Com.)	05352-53
GAUMONT—Reel Life No. 44. Subjects on reel: Industries of an Arab; Conch-Artistry; Novel Jewelry from Sea Objects; Will This Cure Cancer? Criminal Cuteness; Making a Rubber Shoe (Mutual Film Magazine)	05354
MONDAY, MARCH 5, 1917.	
NIAGARA FILM STUDIOS—"The Perils of Our Girl Reporters" (No. 11, "The Meeting") (Two parts—Drama)	
MONOGRAM—"The Adventures of Shorty Hamilton" (No. 8, "Shorty Traps a Lottery King") (Two parts—Drama)	05355-56
TUESDAY, MARCH 6, 1917.	
GAUMONT—Tours Around the World, No. 18 (Subjects on reel: Munich, Germany; Schonbrunn Castle; Vienna; Rustchuk, Bulgaria) (Travel)	05357
WEDNESDAY, MARCH 7, 1917.	
MUTUAL—Mutual Weekly No. 114 (Topical)	05358
GAUMONT—See America First, No. 78 (Subjects on reel: Oregon's Rocky Coast, Scenic, and "Rastus Runs Amuck" (Kartoon Komic)	05359
THURSDAY, MARCH 8, 1917.	
MUTUAL STAR PRODUCTION—"The Girl From Rector's" (Drama) (No. 172)	
CUB—The Flying Target (Comedy)	05360
GAUMONT—Reel Life No. 45 (Subjects on reel: From Trapper to Wearer; Stimulating the Appetite of the Tired Business Man; Artistic Vases; The Pelican; Charlie's Wobbly Walk (Mutual Film Magazine)	05361
FRIDAY, MARCH 9, 1917.	
MUTUAL—(Title Not Reported—Three-reel subject)	05362-63-64
SATURDAY, MARCH 10, 1917.	
VOGUE—His Bogus Boast (Two parts—Comedy)	05365-66

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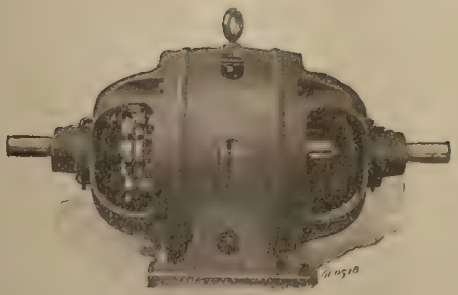

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Stories of the Films

VIM.

THE NEWLYWEDS' MISTAKE.—Mr. and Mrs. Newlywed decide to spend a day at the beach, but before leaving Mrs. Newlywed insists upon purchasing a little beauty powder. While she is getting the powder her husband decides to get some smokes. Wifey returns first and mistaking a man in a passing auto for Mr. Newlywed gives chase.

Hubby in the meantime returns and while waiting anxiously for wifey mistakes a woman for her. He follows his supposed wife in another car. Arriving at the beach both husband and wife search bathing houses, and cafes looking for each other. They search in vain and dejected leave for home feeling that it was a case of mistaken identity. Mrs. Newlywed arrives home first, closely followed by her spouse. Explanations ensue and hubby and wifey decide to spend their future holidays at home.

ART AND PAINT.—Mr. A. Suburb decides to have his dwelling renovated and selects Stooge, a painter with artistic ideas, who has a helper named Boozo, to do the work. Boozo's favorite pastime is reposing in empty dry goods boxes and it is in one of these haunts Stooge finds his trusty assistant. After considerable difficulty Stooge succeeds in arousing Boozo and hooked together with a painter's ladder they depart for the field of endeavor.

Upon their arrival they proceed to erect a scaffold and in doing this prove themselves acrobats. Their artistic tastes do not appeal to Mr. Suburb's peculiar fancy and they are dismissed but not dismayed, for Dame Fortune smiles sweetly upon them and they become heirs to $5,000. They decide to open a studio and become artists. Their first customer, a six-footer, is not pleased with their conception of him and, aided by his powerful physique, cleans out the studio and deposits the artists in a garbage wagon. Here the dreams of the ambitious painters end.

KALEM.

WINGED DIAMONDS (No. 18 of "Grant, Police Reporter").—The cast: Tom Grant, police reporter (George Larkin); Daddy Greelick (Robert Ellis); Natalie (Ollie Kirkby); Galloway, chief of detectives (Harry Gordon); Grandon Rice (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Micky, a boy of the tenements, discovers a strange pigeon in his coop atop the ugly tenement where he lives. Attached to its leg by a string is a valuable diamond ring. Micky takes the bird to the police station. Grant, police reporter on the Chronicle, is there to pick up a story. He writes a note requesting audience with the owner of the bird, ties the note to its leg and sets it free.

Meanwhile Natalie, Mrs. Grandon Rice's French maid, has rifled her employer's wall safe, using a stethoscope to determine the fall of the tumblers. We see Natalie go to her room and take a carrier pigeon from the lower compartment of her washstand. Around its neck she places the pendant and chain and sets it free up a flue hole. She is searched and questioned about the robbery but there being no evidence she cannot be held.

Daddy Greelick, a notorious "fence," shows up at the appointed meeting place in answer to the blind message carried by the pigeon earlier in the day. When he makes a getaway, Grant hurries to the "fence's" pawnshop and finding it locked mounts to the roof by the most convenient way—a rear fire escape. He and Greelick have a desperate fight on the roof and Grant is left senseless. When he recovers he slides down a rope to an adjoining building just in time to help capture the crook who had locked all doors behind him as he fled.

THE SCREENED VAULT (No. 19 of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Chris Monk (Robert Ellis); Inez Monk (Ollie Kirkby); Jimson (Harry Gordon); Maddox (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant, police reporter on the New York Chronicle, visits his bank to make a deposit. While filling out his deposit slip a piece of plaster falls from the ceiling to the desk. As he passes out and across the street he happens to look up at the window of an office directly over the banking rooms. A shade is hastily drawn—by a young woman.

Grant, his suspicions aroused, proceeds to the second floor. He knocks just as the silhouette of a woman's head is revealed on the ground glass of the door. On his way to the office he meets Maddox, a detective, and tells him his suspicions. Maddox laughs. A daylight attempt to rob the bank! Only one crook on record—Chris Monk—would have the nerve to attempt it and he is lying low.

Grant digs up some old clippings concerning this clever safecracker. One of them pictures Inez Monk obtaining a parole for her father.

His suspicions confirmed, at six that evening Grant returns to the bank. He discovers a hole cut in the floor of the room above the bank, but is caught by the crooks and tied up. Monk descends into the bank below by means of a rope ladder, bearing a painted screen to set up before the vault door and so trick the watchman peering in from the street. Inez stands guard in the hall. Grant, left alone, begins to work at his hands. He manages to reach the telephone and jiggles a Morse code message to Central. Maddox responds with the reserves. Monk and Jimson are trapped in the bank building. Grant is now called upon for a supreme test of his nerve. Monk leaps through the window, across a narrow ledge to a building opposite before which a scaffold has been left, and starts to slide down a rope to his freedom. Grant leaps to the scaffolding, and seeing that his prisoner will escape, makes the big leap to the ground and luckily lands on a sand pile. He has no difficulty holding Monk until the detectives handcuff him.

A FLYER IN FLAPJACKS (Ham & Bud Comedy).—The cast: The Highflyers (Ham and Bud); Pancratius Pancake (Henry Murdoch); Flossie Flapper (Ethel Teare).

Ham and Bud are making bad weather of it under the eagle eye of the merciless cop who insists that they can decorate the village cooler for all he cares if they do not immediately get to work. They try various jobs but lolling on a park bench seems to be their forte.

Engaged in this congenial occupation they become aware of the nearby presence of Flossie Flapper. Ham provides Bud with a police whistle and orders him to keep one eye open for their common enemy while he, Ham, disports himself in idle conversation with the fair damsel.

Again the cop; and again our heroes take refuge in flight. As they pass a pancake emporium, Bud has a brilliant idea. Ham approves of it. They seize Pancratius Pancake, the talented flipper of flapjacks, and drop him into his own flour barrel, covering it securely with a table. Hastily donning aprons they are soon engaged in executing orders for browned wheats.

What goes up comes down is no more definite a proposition than what happens to Ham and Bud in their newly found roles of syrup slingers. Flossie—but really, you must come and see the answer for yourself.

THE MODEL JANITOR (Ham and Bud Comedy).—A famous sculptor here we see—Professor Henry Clay Debris; of clay he takes a shapeless pulp and from it sculpts a little sculp.

Fair Flossie now we introduce; for men of clay she has no use. A live one she prefers, you see, but quite unknown to Pop Debris. The sculptor's model, Tommy Keefe, is posing as "The Indian Chief." He'd pose all day without a sound as long as Flossie sticks around.

Our janitors now make their bow, who like all janitors, allow their work can all be done next week; and so they're playing hide and seek. His masterpiece completion nears and as the sculptor sculpts and smears, the lovers steal a kiss so sly. What's this? The old man hits the sky.

'Twas Fate that brought Ham to the scene, for in a flash Debris has seen in this great mass of brawn and beef the model of his Indian chief. "Your name," he cried in accents full, "My name," said Ham, "is Trowing Bull."

Now Flossie looks at Dad's new chief and straightaway forgets her grief. Meanwhile Bud's search of every floor reveals no ponderous janitor. Almost despairing he finds his man posing as an Indian and while the battle rages there Tommy carries off the maiden fair.

To shout and swear is of no use and so our intimates find good excuse to frisk and frolic on the lawn the while a cop looks calmly on.

SELIG.

A STRANGE ADVENTURE (No. 21718).—The cast: Princess Olga (Bessie Eyton); Luther Terroll Van Horn, of New York (Jack Pickford); Prince Arneah (Harry Lonsdale). Written and produced by Marshall Neilan.

Luther T. Van Horn, a young man of leisure, is smitten with the charms of a beautiful girl, a new arrival at the resort, and asks one of the servants to find out who she is.

At dinner the coffee percolator boils over and Luther arrives opportunely and wins a smile from the girl of mystery.

He goes bathing and is seized with an inspiration. He makes it appear that he is about to drown and the girl goes to his rescue. Just as she is about to reach him another swimmer

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saves Van Horn and his plan to become acquainted with the girl is circumvented.

A Hindu that night gives the girl a note reading: "If you would save your throne come to the House of the Striped Awnings." She accompanies the Hindu and when she enters she is confronted by a prince, who says: "Marry me or you will never leave this house alive!"

The girl has been followed by Van Horn, who enters just in time to save her life. Then Mr. Van Horn suddenly awakens and realizes that it is all a dream.

SELIG-TRIBUNE NO. 12.

Chicago, Ill.—Sixty persons meet death in an early morning explosion of gas followed by fire which destroys a tenement.

Chicago, Ill.—Automobiles are hauled into the Blackstone Hotel as part of the overflow exhibit of the automobile show.

El Paso, Texas.—Riotous scenes are enacted when Mexicans, entering the United States, are obliged to take compulsory baths ordered by the U. S. Government to prevent the spread of typhus fever.

Laramie, Wyo.—The worst blizzard in twenty years sweeps over this state blockading trains for five days or more.

Saranac Lake, N. Y.—Society turns out for the Mid-Winter Carnival which opens with a grand skating parade.

Paris, France.—Services are held at the church of Etoile in memory of a member of the French Aviation Corps.

SELIG-TRIBUNE NO. 13.

Hunter's Point, Cal.—The S. S. Minnesota, America's largest merchant vessel, goes into dry dock.

New York, N. Y.—Count Tarnow Tarnowski, the new Austro-Hungarian ambassador to the United States, is now in the public eye.

Saranac Lake, N. Y.—Illuminated ice palace is the closing incident of the ice carnival.

Berkeley, Cal.—U. S. army officers inspect aeroplane motors under construction for the Russian government.

New York, N. Y.—A mysterious fire partially destroys the Spanish steamship Isla de Paney.

St. Paul, Minn.—Alfred Campbell and his team of "huskies" win the 500 mile dog race from Winnipeg, Canada, to this city.

Hoboken, N. J.—Interned German ships are being carefully guarded by U. S. authorities.

Philadelphia, Pa.—Fire destroys Gimbel Bros. warehouse, causing a property loss of over half a million dollars.

Capetown, Africa.—The S. S. Rena, after being buffeted by terrific storms, arrives here with a shifted cargo.

Columbus, N. M.—Troop L, of the 5th U. S. Cavalry, the first troop from Gen. Pershing's base, arrives here.

THE REDEMPTION OF RED MULLIN (Three parts).—The cast: Red Mullin (Fred Eckart); Betty (Cressy Gotschalk); Mrs. Fleming (Cora Lambert); Blake (Roy Sutherland). Written by Edward Arden. Directed by Otis Thayer.

Red Mullin returns to his old home after having completed a pentitentiary sentence. His underworld friends greet him and there is a celebration. The merry making is so loud, that Mrs. Fleming appears and asks for quietness, stating that her baby is near death, in the flat below. They throw her out; she summons the police and following a free-for-all-fight Red Mullin escapes.

Betty, Red's sweetheart, throws the police off Mullin's track. In his attempt to escape Mullin hides in Mrs. Fleming's house. The Fleming baby awakens and calls so pitifully for toys, that Red comes from his biding place and determines he will get the baby some play things.

Finding the toy shop closed, Mullin forces entrance and, taking what he wishes, leaves a bill on the counter with a note explaining his action. Going out again, he meets an old friend, a taxicab driver, and getting into the taxi with the toys, makes for the home of the child, while the driver thinks the man has robbed a house.

Betty goes to the drug store for medicine for Mrs. Fleming's baby, and there she overhears the taxicab driver telephoning the police. Red, returning to the Fleming flat, unloads the toys. Hearing the police coming, he endeavors to escape, fails and is taken prisoner. After the police investigate, they release Red Mullin, who rejoins his sweetheart.

FOR REWARD OF SERVICE.—The cast: "Cross" Allen (George Fawcett); Mrs. Allen (Mrs. Evelyn); Pettison (Charles Gardner); His Chief Clerk (Charles Le Moyne). Written by Grace Keon. Produced by Al. Green.

"Cross" Allen, familiarly known as Old Grouchy, is a bookkeeper. The younger clerks resolve to "wish" a lot of phoney Christmas presents on him.

Thomas Pettison, the boss, gives his employees a day off to prepare for Christmas festivities. Old Grouchy is given numerous packages, which really contain bricks, sawdust, etc., and he is urged not to open them until Christmas. He takes them to his home, believing they are Christmas presents. He and his aged wife then plan to enjoy the good things which they think have been given them by the office force.

In the meantime at the office, the clerks hear the story of Old Grouchy—of how each one of his sons has met some tragic fate. The clerks regret their thoughtlessness, wrap up real presents for the old man and arrive at his home in time to exchange them for the bogus presents, which luckily had not been opened.

ESSANAY.

A FOUR CENT COURTSHIP (Black Cat Feature—2 Parts).—The cast: Emmet Payne (Bryant Washburn); Miriam York (Hazel Daly).

The evening Emmet Payne has set aside to propose to Miriam York, his room-mate makes one of those "life-or-death" touches which leaves Emmet with only four cents. With this capital he is dated up to take Miriam to the opera, then supper, then taxicab home. The wily Payne gets carfare by politely tearing two tickets from a fat man's hand. He gets opera tickets by posing as a dramatic critic. He sells the tickets to a speculator for $30 and with this money finances the trip to another theatre and then supper in an expensive restaurant. It happens that the fat man, the dramatic critic and the speculator all are seated in the same cafe. A terrible row ensues and Emmet is about to be arrested when his room-mate turns up with money to square all accounts. Miriam, innocent of the trouble, has had such a delightful time she says "Yes" to Emmet's proposal.

CANIMATED NOOZ PICTORIAL NO. 25 (Cartoon Comedy).—The Canimated cameraman was fortunate enough to catch the latest shipment to John D. Lotsadough. Under heavily armed guard, the special train stopped at Chicago, Ill., momentarily and its treasure was filmed. It was a dozen fresh eggs. At Be-Swell Beach, Cal., the sons and daughters of wealth are shown airing their pet pigs, pet monkeys, Angora goats, etc. It is difficult to tell which are the pets. A valuable hint is given to husbands coming home late at night on how to find the keyhole. A string with a cat at the other end makes the job easy. The recent baseball game in Honk-Honk, China, between the Chop Suey nine and the Washee-Washee team is depicted. Ty Cobbee saves the game in the ninth inning by slamming out a homer. Scenes in the lake region of Western Canada complete the film.

IS MARRIAGE SACRED? (No. 11, The Extravagant Bride—2 Parts)—The cast: Edith Ralston (Marguerite Clayton); John Allison (Edw. Arnold); Mrs. Gaynor (Lillian Drew); Harold Spencer (Sydney Ainsworth); Samuel Ralston (Thomas Commerford).

Edith Ralston, reared in luxury, weds John Allison, of moderate means. Her extravagance finally drives Allison to the brink of bankruptcy. Harold Spencer, whom Edith rejected to become John's wife, is revengeful. He learns of Allison's financial straits and at a reception places a wallet containing a large sum of money on a table where it will tempt John to become a thief. Allison finds the wallet and takes it up to seek the owner. Spencer proclaims that he has been robbed and discovers the wallet in John's pocket. Edith believes her husband guilty and declares it was her extravagance that drove him to theft. Mrs. Gaynor, a gay divorcee who has been spurned by Spencer, has witnessed part of his trap for Allison and tells the truth. John is exonerated.

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JOKER.

PASSING THE GRIP (March 3).—The cast: Bill (William Franey); Gale (Gale Henry); Heinie (Charles Conklin); Lillian (Lillian Peacock); Moranti (Milburn Moranti).

Bill, the henpecked husband, arrives at the hotel with Gale, carrying her dog and a grip. There is a sign which says "No Dogs Allowed," so he hides the pup in the grip. The hotel clerk has been warned to look out for an anarchist, and when Bill acts queerly about his grip, the clerk demands that he open it. Bill refuses. The Anarchist appears, and his grip gets changed with Bill's. Then Heinie and Lillian arrive, and Bill again changes his grip for Lillian's. The clerk sends for the police, who open Bill's grip and find lady's lingerie.

Bill has the grip with the lingerie, the anarchist the grip with the dog and Lillian and Heinie the one with the bomb. Gale takes Bill's clothes to have them pressed, leaving him in his underwear. He finds that he has his wrong grip and goes out to hunt for the one with the dog. Gale comes back, and the anarchist starts hunting for his bomb. He has opened the grip with the dog and been scared by it. Every one gets into the wrong room, and keeps finding the wrong grip. At last the dog gets the bomb in his mouth, and they all chase him with it through the hotel. The bomb finally explodes and blows up the anarchist with it.

LAEMMLE.

UNDOING EVIL (March 13).—A man who has always been a shepherd determines to become a wanderer. He enters a village at nightfall, and sees through a lighted window a woman and her lover. He learns that the woman has a husband. He saves the husband from killing himself, as he is about to yield to his despair over the loss of his wife's affection. He meets the lover on his way from the woman, and persuades him to write a promise not to see her any more. He then visits the wife, and finds her writing a farewell to her husband. He talks with her, but cannot dissuade her from her purpose. At last he changes the notes, so that the farewell shall be received by the lover, who goes away. The shepherd later succeeds in reuniting the husband and wife.

NESTOR.

A MILLION IN SIGHT (Feb 26).—The cast: Eddie (Eddie Lyons); Janitor (Lee Moran); Eddie's Wife (Edith Roberts). Scenario by Bess Meredyth. Produced by L. W. Chaudet.

Cupid smiles sweetly on one happily married couple, Eddie and his wife, while in the same apartment, the maid and iceman have eyes for no one but each other. However, the world is all wrong in the eyes of the janitor and he sneers at his conjugal bliss.

Trouble begins when mother-in-law arrives with her many pets. The clever iceman deludes the janitor into believing that mother is going to settle a million dollars on the man who marries her within a month. Mother and the janitor are married and the news reaches the young couple just as Eddie is leaving to live at the club during the remainder of mother's visit. Mother says she can live with them always now. But Eddie and his wife move into a different apartment house and leave mother boss of theirs.

POWERS.

THE LAND OF BUDDHA (March 4).—The Land of Buddha was visited by Doctor Dorsey. He shows us in this educational, the Dagoba Ruanwell, the largest brick building in the world, which is surrounded by white marble colonnades. There are thousands of niches in the pillars and in each one is a statue of Buddha, or of an ancient king. The platform upon which this tomb rests, is supported by four hundred sculptured elephants, which are now hardly recognizable. The work is being restored, under the direction of the chief priest, whose house is shown. This process has been under his direction for years. In 2500 years there have been few changes in the local methods of building and working.

MR. FULLER PEP—AN OLD BIRD PAYS HIM A VISIT (On Same Reel as Foregoing).—The stork with his basket goes out in search of Mr. Fuller Pep's residence, and has many adventures on the way. He calls at the home of the bachelor and is kicked out with no attempt at apology. He meets the same fate from the old maid. At last he comes to Mr. Fuller Pep. He offers his basket, and Fuller takes a baby out of it. But when the stork tries to get him to take two, Fuller protests.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (Issue No. 8—March 2).—The greatest of radio stations at Arlington, Va., is shown first in Issue No. 8 of the Universal Screen Magazine. These pictures are particularly interesting because the public is not admitted to the plant.

A domestic science lesson, by one of the most expert cooks in America, Mrs. A. Louise Andrea, winner of the Gold Medal at the Panama-Pacific Exposition, follows. She shows how to make pie without the usual soft dough bottom.

A new invention is shown next. This is the "last word" in safety deposit vaults of the Guaranty Trust Co. of New York. The issue closes with Animated Sculpture by Willie Hopkins.

BIG U.

A BATTLE OF WITS (Two parts—March 2).—Valanza is an admirer of Paula. But Paula rejects Valanza for Wallace. Alquinaldo, a Mexican general, orders Wallace taken as spy. Paula's father, who is dying, gives her a map showing just where his wealth is buried. A few days later he dies. She is forced to give up her home to Valanza, to be used as his headquarters. During a struggle with Valanza, he tears the map in two. One-half Paula manages to retain. Valanza takes possession of the other half. She is thrown out of her own home.

Paula disguises herself as an old woman and goes to the prison with a basket of fruit to give to the guards. Hidden in the fruit she has some small tools to give to Wallace who later escapes.

Wallace notifies the American General of the

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Mexicans' law breaking. The Americans set out to capture Alquinaldo, who gave Valanza the orders to take Wallace as prisoner. On the way they capture a few of Alquinaldo's officers who have had a dispute with their general. Wallace tells the Mexicans that they will not be punished by the Americans if they will take some of the Americans to the Mexican camps and pretend that they had been captured, while the rest of them will follow a short distance behind.

This the Mexicans agree to do. The Mexican officers lead the Americans into Alquinaldo's camp. They explain how they captured the Americans. Just then the rest of the Americans enter the ground and together they make a clean sweep, while Wallace gets the other half of Paula's papers from Valanza.

BURIED ALIVE (March 4). Dorothy and her father have staked all their hopes on their mine. They have sent for an expert to appraise it. Pedro, a Mexican, has designs on Dorothy. Reid, the expert, arrives and is taken to the mine, but not before he has fallen under the spell of Dorothy's beauty. At the mine he discovers that he has left an essential instrument at the house. He returns and finds Pedro holding Dorothy in his arms. He drives away the Mexican, who plans revenge. Reid is forced to pronounce the mine worthless. Dorothy begs him to make a more thorough investigation the next day. Pedro listens at the door and hears him agree to do so. He goes to the mine and prepares a charge of dynamite. When Reid appears at the mine, Pedro explodes the charge and Reid is buried alive. Dorothy and her father feel the shock of the explosion, and he goes to the rescue, while she rides to town for help.

VICTOR.

A NOVEL ROMANCE (Feb. 27).—The cast: Rosealice (Flora Parker De Haven), Thomas Harden (Calvert Carter), Robert Davanel (Paul Byron). Written by W. Henry. Produced by Harry Millarde.

Rosealice, a stenographer employed in the law office of Thomas Harden, lives in a fairy world of her own fancy. The latest "best sellers" are a temptation to her she cannot resist them even if it means going without her lunch.

Going back and forth each day on the same car is Robert Davanel a professor of mathematics. Though supposed to be very staid, he, too, dwells in a world of romance. One day he is greatly surprised to find as a bookmark in one of the new novels he is reading a lady's perfumed handkerchief. Rosealice is as much surprised to find a little note saying that if ever the writer could find a person like the Rose depicted in the story, he certainly would fall in love with her.

Robert had invested in some mining stock, but for a long time it appeared worthless. He receives word from Harden that the stock has some value. Rosealice in transcribing the letter thinks the name of Davanal very romantic. The next day she is ill and unable to go to work. Robert calls upon Harden and the latter suggests that they take a ride out to his stenographer's home. So he discovers the girl he has been so long admiring.

THEY WERE FOUR (March 1).—The cast: Joe (Joe Rickson), Pedro (Pedro Leon); Tommy (Tom Grimes), Bud (Bud Osborne); Neal (Neal Hart), Jack (Jack Walters). Scenario by Karl R. Coolidge. Produced by George Marshall.

Joe, Jack, Pedro, Tommy, Bud and Neal have just arrived from the cowlands with a load of steers. When Pete, the owner of the steers comes out to pay them, Neal takes all the money, explaining that the boys figured to stampede the town and that he had been elected guardian. They rush to a Ford and hire it to take them to a hotel.

Meanwhile two crooks enter the lobby, and force the people to hold up their hands. They hear a great deal of noise and dash up the stairs to hide. The cowboys have arrived, but the people think it is some more thieves and put up their arms again. The boys think they have gone crazy. While Neal is playing with the cash register, thinking it a piano, the clerk phones the police.

The policemen arrive and the boys are glad to fight, although they are ignorant of the cause. Neal and Bud run up the stairs and into an old woman's room. She climbs into bed and covers herself with the blankets. The cops follow the boys into the woman's room and think they have caught the crooks, but she utters a piercing scream. Neal and Bud are in the lobby, when the crooks sneak upon them and are just about to relieve Neal of the roll of bills, when the cops appear. Neal says, "Me and the boys were just looking for excitement and we reckon we got it."

IMP.

AN HOUR OF TERROR (March 1).—As a child Jane had been frightened by fire and had lost her speech. Matt loves her and always hopes that she will regain it. Jane's great amusement is the phonograph. One day she is alone and thieves enter the house. She is unable to call for help, but she takes the receiver of the telephone off the hook and places the phonograph near the phone. She then plays "Listen to This Cry of Help."

The operator understands the message, and sends the police. Before they arrive, the thieves hear the machine and try to enter the room. She piles furniture against the door to keep them out. Matt appears just as they are about to break in. He fights them both. The excitement restores to Jane the power of speech. The police arrive and take the thieves into custody.

EVIL HANDS (March 2).—The cast: Red Leary (Edward Hearn), Mary Blakewell (Edith Roberts); China Moll (Mrs. Roberts); Jake Lewis (Wilbur Higby); Sol (Malcolm Blevins); Chan Loo (T. Du Crow). Scenario by Willis and Woods. Produced by John McDermott.

Mary arrives in the city with her brother's card, but she has lost the address. She falls into the hands of Jake Lewis, who takes her to a Chinese joint, operated by Chan Loo. Red Leary has just finished a jail sentence, and returned to the joint. He passes his gun hurriedly to Chan as a policeman enters. Chan hides it under some papers. Red seems startled at the glimpse he has of the young girl, when Jake brings her in. He quietly phones the police, but he is overheard and attacked by Sol. There is a fight, and Red knocks out Sol. Then he enters the room where Jake has taken Mary. He knocks down Jake, and takes his hat and coat. He then rescues Mary, and giving her money, sends her home to the country. He then returns to the den and gives himself up to the police.

TANGLED THREADS (Two parts—March 4). The cast: The Orphan (Jessie Benton); The Young Lawyer (Lorimer Johnson); The Crook (Ted Sloman); The Artist (John Bruno). Scenario by William Selter. Produced by Alan Forrest.

A young author lives in a poor neighborhood, and feels sorry for a girl, who has just been left an orphan by the death of her mother. He takes her to the home of an artist friend of his, an elderly man, who offers her a home. The author and the girl become attached to each other. A day comes when the artist can no longer find a market for his work. The author meets the girl returning with an unsold picture, and gives her the money for it, though it is all that he has. She goes to buy the first good meal that they have had for days. An auto knocks her down, and she sustains a spinal injury. The doctor advises the services of a specialist. The artist and the author do not know where to turn, as they cannot afford the specialist's prices. Discouraged, the author goes out, and enters a saloon. He is joined by a crook, who offers him $1,000 if he will help him pull off a job. The author accepts. The crook plans to rob a rich man's home. He instructs the author to go upstairs. In his inexperience, the author knocks down a statue. The owner of the house catches the author and a fight ensues. The crook fires, and kills the owner. The police hear the noise and force their way in. The crook and the author escape as the officers enter by the front.

A detective finds a footprint, and traces the owner of it to a saloon. Here he finds the author and the crook, and attempts to take them prisoners. He offers them a light sentence if they will give the names of the rest of the gang. The crook appears to consent, but then knocks over the lamp. In the confusion the author escapes to his own home. Later he reads in the paper that the killer of the house owner has confessed in jail, and that he himself is not implicated. He receives word that his play has been accepted and that he will be paid a good sum in advance. With joy he goes to the artist's house and tells him and the girl. She is ultimately cured by an operation, and marries the author.

BISON.

THE TORNADO (Two parts—March 3). The cast: Jack Dayton (Jack Ford); His Irish Mother (Jean Hathaway); Slick, his partner (John Duffy); Pendleton, Mayor of Rock River (Pete Gerald); His Daughter Bess (Elsie Thornton); Chief of the Coyote Gang (Duke Worne).

All the men in the neighborhood love Bess, the daughter of the Mayor of Rockville, but she treats them coldly. Among this number is Jack Dayton, a son of Old Ireland known as the "No-Gun-Man" and Lesparre, leader of the Coyote gang.

Lesparre brings his gang to town, holds up the bartender, secures all the whiskey they want, then robs the bank belonging to the Mayor, who offers $5,000 reward for the return of the stolen property. Jack's great desire is to get enough money to send to his mother in Ireland, to pay for the cottage in which she lives; so he starts after the bandits unarmed, although he is urged to take a gun.

In the meantime, Lesparre has also kidnapped Bess and taken her to a place in the hills known as Coyote Hole. When Jack learns of this, he redoubles his efforts. He allows himself to be captured by the bandits, and on being taken before the chief, tells him he wishes to join the gang; and the chief finally consents.

As soon as everyone is asleep, Jack enters the room in which Bess is imprisoned, and helps her to escape. He then wraps his blanket about him again and goes to sleep. In the morning the loss of the girl is discovered and Jack is suspected; and is locked in the room in which Bess was imprisoned. He finds the money and papers hidden in the bed, watches his chance, attacks the two men who are guarding him, defeats them after a desperate fight and escapes with the money. He reaches the railroad and climbs on a passing freight train. The gang follows closely, and after a fight, Jack throws Lesparre off the train. He finally reaches Rock River, is acclaimed a hero, returns the money and papers to the Mayor, and receives the girl in exchange.

GOLD SEAL.

MARY FROM AMERICA (Three parts—Feb. 27).—The cast: Mary Moore (Ruth Clifford); Viscount Yorke (Douglas Gerrard); John Jenkins (Percy Challenger); Harold Jenkins (Francis Marion); the Rev. Wm. Snodgrass (L. De Noskoski); Uriah Snodgrass, K. C. (Harry Crane); Lady Jessica (Margaret Whistler). Scenario by Maude Grange. Produced by Douglas Gerrard.

Two English lawyers have just finished reading of the death of John Jasper, who has left his fortune in charge of Lady Jessica, to be disposed of as she sees fit. The heirs are to be called together to await the coming of Lady Jessica at Shipley Manor. The lawyers chuckle for they well know how John detested his fawning heirs and trusted nobody but Jessica, who snubbed him.

At the lodge live Harold Jenkins and his grandfather. The boy is a cripple and spends his time reading fairy tales. He watches each passing vehicle. Viscount Yorke smiles and tosses him a coin. A sweet-faced girl throws him a bunch of flowers. The child believes that the Fairy Prince and Princess have appeared. Mary shyly enters the mansion. The others look at her with contempt. The house keeper sends her to an attic room. Only Viscount Yorke treats her civilly.

Yorke and Mary gradually become friends, though she makes fun of his monocle. The two spend a great deal of time with Harold. Finally, the girl talks with John Jenkins about an operation for his grandson and is told that they are too poor. She appeals to the Jasper heirs but is ignored by all except Yorke, who consents to pay all expenses. The heirs become impatient because of the non-appearance of Lady Jessica. At last she arrives and they immediately begin to fawn upon her. But she sees through them and asks for Mary and all are surprised. Mary appears, attired in an exquisite gown. Everyone is astounded, while Lady Jessica hobbles to meet the girl, who greets her with affectionate familiarity, and hands her a paper.

The heirs are uneasy, as Lady Jessica says, "I knew you would fawn on me, so I sent Mary. She is my heiress and has no need of the Jasper millions. Here is her decision which is also mine." Then the lawyer reads that the estates are to be divided among the people who have labored on them; hospital for crippled children is to be founded; one-fourth is to be settled on Harold, and the remainder to be divided equally among the heirs.

Mary has slipped away and has gone to see Harold, who is still in bed from his operation. Yorke has arrived before her, and she hears him questioning the child as to whether a princess ever loved an ass. Harold sees Mary and tells her that the Prince loves her, but is afraid to say so, because he's bewitched and thinks he is an ass. Mary hides her face in the child's pillow, half laughing, half crying, and Yorke laughs also, holding out his hand to her. Harold puts Mary's hand in Yorke's and says solemnly, "And they lived happy ever after." Yorke draws Mary into his arms.

L-KO.

AFTER THE BALLED-UP BALL (Two Parts—Feb. 21). The cast: The Ball Guest (Phil Dunham); The Lovely Lady (Lucille Hutton); The Fat Lady (Merta Stirling); Lucille's Husband (Charles Inslee).

Lucille persuades her husband that she must go to Mrs. Highlife's ball, even though he does not want to go. Phil decides to go, too. He gets into his antiquated dress-suit, puts a flask in his pocket.

The fat lady dresses up in her very best gown and goes to the ball, too. Phil gets thirsty from dancing, and finding the punchbowl, he adds something from his flask to give it a little more flavor. Then he drains the bowl.

While the fat lady is crossing the hall Phil steps on the train of her dress, tearing it. All the guests are shocked, and the hostess brings the fat lady her cloak. She goes home. Lucille's husband relents after she has gone, and turns up at the ball. He is jealous of the attentions which his wife receives. As Mrs. Fat Lady is on her way home, a policeman tries to arrest her for not being properly dressed, and so she discovers that half of her gown is missing.

Phil, Lucille and her husband, and the fat lady, return to the apartment house where they live. Phil has a hard time finding his door. He enters Lucille's room by mistake. Then ensues a general mix-up.

The police are called, and chase Phil to the roof. Lucille's husband follows them, shooting madly. They all run around the edge of the roof and down the fire escape. Phil takes a bicycle from an old man, and Lucille's husband chases him in a Ford. The chase takes them all to a pier and they end up in the water.

SPIKE'S BIZZY BIKE (Two parts—Feb. 28). —The cast: M. T. Head (Dan Russell); Sweetheart (Marjorie Ray); Jess Cuckoo (Vin Moore). Directed by Craig Hutchinson.

Dan, a bicycle rider, is entered for the six-day race. His rival is Jess Cuckoo, and both are determined to win, for both love the same girl. Dan trains vigorously as he is told he must reduce. The trainer is a bearded pedagogue, in whose luxuriant whiskers Dan finds a little bird. In a boxing bout the trainer gets decidedly the better of it, until Dan discovers a horseshoe and a hammer head in his gloves. Then everything comes Dan's way. Whiskers eats a huge meal, while Dan, who is on a diet, has to be satisfied with a biscuit and a glass of water. His rival, in the meantime, does most of his training in bed.

Both go to call on their sweetheart. Jess has brought a piece of mistletoe, which he hangs on the chandelier. He stands under it and the girl kisses him. Dan sneaks in, hides a brick in the mistletoe, and attaches a string to it. Jess again stands under the chandelier, and Dan lowers the brick onto his head. But when Jess does the same to him later he does not find it so funny.

The day of the race arrives. Dan has a patent arrangement, concealed by his dressing gown. There is a small gasoline motor attached to his bike. Jess discovers this and plans revenge. He fills the gasoline can with nitroglycerine. Dan returns for a renewal of gas, and fills the tank with nitro-glycerine instead. He rides madly around the track, and the crowd flies in terror from the explosion. The police are called, and the chase proceeds through buildings and houses, until Dan ends in one last explosion, which lands him under a pile of debris.

RED FEATHER.

THE GIRL AND THE CRISIS (Five parts—Feb. 26).—The cast: Ellen Wilmot (Dorothy Davenport); Oliver Barnitz (Charles Perley); Jacob Wilmot (Harry Holden); The Hon. Peter Barnitz (Wm. V. Mong); David Houston (Alfred Hollingsworth); John (Forrest Seaberry). Written and produced by William V. Mong.

A pickpocket steals the purse of Ellen Wilmot, a society woman, and Oliver Barnitz, Lieutenant-Governor, catches the man and restores the bag to her. Later they are introduced and become friends.

Jacob, Ellen's father and president of the Wilmot Reservoir Company, has completed plans for a reservoir which will supply water for irrigating one and a half million acres of land. But some of the citizens of Old Town, which has been condemned to make way for the reservoir, are not satisfied with the price for their land and begin a riot. David Houston, a peace-loving citizen, comes to Wilmot to inform him that Jere Yaukey and his grafters are playing politics against his company and that he can expect violent resistance from Old Town. Knowing that several million dollars are involved the grafters are plotting to blackmail Wilmot.

A large crowd led by Willis gathers to make demands upon the company. Poole, a resident of Old Town, sides with Wilmot and attempts to appeal to the rioters. When the mob begins to throw stones he starts to fire at them, but is restrained by Wilmot and Houston.

The police are called by Wilmot, but they are unable to cope with the mob and urge Wilmot to appeal to the state for protection. Ellen drives to the reservoir and is barely saved by her father and Davis. When Wilmot is phoning for help, Payton, a rioter, shoots the phone from the wall so he cannot get connection. A shed of dynamite is exploded, causing damage to other buildings.

Oliver Barnitz, seeing something unusual is happening, hastens to Wilmot, who tells him the trouble. Some of the rioters who have seen Oliver arrive become greatly excited. Logan, one of this number, is instructed to tell Yaukey to warn the Governor before Oliver can get to him.

Oliver, Houston, Poole and Ellen get in her car and race to the State House. The Governor, having heard Yaukey first, refuses to do anything immediately for Wilmot, but says he will investigate. Oliver says that if he were Governor he would uphold the laws of the state. Poole is struck by these words and begins to to meditate. As soon as the others have left the office, he confronts the Governor and yelling, "Let justice be done though the heavens fall," fires at the Governor, who falls dead. When the clerks and Oliver, Ellen and Houston rush into the room, Poole remarks: "I've done my duty. You automatically become Governor. Now do your duty and show that you are a man."

Six months later Poole awaits execution, while Oliver is besieged to pardon him. Peter Barnitz has told his son that he wishes him to sever his friendship with Ellen. Wilmot tells her that her mother was also Oliver's mother, having married Barnitz before she married him.

Peter determines to beg Ellen to intercede in Poole's behalf, but when he arrives at the Wilmot home finds Ellen is not in. Oliver worn out with worry falls asleep. He has a horrible dream in which his father murders Wilmot and shoots himself rather than fulfill his duty when it concerns the punishment of his own father he shoots himself. He awakes and prays for help. Finally he phones to release the prisoner, but Poole dies of heart failure. Ellen tells Oliver she could never have forgiven him if Poole had been executed.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 10—"The House of Mystery"—March 5).—The cast: Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); His Assistants (Pete Gerald, Jerry Ash); Pat's Aunt (Jean Hathaway). Written and produced by Grace Cunard and Francis Ford.

After the race, Pat releases Kelly from the "House of Mystery," in which he was imprisoned. At the next session of the Apaches, Pat is informed that a gang of politicians have collected immense sums of money for a purpose against the public welfare, so she makes plans to recover the cash which is held in two safes, located in different parts of the city buildings, and distributes it among the people. Kelly has been retained by the boodlers to protect their interests, Pat again traps him and his men in the House of Mystery. She then causes a fake wall to be built, representing the side of the room where Safe Number 1 is located. Transferring this wall to a useful position, she works behind it, and secures the money.

Pat then releases Kelly, after warning him she intends to loot Safe Number 2. In spite of his efforts to frustrate her plans she succeeds, and is making her get away when Kelly overtakes her in his machine.

Safe Number 2 was located in the upper rooms of a building near the outskirts of the town. By working from the roof Pat uses gas to stupify the watchman, and then gets into the office by means of a hole made in the ceiling of an adjoining room, opens the safe and escapes by climbing down from the roof by means of a tree that grows with its upper branches within reach of the building. As the episode ends, Kelly has halted Pat, climbed into the tonneau, and covered her with his revolver.

UNIVERSAL.

ANIMATED WEEKLY NO. 59 (Feb. 14.)—Smothering a City.—Dense clouds of smoke from burning coke at gas plant sets thousands to coughing—New York City.

U. S. Army Quits Mexico.—Animated camera-

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man on job when Pershing's veterans return from punitive expedition across border—Near Columbus, New Mexico. Subtitles: Troop L, 5th Cavalry advance guard. 1st New Mexico infantry. Motor trucks carry supplies. Army mule still useful. Chinese and Japanese flee under American guard. Reviewing 1st New Mexico infantry. Vaccinating small refugees.

Five Detained Ships.—Police guard German ships from vandals—New York City.

Seeking Explosion Victims.—Dig for bodies of 29 who died in fire following gas blast—Chicago, Ill.

Dare U-Boat Zone.—These liners won way safely through ocean's twin menace of torpedoes and mines—New York Harbor, N. Y. Subtitles: French liner, Espagne. Canadian soldiers on furlough. Helene Dutrieu, aviatrice, comes to offer services to U. S. Lapland reaches port safely. Her stern gun. U. S. Torpedo boats guard neutrality. S. S. Mongolia back from war zone. S. S. Pioneer, oil tanker, recalled from war zone. Belgian training ship L'Avenir now used as merchantman. Capt. Hartley, American commander, replaces British captain aboard S. S. St. Louis.

Ready for Inauguration.—Building seats for throng that will see President Wilson renew oath of office—Washington, D. C.

Guarding Pacific Coast.—Torpedo boat destroyers and submarines patroling the Western seaboard—Los Angeles, Cal.

Wall Street Shows Patriotism.—"Big business" signifies support of President in crisis by flying Old Glory—New York City.

Spectacular Zero Blaze.—Ice hampers smoke-eaters and makes ruins picturesque at $300,000 fire—St. Louis, Mo.

White House and Embassies Under Guard.—Federal authorities station police in front of executive mansion and the residences of German and Austrian Ambassadors—Washington, D. C. Subtitles: At the entrance to the White House. In front of the Austrian Embassy. The German Embassy.

Cartoons by Hy Mayer.

REX.

THE RENTED MAN (Two parts—March 1).—The cast: The boy (Francis Marion); the rented man (M. K. Wilson); the mother (Claire McDowell); the little girl (Elizabeth Janes); her father (George Pearce). Scenario and production by Ruth Ann Baldwin.

The little boy was lonely. He never had any one to love him, as he could not remember his father and his mother was always away resting her nerves. He would picture how it would be to have a real father and mother, but he had to be satisfied with his housekeeper.

Every night after supper he would go to the gate and see the little girl next door meet her father. One night he looked through the window into their living-room, where the little girl was playing with her father. The housekeeper not noticing the little boy's absence had locked the door, so he sat on the step to wait. There he fell asleep. Later the man to whom the housekeeper had rented a room in the house, in order to turn an extra penny during the time her mistress was away, found him. He carried the little boy to bed.

The next day the little girl was swinging on the boy's gate, and she taunted him with having no father. A plan came into the boy's mind. That night he proposed to the man to rent him as a father for so much every week, the man to agree to "bring things home every night." That night he rushed out with joy to meet his father, with the little girl. Both found things in the men's pockets, and both were supremely happy.

One night the boy dreamed that his mother had come home, that she met the rented man, and that he turned out to be his real father. He woke up fully to hear voices in the next room. He went in and there to his joy he found that he had dreamed true. Both his parents promised to stay at home forever afterwards and love him.

THE FUNICULAR RAILWAY UP THE NIESEN (On Same Reel as Foregoing).—The funicular up the Niesen, the beautifully shaped mountain on the border of the Lake of Thun, in the Bernese Oberland in Switzerland, is the subject of this educational. We mount with the car, obtaining a wonderful view of the snowy Alps as we ascend. We see the chain of the Eiger, Moench and the Jungfrau, one of the most famous groups in the world, which are translated Devil, Monk and Young Girl. Arrived at the summit, we see the sunrise, with the peaks like islands in a sea of cloud.

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CUB.

JERRY'S ROMANCE (March 1).—The cast: Jerry (George Ovey); Hank (Arthur Munns); Archy (Clair DeWitt); Lawyer (Arthur Munns); The Maid (Claire Alexander); Isabelle (Helen Gilmore).

Being a plebeian, Jerry makes no impression upon Lady Isabelle with his love making and she accepts Archy, a man of title. Disconsolate, Jerry goes to a park and is approached by a man who introduces himself as a lawyer and who tells Jerry he has inherited a title and is rich. Jerry accompanies the lawyer and is paid two dollars, the remainder having gone for legal fees. He advises Jerry to dress befitting his rank and he buys an outfit which he thinks is O. K.

Archy and Lady Isabelle are married and Jerry is invited to the wedding and does the wrong thing at the wrong time. Lady Isabelle has a wayward brother who comes to her for financial aid. Archy sees her giving money to him and his suspicions are aroused. Further evidence warrants him doing something desperate and he hires Jerry to put the man out of the way. Jerry is unsuccessful and in despair Archy leaves.

Lady Isabelle sends for Archy and he returns at night. He spies his wife's brother sleeping under the bed, and Jerry, who is hiding behind the screen, while there is the maid reposing in the cradle. Horrified he calls Lady Isabelle to account. Explanations are made and all ends happily.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 7—"Shorty Hooks a Loan Shark"—Two parts—Feb. 26).—Shorty, after hearing from Anita that she still loves him, doubts her word and starts out for a big time. He meets Ralph Simms, the son of the ranch owner, and finds that he has lost all his money. Anita is notified that a notorious loan shark is operating near the Arrowhead ranch and sets out to capture him.

Jabez Sawyer, who loans the boys money, gets hold of some bonds through Ralph and he writes and tells Ruby, Ralph's wife, that if she will come to his office he will give her information regarding them. Ruby goes to the office and Sawyer embraces her. Shorty comes upon the scene just in time. Later Anita arrives and Sawyer is recognized as the loan shark and arrested.

NIAGARA FILM STUDIOS.

THE PERIL OF OUR GIRL REPORTERS (Episode No. 10—"Taking Chances"—Two parts—Feb. 26).—Virginia Randolph, a southern girl, comes to New York and gets work on one of the big newspapers. Her first assignment is to expose the harpies who prey on young girls at the railway stations. She is seen walking off with a notorious young fellow, by a young southerner, who some two years before asked her to marry him. He follows the couple to a house, which he knew to be a den of thieves. He enters, pretending to be one of the gang and, after hearing Virginia's story, he aids her to land the gang behind the bars.

MUTUAL STAR PRODUCTION.

THE GREATER WOMAN (Powell—Five parts—Feb. 26).—The cast: Auriole Praed (Marjorie Rambeau); Otto Bettany (Hassan Musselli); Leo Bannister (Aubrey Beattie); Ida Angley (Sara Haidez); Eustace Praed (Frank Ford). Directed by Frank Powell.

Auriole Praed, a young girl, is admired by Leo Bannister, a neighbor. Bannister embraces the girl and she, realizing the power he holds over her, asks her brother to take her away. They go to Paris, where Auriole falls in love with and marries a struggling young artist by the name of Otto Bettany. Auriole and her husband return to New York and there the young woman becomes a mother.

Bannister, in the meanwhile has become a wealthy and influential man and seeing Auriole determines to win her. He orders Ida Angley, an adventuress, to ensnare the artist in her affection and this the woman is successful in doing. Later Otto accepts Leo's proposition of exchanging his wife for Ida. Otto decides to commit suicide and is saved just in time by his wife.

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MY FIGHTING GENTLEMAN (Five Parts—American—March 1).—The cast: Frank Carlisle (William Russell); Virginia Leighton (Francella Billington); Colonel Carlisle (Charles Newton); Huntly Thornton (Jack Vosburgh); Isaiah Gore (Clarence Burton); Judge Pembroke (Harry Von Meter); Jubilee (William Carroll); Jim (Sid Algier). Directed by Edward Sloman.

At the outbreak of the Civil War, Colonel Carlisle, at his home in Virginia, hotly declares for the South, but his only son, Frank, home on leave from West Point, can see only dishonor in such a course for himself.

Four years later the mother waits for her son in the war-swept plantation. Her husband has met a gallant death. When Frank returns he is snubbed by his former friends and by Virginia Leighton, the girl whom he has loved since childhood. He confides in his mother. She suggests they go to the North to live, but Frank says they will stay.

Ol' Jubilee helps him and they set to work. This serves to further antagonize the people and Virginia exclaims, "A gentleman would not soil his hands, nor stoop to do 'nigger' work." Frank is deeply grieved at her stand. Huntly Thornton, a former friend of Frank's and a rival for Virginia, is a drinker, gambler and bully, but he succeeds in gaining her favor. Frank is aware of the danger of the negroes' new-found freedom. Carpet-baggers have already begun their work. After hearing Isaiah Gore, the leader, Frank humbles his pride and secures an interview with Judge Pembroke.

Thornton becomes acquainted with Isaiah Gore, who lends him money. Frank is later nominated for the State Senate against Thornton. Frank saves Virginia's life. Thornton and Gore plot to disgrace him by placing on him the stigma of murder. They plan to attack his mother, drug a colored boy, drive him crazy by "voodoo" spells and send him back to attack Mrs. Carlisle. Chance puts Virginia in the crazy boy's path, and Thornton, believing that Virginia has been a victim, shoots the negro and carries Virginia away. Frank is led to believe that Jubilee has killed the negro in avenging Mrs. Carlisle, who has fainted at the sight of the body. Frank, to protect his mother's honor, has Jubilee take her out of the room and determines to claim that he killed the negro as a thief. The mob, led by Gore, breaks in, clamoring for Frank's blood. His goal is the Judge's home, and he gets as far as Virginia's home with a bullet wound in his arm, and Virginia hides him. Surprised, Frank learns his mother was not the negro's victim. Frank and Virginia realize it is a plot of Gore and Thornton. They succeed in gaining the confession of Thornton and unmasking Gore. Frank is exonerated and his election assured. And a dearer triumph comes when he learns Virginia has always loved him.

AMERICAN.

CALAMITY ANNE'S PROTEGE (March 2).—The cast: Calamity Anne (Louise Lester); John Wengle (J. Warren Kerrigan).

Sad-Eyed O'Brien commits suicide and leaves his daughter to the care of Calamity Anne. All the cowboys are enamored of her. Calamity, however, means that she shall marry a lord or "dook" and so keeps the boys away.

Handsome John Wengle is a suitor for the girl's hand but to no avail. One day a smartly dressed chap from the city arrives and immediately Calamity decides he is the one for her ward. The girl and the city chap elope and all was happiness in Calamity's hut while all was sorrow in the corral.

CUPID AND A BRICK (March 3)—.The cast: Jim Reynolds (J. Warren Kerrigan); Bob Warren (Jack Richardson).

Jim Reynolds works in the village brickyard. He loves Mabel Whitaker but she gives her affections to Bob Warren. In a fight in the brickyard, Bob hits Jim over the head with a brick and lays him out. During his convalescence, Jim is attended by Mabel every day. Later, when he is well, Jim picks up another brick and asks Bob to hit him again that maybe Mabel will marry him if he does.

VOGUE.

A RUMMY ROMANCE (Two parts—March 4).—The cast: The Country Boy (Paddy McQuire); The Girl (Lillian Hamilton); The Girl's Father (Larry Bowes); Moonshine Joe (Owen Evans).

Paddy, a simple country boy, is in love with Lillian, a moonshiner's daughter. He manages to get in bad with both moonshiners and revenue officers. Lillian is abused by her father and Paddy longs to help her and take her away from her unhappy existence. He is caught by the revenue officer and is forced to betray the moonshiners. After much excitement, Paddy and Lillian manage to escape the revenue men and the moonshiners and elope.

MUTUAL.

MUTUAL WEEKLY 112 (Feb. 21).

Paris, France.—New street costumes by Drecoll.

New York City.—What the men are wearing (Courtesy Nat Lewis, haberdasher, New York). Subtitles: Palm Beach dinner jackets made of Shantung silk. Satin faced, lapels of same shade. Sheer wing collar; black bow tie, stiff bosom shirt. White linen vest. Norfolk jacket with novelty belt

Buffalo, N. Y.—Severe winter cripples traffic on Great Lakes. Tug boats plow through ice to keep harbor open.

Glendora, Cal.—Orange day. Western newsboys will send 100,000 oranges to the newsboys of the East.

San Francisco, Cal.—Heavy fog causes collision on bay. Big freight car ferry crashes into steamer.

Newburgh, N. Y.—Seven thousand spectators see eastern championship speed skating races. Kuehne wins two titles, the mile and half-mile championships.

New York City.—The steamships St. Paul, St. Louis and New York held at piers awaiting decision as to safety at sea. First time the three vessels have been in same port at same time in 18 years.

Brooklyn Navy Yard.—Naval Militia Guns are dismounted to arm American liners. Trans-Atlantic passenger boats will go armed against submarine attack.

Washington, D. C.—War or peace. Radical Pacifists march on Congress seeking a referendum.

Washington, D. C.—Count von Bernstorff starts for home. Leaves German Embassy for embarkation on S. S. Frederick VIII. Subtitles: On platform of special train as it arrives at pier in Hoboken, N. J. Silent and orderly farewell as the steamer sails for Sweden.

Havana, Cuba—Belgian relief day in the Pearl of the Antilles. Society girls collect money for King Albert's suffering subjects.

Lima, Peru.—South Americans are preparing for part in world's imbroglio. Crack cavalry regiments in daily drills.

Havana, Cuba.—Plot to overthrow government starts revolt. Troops join the revolution. U. S. offers guns and ammunition. Subtitles: Cuban recruits at Moro Castle (exclusive pictures by Mutual Weekly). Lieut. Terry (in center), who discovered the plot.

Pathe Exchange, Inc.

HEARST PATHE NEWS NO. 13 (February 10.).—

St. Paul, Minn.—Thrill after thrill is provided by amateur skidors as they vie with each other in spectacular leaps to win the National Championship. Subtitles: Gilbert Hagene jumps 124 feet. Some spills of course are to be expected.

Burbank, Cal.—James J. Jeffries, once the pugilistic champion, yields to the call of the land and is now a model farmer. Subtitle: He has a host of chicken friends.

Boston, Mass.—The trawler Billow resembles an Atctic exploration ship when it arives in port completely covered with ice. Subtitle: The crew soon gets busy clearing the decks.

London, England.—Germany's ruthless warfare enkindles a patriotic wave which marshals the country to still greater effort. Subtitles: Miss "Tommy Atkins" cheerfully enlists in arduous tasks so that more men may be free for the firing line. Whole armies of courageous women are eager for service in the field.

Capetown, Cal.—Another ship is added to the sea's terrible toll in the past year, as the S. S. Bear is wrecked on the sand-bars. Subtitles: The lower deck. The waves have forced their way inside the vessel.

Jacksonville, Fla.—Large numbers of alligators are being bred on Southern farms, in anticipation of their valuable hides. Subtitle: The clumsy animals also go in for water sports.

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Puna, Hawaii.—The volcano of Kilauea is again a seething flood of molten lava, which threatens to devastate the countryside by a violent eruption. Subtitles: The lava rises with irresistible force, often spouting up in boiling fountains. The volcano of Halemaumau, called by the natives the "House of Everlasting Fire."

El Paso, Texas.—Hundreds of homeless Mexicans flee their bandit-ridden country when the American Expedition returns. Subtitles: They are stopped at the border by immigration officials for examination. The United States provides a haven for the refugees.

Washington, D. C.—The Government honors the rights of Count Von Bernstoff, and places a strong guard about his home. Subtitles: The gate of the White House is policed for the first time in many years. The German wireless station at Tuckerton, N. J., operated by the United States. The Naval Militia is supplied with guns to defend New York City's bridges.

At America's Call.—The entire Nation mobilizes its activities behind the President. Its greatest scientists constitute the Naval Advisory Board. Subtitles: Henry Ford offers the use of his immense plant without any profit. The Volunteer Mosquito Fleet organizes its speedy submarine chasers. Vincent Astor, enlisted as a Naval Ensign, does his little bit. American Womanhood.

HEARST PATHE NEWS NO. 14 (Feb. 14).—

Tampa, Fla.—Manned by a "villainous" crew, the Private Craft Gaspar sails up the harbor to open the Annual Carnival. Subtitles: Ye Mystic Krewe of Gasparilla disembarks to invade the city. The Mayor surrenders the city's keys to the Chamberlain. A Parade of gorgeous floats is a feature of the jubilee.

Berkeley, Cal.—American Army officers inspect a number of airplane motors being manufactured for the Russian Government. Subtitle: These motors can be turned out in large quantities for the United States in case of need.

Miami, Fla.—Engineers constructing the Dixie Highway face the most difficult part of the work when they attempt to build a road across the Everglades. Sub-titles: Dynamiting the underlying rock. The Tamiami Trail, used by the Seminole Indians for over a hundred years.

Up a Stump (Magazine Section).—An animated cartoon.

Columbus, N. M.—Home again! Uncle Sam's gallant boys, ten thousand strong, return from their punitive expedition in Mexico. Subtitles: Across the boundry line—leaving hopes of Peace and Possibilities behind. The border city welcomes the boys back again. The long column files past the flag-draped stand reviewed by General Pershing.

Colma, Cal.—Violets now enrich the products of the Golden State for the favorite blooms are being cultivated in many gardens. Subtitle: A pleasant task.

New York City.—With Old Glory proudly flying, the American ship Rochester sails for the blockaded zone, in defiance of Germany's threats of ruthless warfare. Subtitles: The intrepid Captain who recognizes no orders but those of Uncle Sam. The Orleans is another American vessel to brave the dangers of submarine attack.

Charleston, S. C.—The German interned liner Liebenfels is suspiciously scuttled in the harbor by its crew when America breaks with the Teutons. Subtitles: The crew of the German prize ship Appam is taken from the vessel for safer keeping in the Philadelphia Navy Yard. All precautions are taken to protect railroad bridges. Patriotic women bring good cheer to the Naval Militia boys on watch in New York City. Wall Street responds to the spontaneous wave of loyalty that sweeps the country—assuring hearty financial co-operation when necessary.

St. Louis, Mo. (For St. Louis only).—The cold weather handicaps the firemen as they fight the dangerous $300,000 blaze which strickens the business district.

Toronto, Can.—Prominent officials attend the funeral of Lieutenant Colonel W. C. McDonald, one of the city's most popular soldiers. Subtitle: Full military honors are accorded the dead hero.

New York City (New York Exchange only).—New York's Marshal Thomas McCarthy who would be in command of the Metropolitan District if martial law were declared.

PEARL OF THE ARMY (No. 12—"The Foreign Alliance"—Two parts—Feb. 18).—The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theo Friebus).

Pearl Dare locates the schooner of the Silent Menace, boards and overhears him say to his henchmen "In five days we meet at Colon. Our submarine waits at Barstable inlet at ten tonight. I will go down on this schooner which is loaded with ammunition. The American fleet is in the Pacific. On Friday next I will destroy the canal."

Contriving an entrance into the captain's stateroom, Pearl is astonished to find Adams behind her soon afterwards. He claims he is spying on them as she is, but she refuses to believe him.

Pearl finds an empty bottle, hastily writes a note to her father offering a reward to the one who finds it and will rush it to him, and throws it overboard. The bottle with the note is found by two fishermen who take it to a Government cutter, whose commander sails for Barstable Inlet. Through the periscope the Foreign Alliance see the cutter coming and prepare to launch a torpedo at it. Before they can do so, a well directed shell from the government boat burst the top of the submarine and the water comes gushing in, catching the Foreign-Alliance emissaries like rats in a watery trap. On board the schooner Pearl again accuses Adams of being the Silent Menace. Ignoring her accusations, he beckons her to look through the keyhole in the door of the captain's cabin. She looks through and sees Don't Miss the next episode—"MODERN BUCCANEERS."

PATRIA (Episode No. 7—"Red Dawn"—Two parts—Feb. 25).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

In order that she may keep Captain Parr informed of Huroki's further plans to gain possession of the $1,000,000 Preparedness Fund she has inherited and control of the Channing Munitions Plant, Patria continues assuming the role of Elaine, the dancer, who was killed by her jealous manager and whose body was spirited away by Huroki's henchmen.

Senor De Lima presents contracts for delivery of vast munitions which bear Patria's signature, cleverly forged, but which are shown to be worthless when Parr presents a power of attorney signed by Patria four days before. De Lima insists on an immediate marriage and after consulting with Donald she consents. Parr employs a woman to claim De Lima as her husband and they arrive in the nick of time to stop the ceremony, and Patria leaves with Parr. Huroki realizing that he has been fooled as to Patria's identity resolves on more desperate methods. With his lieutenants he starts a strike at the Channing Plant. Parr hurries to the scene of the rioting. He finds the situation serious but manages to erect a good defense. Patria, left alone in New York, suffers increasing anxiety concerning Parr's danger. Unable to stand it any longer she orders her runabout and follows. Huroki and De Lima uncouple a carload of dynamite on the top of a grade and start for the plant. Patria sees the car with its mission of death and driving furiously against time reaches a crossing ahead of it. She stops her runabout directly in its path, jumps and tries desperately to get away from the terrific explosion.

CRIME AND PUNISHMENT (Arrow-Gold Rooster—Five parts—Feb 25).—The cast: Rodion Raskoinikoff (Derwent Hall Caine); Dounia, his sister (Cherrie Coleman); His Mother (Lydia Knott); Razamouhin Porkovitch (Carl Gerard); Andreas Valeskoff (Sidney Bracy); Sonia Marmeladoff (Marguerite Courtot); Porphyius (Robert Cummings).

"One death—and thousands of lives restored to existence. For some useless life a thousand lives saved from decay and death. Shall not one little crime be effaced and atoned by a million good deeds"? So ran Rodion Raskoinikoff's creed in the book which was responsible for his being expelled from the University, but which elected him the leader of a secret brotherhood which admired him. The law proving too hot for him, he is finally forced to flee to America, still preaching his same doctrine.

Rodion's heart is touched by the poverty on the East Side and he determines to kill a pawnbroker who mercilessly squeezes the poor unfortunates to their last cent. He accomplishes the deed, takes money from the safe, uses it for the needy and manages to keep the guilt from himself. But the crime is fastened on an innocent man, who, to escape further torture of a relentless third degree confesses to a crime he had no hand in. Then comes Rodion's struggle between his conscience and his creed, and through the guidance of a "lost sister of the streets," he rejects the faith he founded and acknowledges his guilt.

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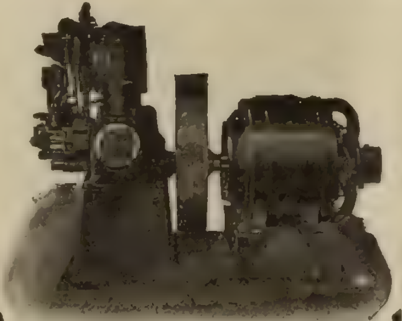

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Miscellaneous Subjects

FRIEDMAN ENTERPRISES, INC.

A MORMON MAID (Five parts—February).—The cast: Dora (Mae Murray); Tom Rigdon (Frank Borzage); John Hogue (Hobart Bosworth); Nancy Hogue (Edythe Chapman); Darius Burr (Noah Beery).

In the late fifties John Hogue, his wife and daughter, Dora, are living in a little cabin on the edge of civilization, directly in the path of the great caravans of Mormons as they made their way from the States to their community in Utah. One of these caravans, under the guidance of Elder Darius Burr, a power among the Mormons, passes the Hogue cabin and Tom Rigdon, a youthful convert to the newer religion, is impressed by Dora. His interest in the girl is shared by Burr—but with different motives.

The Indians raid the Hogue cabin and the family is forced to join the Mormon party despite the fact that Dora's father and mother have many misgivings. Arrived in Salt Lake City, the Hogues are taken aback by the presence of the Avenging Angels—the peculiar group of masked men who seem to have unlimited power. Hogue is an industrious man and soon becomes quite prominent.

Burr, coveting Dora, induces "The Lion," head of the church, to insist that Hogue take a second wife and gains his permission to win Dora if he can. Meanwhile, Tom and Dora have become more and more attached to each other.

Four Angels intercept them and separate them, Dora being taken into a room adjoining the council chamber. Hogue is brought in and forced to marry a woman he has never seen and Dora is told by Burr that the only way she can save her father is by marrying him. Ignorant of the fact that he has actually been married, Dora decided to comply in order to save her father.

When Hogue's second wife is brought to the house by the Avenging Angels, Dora's mother kills herself. Hogue, Tom and Dora then try to escape, but are caught by the Angels and the girl is taken to Burr's household. Hogue is taken out to the desert to die of thirst, but makes his way back to the settlement, killing one of the Angels and donning his peculiar uniform, in which he is safe from molestation.

When Dora is brought before the council to be married, she declares she cannot marry Burr because of her past sins, and she is condemned to die. Tom is spirited away by an Avenging Angel who also unlocks Dora from her prison cell and flees with them, with Burr in pursuit. Getting Burr aside, the Avenging Angel takes him to the spot where the fugitives are hiding—and reveals himself as Hogue. Burr is sent out into the desert to die, just as he has condemned Hogue to do, and the three make their escape from the dread community.

GREATER VITAGRAPH.

ARSENE LUPIN (Feb. 26—Five parts).—The cast: Arsene Lupin (Earle Williams); Guerchard (Brinsley Shaw); Guernay-Martin (Mr. Leone); Charolais (Bernard Seigel); Anastase (Gordon Gray); Firmin (Logan Paul); Alfred (Hugh Wynn); Sonia (Ethel Gray Terry); Germaine (Billie Billings); Victoire (Julia Swayne Gordon). Directed by Paul Scardon.

Gifted with charm of manner and a prepossessing appearance, Arsene Lupin, instead of employing his talents along legitimate lines, prefers to match his wits against those of the French police, with the result that he becomes the most celebrated crook of his time. Always after big game, he moves in the most exclusive circles of French society, and takes advantage of an opportunity to pass himself off as the Duke de Charmerace. Assuming the Duke's title and estates, he sets about the delicate task of stealing the rare works of art and the enormously valuable jewels belonging to a M. Guernay-Martin.

As the first step in this direction he becomes engaged to Germaine, Guernay-Martin's daughter. Under the cloak of their hospitality he commits a series of audacious robberies, stealing old masters off the walls and always signing his name on the wall paper to show he committed the theft. The distracted art collector calls in Guerchard, the shrewdest detective in Paris, but even under the nose of this sleuth, the thefts continue as before.

Germaine's secretary, Sonia Kritchnoff, attracts more than the passing attention of Lupin and before he has finished with the Guernay-Martins he finds himself in love with her. Guerchard finally draws the net of suspicion so closely about Lupin that the latter is forced to leave the Guernay-Martin home and hide in his own apartment. Just before leaving he discovers that Sonia is also a thief, and the shock of this knowledge determines him to lead a straight life thereafter and take her along with him. Though Guerchard trails him to his hiding place he makes use of an ingenious concealed elevator and at the last exciting moment, slips from between the detective's fingers and escapes with Sonia to safety.

KITTY MACKAY (Five parts—Feb. 19).—The cast: Kitty Mackay (Lillian Walker); Mag (Jewell Hunt); Lord Inglehart (Charles Kent); his son (Don Cameron); his wife (Mrs. West); his nephew (Thomas Mills); MacGregor (William Shea); Kitty's guardian (Mr. Ferguson); his wife (Mrs. Nellie Anderson); his daughter (Beatrice Anderson). Directed by Wilfrid North.

Sweet Kitty suffers the cruelty of her adopted aunt and uncle in Scotland, until taken to England by her guardian, Lord Inglehart, where she falls in love with his son. Learning that through a former escapade of his father the girl is his sister, the boy denies her love and she returns sadly to Scotland and slavery, only to have it all explained when her uncle is taken ill and confesses that the real daughter of Lord Inglehart died and she, Kitty, was adopted in her place to secure allowance from his Lordship. David and Kitty———let us draw a veil.

THE SECRET KINGDOM (10th Episode—"A Goat Without Horns"—March 5).—The octoroon, jealous of Julia, betrays Phillip's party into the hands of a Negro Voodoo priestess, who meets Ramon and for a large sum delivers Julia into his hands.

Phillip and Juan dicover Julia's absence, effect their escape and set out in pursuit of Ramon. The priestess calls a meeting of voodoo worshippers and sends for the sacrificial goat. The worshippers work themselves into a frenzy.

Ramon and his party lose their way—and are without food. Meeting the negro bearing the goat they offer to buy it—when he refuses, they slay him, kill the goat and eat it. The Cuban guide fearing the vengeance of Voodoo, steals Ramon's rifle, which is provided with a Maxim silencer, and escapes.

Phillip and Juan capture the guide. Ramon's party, meanwhile, has been captured by the Voodoo worshippers, and the priestess decides a human sacrifice must be made. She prepares to sacrifice Julia on the Voodoo altar.

Phillip and Juan save Julia as the knife of the priestess is about to sever her throat, and the "silent death" which the rifle deals terrorizes and routes the worshippers—and the white captives escape.

FOX FILM CORP.

MELTING MILLIONS (Five parts—Feb. 17).—Balentine inherits a fortune from his father. He also inherits a fiancee. He sets out to spend the fortune and would have succeeded had not Vera Morton stepped in. Miss Morton, the fiancee, gets his money away from him, and keeps it until he settles down to earn a living.

Jack changes his mind about marrying Miss Morton, when he sees Jane Billon. Vera solves the difficulty by becoming the wife of old Billon. Then she returns Jack's fortune, and he adds to it by acquiring Jane.

CREATIVE FILM CORP.

THE GIRL WHO DIDN'T THINK (Six Parts—February).—James Lambert, a man of the world, is smitten with the charms of Lucille, a pure and sweet little girl, and breaks with an old flame, May Chambers. With vengeance in her heart, May Chambers sought Lambert—and revenge. Believing her purpose accomplished, though it had really miscarried, she found surcease of sorrow in oblivion; and the dark waters of the river closed over her. For a few months Lucille reigned the undisputed, but uncrowned queen of a fool's paradise. Then came Irene Wallace on Lambert's horizon, and in the effulgence of her attraction, the light of Lucille's love paled and faded in his heart. And back in the humble cottage, two breaking hearts yearned for the return of an erring child; and the lamp of a mother's love was ever burning, as a beacon-light, to guide the frail, storm-tossed bark to a haven of peace and rest.

The joyous peal of wedding bells rang out—but not for Lucille. Deserted, with her little infant, she drank the cup that all must drink, whose thoughtless steps tread the "primrose path," and the bitter dregs of that cup was reached when she read the announcement of Lambert's approaching marriage. Outraged by the injustice done her innocent babe, Lucille resolved to act. Standing before God's altar, with Lambert's child in her arms, she denounced his craven act; and those about him shunned him with loathing, till he stood alone, with an accusing conscience in the presence of his maker.

Meanwhile, the dear old parents' hearts were gladdened, for their little sunshine had re-entered the home, and her innocent babe would renew their own joyous youth; even though a stain were upon it's guiltless head. The old father took down the family Bible and read, "Trust in the Lord, and He shall make all things right." And that promise soon found fulfillment; for Lambert, brought face to face with his sin, saw the light, and was led to repentance. So one day, came a letter to Lucille, from Lambert, offering his name for their child. The little mother's heart welled up with joy, for the man she still loved—the father of her babe—had been redeemed

IVAN FILM PROD., INC.

TWO MEN AND A WOMAN (Five Parts—February).—The cast: Tony Merritt (James Morrison); Bruce Donaldson (Guy Coombs); Mark Hornback (John Reinhard); Wanda (Christine Mayo); Ethel Walling (Ruby de Remer); Miss Steele (Helen Arnold); Countess Yaki (Yuka Yamakura). Directed by Willard Mack.

Bruce Donaldson, an ex-naval officer, is the guardian and benefactor of Tony Merritt, son of one of his former comrades. He sends Tony to college, and spends his time working on the plans of a new diving bell which he has invented.

Tony, returning from college, falls in love with Ethel Walling, daughter of a wealthy widow, who is Bruce's neighbor. Tony proposes to Ethel, and asks Bruce to help him in his wooing. Bruce and Ethel love each other, without ever having expressed or realized that love, and Bruce, believing that youth calls youth, sacrifices his own love and asks Ethel to marry Tony. She, feeling that Bruce will never marry her, accepts Tony, more to please Bruce than through love for the boy.

The Countess Yaki, a Japanese spy in the employ of a foreign government, is commissioned to get the plans of Bruce's diving bell, and calls to her aid Mark Hornback, also an ex-naval officer, who secures the plans in such a way as to cast suspicion on Tony.

Wanda, an adventuress, who had lured Tony into her clutches while he was at college, learns that he is to marry Ethel, and demands a large sum of money for the letters he had written her, threatening to sue him for breach of promise as an alternative. He cannot raise the money. Wanda, calling at his home to reiterate her demands, is discovered by Bruce, who learns of the affair. He entices Wanda into his bedroom, and, sending Tony for witness to her supposed wrongdoing with himself, makes forcible love to her as Ethel and her mother enter. Ethel, horror-stricken and heartbroken, leaves, but not before Wanda learns of the love she bears Bruce and of Bruce's love for her.

Tony, on his return, receives from Bruce the letters he wrote Wanda, learns from the adventuress of the love Ethel and Bruce bear for each other, and goes off to Ethel's house to release her from her promise to marry him.

EDUCATIONAL FILMS CORP. OF AMERICA.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—"The Orang"—Feb. 5).—The lessons of Darwin and the theory of the evolution of man, form one of the most fascinating chapters of Nature. The scenes in this picture offer striking proof of Darwin's theories. They are not the scenes of trained animals, but show different examples of the Orang, a man-like type, unconsciously portraying traits that are strangely human. The first experience with a picture book, with a chair, in human attire and finally the endeavor to assume a phase of table etiquette, cause the observer to gasp with astonishment. Some of the episodes are funny, but there is a feeling throughout this Nature playlet that a strong lesson has been demonstrated in man's primeval ancestry.

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THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—A Chapter on Mammals of Strange Form—Feb. 12).—Here we have the larger animals induced to portray their most interesting traits. Some of the most remarkable creatures in Nature appear in this picture. The rare and grotesque Wart-hog is alternately astounding and amusing. Taking much risk, Dr. Ditmars, who made the pictures, personally entered the enclosure of the two ton Nile Hippopotamus and operated the camera while the great animal was in one of his rare and frisky—and dangerous moods. There are also the first scenes of the most costly wild animal on earth—the pygmy hippopotamus. A pair of them cost the New York Zoological Society the sum of $12,000. It is shown how the oil which constantly exudes from their waterproof skin can be instantly rubbed into a mass of foam. Their saber-like tusks are also shown.

The scenes throughout are of the great mammals of ancient origin, which impart an idea of the grotesque life of past ages and is mainly represented in modern times by rock-bound fossils. The picture include scenes of the African wart-hog and push-pig, the Nile pygmy hippopotamus and the Malayan tapir.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—"American Bears"—Feb 19).—These huge carnivors are natural clowns, yet the scenic-story showing all details of how the veteran keepers enter the dens of animals weighing a thousand pounds and rearing nine feet high, illustrates the degree of caution necessary in the profession of caring for wild animals.

There are many species of American bears, and this is shown in the intimate portrayals of the Black bear, the Cinnamon, Grizzly, Alaskan brown and Kadiak bears. All of these ponderous actors are doing definite things. They show their dexterity in catching food, amusing antics when begging for choice morsels of food, how they adore a gallon of undiluted cod-liver oil and drink it from a bottle, accept molasses from a spoon and finally gambol in the snow. The scenes conclude with an eleven hundred pound Kadiak bear assisting the keeper to shovel the snow—and making it fly like a mechanical plow.

BLUEBIRD PHOTOPLAYS, INC.

THE SAINTLY SINNER (Feb. 26.).—The cast: Jane Lee (Ruth Stonehouse); Bess Murphy (Alida Hayman); Mrs. Carrington (Dorothy Drake); George Barnes (Jack Mulhall); John Brock (Henry Devries); Richard White (Raymond Whittaker); Gov. Barnes (Frederick Montague). Scenario by Eugene Lewis. Directed by Raymond Wells.

Jane Lee, the daughter of a stock broker, comes under the attention of John Brock, a villain, who covets the girl, and starts to ruin her father. In the end Lee finds himself penniless, and commits suicide. Brock assuming the role of Jane's protector, gives her work in his office. He arranges for her to remain late one night and then attacks her. She defends herself, and her outcries bring assistance. Brock accuses the girl of attempting to rob his safe and she is sent to prison.

Governor Barnes, interested in welfare work, employs Mrs Carrington in uplifting unfortunate girls The Governor's son has gained his father's displeasure and is turned away from home. Mrs. Carrington has become interested in Jane Lee and when the girl's prison term expires takes her into her home.

Jane later loses her position, because her prison record becomes known to Mrs. Carrington's friends and they compel her dismissal. She meets Richard White who has met financial reverses through John Brock. With mutual impulses for revenge, White and Jane combine to work against Brock.

The girl has found a friend in Bess Murphy. White covets Bess and tricks her into coming to his apartment, telling her Jane is ill White attacks her and her cries attract Jane, who lives in the same apartment house. In protecting Bess Jane stabs White to death. Her trial results in sentence of death.

George Barnes, the Governor's son, has been an attendant at Mrs. Carrington's mission and has met Jane and Bess. Meanwhile he has reformed and becomes a lawyer. He is in the West when he hears of Jane's misfortune and hurries home, to urge his father to pardon Jane.

There is great rejoicing when the prodigal returns, the Governor consents to the pardon and Jane marries the Governor's son.

WORLD PICTURES.

A GIRL'S FOLLY—(Feb. 26).—The cast: Mary Baker (Doris Kenyon); Johnny Applebloom (Chester Barnett), Mary's mother (Jane Adair); Kenneth Driscoll (Robert Warwick); Hank (Johnny Hines); Vivian Carleton (June Elvidge).

Mary Baker, a young country girl, longs for the city. Although in a way fond of her sweetheart, Johnny Applebloom, she dreams of a romantic knight who worships her. One day she is astonished to see some of the gaily dressed lords and ladies of her romantic fancy wandering about the village. She approaches Kenneth Driscoll, the handsomest of them all, and learns that they are not really lords and ladies, but members of a moving picture company taking scenes in the village. Driscoll is attracted to the girl. He sympathizes with her loneliness and longing for romance, and tells her that in pictures she would get all the thrills she could desire and gradually so fires her imagination that she decides to go to the city to try her luck in the motion picture world.

Through the influence of Driscoll and despite the jealous protest of Driscoll's sweetheart, Vivian Carleton, Mary is promised the ingenue role in a production and in joyous anticipation she awaits the result of her trial picture, but all her hopes are doomed to disappointment, for the test is a failure. She is told by the director that she will never make a picture actress. She hates to return to the village a failure, and yet it is impossible to remain in the city without funds and without work. Her bitter reverie is interrupted by Driscoll. He tells her there is no need for her to go back to the village; she can remain in the city with him and he will be glad to take care of her. Mary yields to his pleadings, not realizing that she is playing on the edge of a dangerous abyss.

Driscoll gives a party to celebrate her first night in her handsome new apartment which he has fitted up for her. Mary, who has drunk for the first time in her life, is the gayest of them all and is just rising to toast the crowd when the door opens and her mother enters. Mrs. Baker, homesick for her daughter, had come to the city to seek her out. The crowd at first inclined to ridicule the little old country woman, are silenced by Driscoll and the old mother is led to believe the party a respectable affair at which she is the honored guest. The presence of her mother brings Mary to a realization of how dangerous was the fire with which she has been playing and she begs her mother to take her home.

Back in the country, she is welcomed by Johnny, while in the city Driscoll returns to his more congenial sweetheart, whom he had neglected for the village girl.

METRO PICTURES CORP.

THE SECRET OF EVE (Popular Plays and Players—5 Parts—Feb. 26.).—The cast: Eve and Hagar (Mme. Petrova); Arthur Brandon (Arthur Hoops); Robert Blair (William Hinkley); Fothergill (Edward Roseman); Deborah, wife of Fothergill (Laurie Mackin); Rosa (Florence Moore); Beppo (George Morrell). Scenario by Wallace C. Clifton. Directed by Perry Vekroff.

Hagar, a gypsy woman, is determined that her child, Eve, shall have a better chance for happiness than her wandering life has afforded her. She leaves her baby on the doorstep of a Quaker family, the Fothergills and little Eve is brought up as their daughter.

The ways of the Quakers pall upon Eve when she grows up. She sees merrymaking in the home of the Brandons one evening, and lured by the lights, peers in at the window. The gay crowd notice the Quaker girl, draw her into the house, and amuse themselves by dressing her up in finery. She confesses her loneliness to Arthur Brandon, who tells her of the fascinations of a great city. As their friendship grows, he asks her to marry him.

She consents, and for a time revels in gaiety. But it finally becomes clear to her that there is no real happiness in such a life. Brandon is a factory owner, and he is conscienceless in his treatment of his workers. Eve is humiliated by the denunciations of her husband that appear in the newspapers. He also drinks heavily.

Richard Blair, a young philanthropist, starts an investigation. While he is visiting Brandon's factory an Italian child, Rosa, is blinded by an accident. Rosa is granted a miserable pittance in compensation for the accident, and Blair tries to force Brandon to do more for her. He refuses. Blair finds work for Beppo, Rosa's father, and sends the child to an institute for the blind.

Eve admires the nobility of Blair's nature. Brandon, misunderstanding the friendship of the two, insults her in the presence of Blair, who knocks him down. Eve offers to go away with Blair. He says he loves her, but he will not take her unlawfully. She will not return to her husband, so she goes to the city to fight her own way. She soon finds out, however, that she is unfitted for the rough work she undertakes. Deciding that suicide is her only way out, she goes to a park lake intending to drown herself.

She hears a girl calling out in distress, and sees the child, who is blind, walking toward the lake. Eve goes to her and finds it is Rosa, who has wandered away from the other children. Eve takes her back to the Institute. Beppo has never ceased to seek for revenge against Brandon. He follows him on board his motor boat, and when the boat is well away

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from shore he attacks Brandon and tries to kill him. An oil lamp is overturned. It sets fire to the boat, and both men, fearfully burned, sink to the bottom of the bay locked in a death grasp.

Blair goes to Eve and tells her the news of her husband's death, saying that the way is now open for them to marry. But Eve's heart is bound up in the welfare of the blind children among whom she has cast her lot. She accepts a position as an attendant at the institute, to give her life to the little ones through whom she has at last discovered the secret of true happiness.

THE GREAT SECRET (Chapter IX, "Cupid's Puzzle"—Two Parts—March 5).—Strong, safe in his home, with Wee See, rejoices over having restored Beverly to her mother. Detective Redman Sears, known as "the Sherlock Holmes of New York," calls on him and tells him that the chief of detectives, Ackerton, has been murdered. Ackerton had entered his office just after a burglar got into the place. The intruder was working at a safe in the laboratory when Ackerton heard him, entered with drawn revolver and was killed. The assistant to the chief of detectives found him and summoned Sears, who discovered, by impressions left on the safe, that a finger was missing from one of the hands of the slayer.

These facts Sears relates to Strong and then draws from his pocket the treasure belonging to Beverly. Strong telephones to the Clarke home and just as the call is put in a hireling of The Secret Seven "taps" the wire. He hears the conversation between Strong and Beverly, in which the clubman tells her of the wealth and asks her to hurry to his home with her mother. Thus the wire-tapper gets a clue to the whereabouts of the treasure.

While Beverly and her mother are on their way to the Strong home another plot is being hatched by The Secret Seven. The chief conspirator was Jim Pearsall, a member of the organization that operated in Wall street. Pearsall, knowing that Strong owns a large factory in which hundreds of persons are employed, and the securities of which are listed in the stock market, began carrying out plans to bring financial ruin to the establishment and at the same time cause a strike in the factory.

A feeling of dissatisfaction is shown among the workmen there. A delegation of them call on Strong and tells him they want an increase in wages. He replies that he cannot consent at the present, as he has met with reverses in the stock market. A strike is promptly declared.

This is the situation confronting Strong when Beverly and her mother reach his home. But, joyful over the good fortune awaiting the girl and eager to make her happy, Strong forgets his own troubles and tells her of the securities and the great wealth they represent. Suddenly Wee See rushes into the room with a newspaper, announcing the failure of his big establishment. Beverly, noting the sudden dejection that seizes Strong, goes to his side. He assumes an attitude of gayety, tells her nothing is wrong, and, excusing himself, goes to another room. She follows him into another room and learns of his misfortune. In payment for his kindness in securing the treasure for her, Beverly proffers her aid, but he rejects it. His attitude leads her to believe he does not love her and thus is formed in their lives a puzzle for Cupid.

PARAMOUNT PICTURES CORP.

PARAMOUNT-BRAY PICTOGRAPHS (54th Edition—Feb. 11).—The astronomer's workshop, showing the giant telescope at Wesleyan University, how it is worked and its intricate mechanism. A close-up view of the sun's eclipse and a few comets thrown in for good measure.

The evolution of winter sports shows to what extent the sport of snow shoeing and skiing has grown in America, and the subject is handled in such a way that it is both instructive and amusing.

Jiu Jitsu. How to break a strangle hold; how to ward off an attack; how to ward off an unexpected attack from the rear; how to disarm the gun-man, and a very exciting exhibition of the manner in which the Jiu-Jitsu expert would handle a trained boxer.

For this latter exhibition, Mr. Schaeffer, a professional boxer, has kindly volunteered his services.

BOBBY BUMPS IN THE GREAT "DIVIDE" (On Same Reel As Foregoing).—Equipped with a small boy's appetite for sweet things, Bobby Bumps steals into the region where Dinah holds forth bent on investigating the available supply of edibles and pleading his case with the dark-skinned mistress ruling over the culinary department. Much to his surprise there rests in all of its white sugar frosted glory a wonderful cake, fresh from the ovens, and Dinah sits in her chair—fast asleep. But just as Bobby is about to get the prize, the dusky damsel wakens and Bobby beats a hasty retreat through the window.

But boys like Bobby consider obstacles only as incentives to the chase and with so wonderful a capture in sight he must consult his pal and chief adviser—Fido the pup. As usual, when two heads are put together, a means presents itself. A vacuum cleaning wagon and a lot of sewer pipes stand at the curbing. With the assistance of his enterprising pup, Bobby joins the pipes, pushes them through the window in touch with the cake, connects the vacuum hose, turns on the power, and the cake rests safely in his hands while Dinah, slumbering again, wakes only in time to see the two disappearing over the back-yard fence.

A chase follows in which Bobby and the pup make use of a friendly but excited goat and Dinah, the cook, an abandoned hand car, and no doubt it would still be on if a locomotive hadn't insisted that the tracks were built for it exclusively. After the dust settles the division of the cake is equally adjusted to the satisfaction of all—not to say the huge delight of Bobby and his pup.

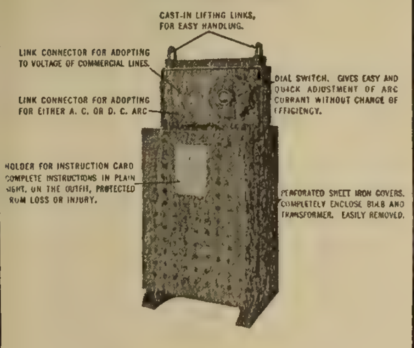
THE WINNING OF SALLY TEMPLE (Lasky—Five parts—Feb. 19).—The cast; Sally Temple (Fannie Ward); Lord Romsey (Jack Dean); Duke of Chatto (Walter Long); Oliver Pipe (Horace B. Carpenter); Jellitt (Billy Elmer); Talbot (Paul Weigel); Lord Verney (H. Woodward); Lord Dorset (Harry J. Smith); Sir John Gorham (Eugene Pallette); Kate Temple (Florence Smythe); Gregory (John McKinnen); Lady Pamela Vauclain (Vola Vale).

Sally Temple, an actress at the Drury Lane Theatre, is benefactress and idol of the people of Pump Lane, where she lives. They are continually oppressed by their landlord, the Duke of Chatto, and to help them Sally gives them of her own money. Lady Pamela, ward of the wealthy and reckless Lord Romsey, marries three weeks before she is of age, and when the news that he is to be home in three days reaches her, it is suggsted that someone take her place, otherwise Lord Romsey might sieze her property. They choose Sally as the substitute, promising her ample remuneration. She accepts, that she may be able to help her people more. Talbot, the Duke of Chatto's agent, sees Sally on one of his visits to Pump Lane and tells his master of her beauty. Romsey loses no time in calling, but finds Sally is away. Having never seen his ward, the deception is a success, but when Romsey attempts to exercise his authority and Sally rebels, he locks her in her boudoir. He tells Sally she must marry him at once and she runs away. She encounters Jellitt, a prize fighter, who offers his protection. As she mounts the steps of a stage coach, Romsey reaches her and she tells him of the deception, but he is still determined to marry her. As he starts to drag her from the coach, Jellitt seizes him and the two men engage in a terrific fight, Jelitt winning, but leaving Romsey's determination unchanged. He dons a workman's garb and sets out for London. Reaching Pump Lane he finds Sally, and tells her he needs employment. She secures work for him with the blacksmith. He employs other methods than force to win the girl now and helps the poor people. The Duke of Chatto has Sally kidnapped, and Romsey and Jellitt rescue her. Next day Chatto, with some of his servants, seeks Romsey to have him flogged. Romsey discloses his identity, demanding that the Duke sell him Pump Lane or "answer to the Marquis of Romsey for his deeds." He presents Pump Lane to the future Lady Romsey, who gives it to her people, and amid the cheers of the crowd, the happy pair walk away, arm in arm.

ON RECORD (Lasky—Five Parts—Feb. 22).—The cast includes Mae Murray, Tom Forman, Henry A. Barrows, Charles Ogle, Louis Morrison, Bliss Chevalier, Gertrude Maitland.

Helen Wayne is living in a small town, studying stenography. An aeroplane falls near her home, and Rand Calder, its pilot, is injured. Helen aids in sending him home. Later, she goes to the city and, just as her funds become exhausted, is employed by Mrs. Calder as private secretary, also to do research work for Rand, who is perfecting an aeroplane stabilizer, and is anxious to complete it ahead of his rivals, the Manson Aeroplane Company. Before taking up her duties Helen goes to the library in search of a book on aeroplanes, and meets Martin Ingleton, an attorney who lives next door to the Calders. He induces the hungry girl to accompany him to dinner, and as she meets Ingleton later she is arrested on suspicion and taken to jail. Appearances are against her, and, although she is freed, she is placed on record.

Constant companionship between Helen and Rand ripens into love, and when Rand proposes, Helen accepts. Ingleton meets Helen and at his request she goes to his house at night. He threatens her with exposure unless she assists him in his betrayal of Calder's invention to the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Mason Company. Upon her refusal, Ingleton arranges a visit to the night court, inviting Helen and Mrs. Calder at a time when he believes Rand out of town. The party goes to the Judge's chambers and a discussion of the finger print system is started. Just as Helen's card is being shown to Mrs. Calder Rand enters. With exposure inevitable, Helen tells her own story, accusing Ingleton of being a traitor. He is defiant until the Judge destroys Helen's card when he slinks away, and Helen turns to her lover.

SOME DOCTOR (Klever Komedy—Feb. 26.)—Victor Moore, M.D., has an office in a neighborhood which is not a particularly wealthy one and his income is not large, so he has to do his own housework. His office is frequented more by beggars than patients who can pay, and when he had about given up hope, he is confronted by an old friend who asks him to call on Mrs. Garwood who has plenty of money, but much dyspepsia. So he gets his "flivver" which he has managed to retain, and starts off.

Mrs. Garwood has a daughter Gloria, with whom Vic is in love and this opportunity serves two purposes. He diagnoses Mrs. Garwood's case as too much medicine and too little exercise and also suggests a "Tug-o-windo" machine. While waiting for it to be installed he makes use of his opportunity to say a few words to Gloria.

A masque ball is to be given that night. Vic tries to find out what Gloria is going to wear but is not successful. After explaining the mechanism to the nurse, Vic goes home and gets his costume. Hoping to make a hit with Gloria, he has selected "Romeo." Gloria selected the costume of a Spanish Senorita.' When Vic arrives at the ball he starts to look for Gloria. During the evening someone steps on a lady's dress and it comes off. Vic goes to the rescue. Thinking it might be Gloria he throws his cloak about the lady who unmasks—but much to Vic's surprise it is a man! The crowd gives Vic the laugh, and he decides to give up the hunt for Gloria.

In the meantime the nurse has started the machine but operates it too fast and the old lady is nearly crazy. She finds she cannot stop it, and panic stricken phones to Gloria who unmasks and rushes to find Vic, who has also unmasked. She explains what has happened and both in their costumes get into the "flivver" and drive madly to Gloria's home. The old lady is in a terrible fix. Vic tries to stop the machine but cannot. He jumps into bed and with the assistance of the nurse and Gloria he tries again to stop it, but he cannot. Then he draws his Romeo sword and hacks the rope of the exerciser and stops it. Mrs. Garwood is about all in when she espies Vic and his Romeo costume and golden wig curls. She breaks out laughing for the first time in months and cries "I'm cured, I'm cured." Gloria is so elated that she grabs Vic and kisses him and Vic realizes his first real case has won out.

TRIANGLE FILM CORP.

SEVEN DEADLY SINS NO. 4 ("Sloth"—5 Parts—Feb. 19.)—The cast: Molly Pitcher, Sally Wells and Margaret Brent (Charlotte Walker); Ingles (Jack Meredith); Sir Phillip Reed (D. J. Flannigan); Sieguird (Jack Crosby); Margaret's sister (Grace Williams); John Pitcher (Charles DeMussett); George McCauley (A. Barrett); Peter Van Koort (Emil Hach); Adam Moore (George Le Guere); Eve Leslie (Shirley Mason). Directed by Theodore Marston.

Eve Leslie is becoming indolent. The fortune she has inherited has made her unwilling to stir about any more than is necessary. Adam Moore, a member of the National Guard, is called out to help defend the country. Eve doesn't want him to go. She doesn't see any sense in his going to the front, especially since he will be away from her and will not be able to take part in a number of parties that have been arranged.

Petulantly, she sits down to read. One after the other come before her the exciting stories of heroines of the past.

Comes the story of Sally Wells who braved Indians and wild animals to preserve a claim for her family. Sally Wells is followed by Margaret Brent, whose home was captured by pirates, bold men who fought first against her, then for her. Next follows the thrilling tale of Molly Pitcher, in all the glory of the battle of Monmouth, in which she manned a cannon herself and turned the tide of battle against the British.

Eve finishes reading. Inspired by the actions of these great women she conquers the sin of sloth, cheers Adam as he leaves with his regiment and follows him to the battlefield as a Red Cross nurse. There she is tested, as were the brave women she read about, and she proves as true as they had been.

THE NICK OF TIME BABY (Mack Sennett-Keystone—2 Parts—Feb. 11).—The cast includes Bobby Vernon; Gloria Swanson; Earl Rodney; Sylvia Ashton; Harry Lyndon; Helen Bray. Directed by Clarence Badger.

Gloria Swanson, the blacksmith's daughter, and Bobby Vernon, the chore boy fall in love with one another. Bobby's uncle leaves him a fortune and the erstwhile chore boy gives a party to his friends.

Earl Rodney is also in love with Gloria and conceives a way to deprive Bob of his fortune. The will of the uncle declares that in case a child is born in the house left to Bobby before the tenants move, or before Bobby is of age, then the property shall go to the child.

Rodney sees a chance to make it appear that a child has been born and gets permission of the parents to have a child adopted. The mother of the baby is paid to desert the child and run away. Later the father who has deserted her, hears of the child and returns.

Bobby is given to understand that the child owns the house. He has trouble with his sweetheart.

The baby mysteriously disappears and after many exciting episodes in which the child is nearly drowned, but finally saved by Gloria and Bobby, the real parents appear and claim the baby, while Bobby, again the owner of the house, makes love to Gloria.

STARS AND BARS (Mack Sennett-Keystone—2 Parts—Feb. 18).—The cast includes Ford Sterling, Gene Rogers, May Emory, Harry Gribbon, Hugh Fay. Directed by Victor Heerman.

A misunderstanding between the mayor and his young wife is caused by the former using a baby grand piano scarf for a bath towel. Ford Sterling, as the police chief, arrives at the mayor's home during his absence and, finding his wife in tears, consoles her, therefore arriving at the station very late, when the mayor reprimands him.

Later the mayor states that he is going out for the purpose of purchasing a birthday present for his wife. Gribbon, the crook, arrives in town and discovers the mayor engaged with a clerk in the purchase of a necklace. As the mayor emerges with the present, Gribbon steals it. Gribbon sells the necklace to the police chief, who gives it to the mayor's wife. Gribbon sees her put her necklace in a drawer and attempts to steal it.

The mayor discovers his loss and immediately connects the loss with the picture of a criminal on his desk. Gribbon comes and tells him he can find the crook. A detective gets off the train and starts in the direction of the mayor's home. Gribbon and the detective meet and each recognizes the other. The mayor takes a hand and the cops bustle the detective to jail. Gribbon and the mayor then go inside the mayor's house, where the chief and the wife of the mayor are discovered locked in a closet. The chief comes out disguised as a woman.

The mayor takes the badge and the hat off the police chief and puts them on Gribbon. Gribbon thanks him and demands reward. The mayor goes into the next room to get it. While he is gone, the detective tries to convince the cops of his innocence, but cannot succeed in doing so. The mayor's wife comes to the trial, wearing the necklace. The mayor sees this and discovers that it is the pearl necklace originally stolen from him. The chief hears this and starts to sneak out, and while he is explaining that he obtained them from Gribbon, Gribbon grabs the mayor's wife and dashes out of the door with the crowd in pursuit. A chase follows and all is brought to a finish.

MAGGIE'S FIRST FALSE STEP (Mack Sennett-Keystone 2 Parts—Feb. 25).—The cast includes Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Wallace Beery, Mary Thurman. Directed by Frank Griffin.

Louise Fazenda, a country girl, has always lived a quiet life until Wallace Beery motored into the village and offered to make her famous. She had always been inclined to incur the wrath of her parents by trying to sing and Beery assures her that he can soon make her a great singer if she will run away with him.

In his machine he takes her to the city, where he accidentally meets his wife. Quick action being required he throws Louise out of the machine and she finds herself alone and without a job in a strange city.

While sitting in the park wondering what to do, she meets Charles Murray, who is a floor walker in a department store. He takes her with him and puts her to work in the store.

Beery has succeeded in stealing all her money, but she manages finally to get it back. Her parents learning of her elopement come to the city to rescue her, but the father becomes much interested in the pretty shop girls and gets into trouble. Louise falls in love with the floor walker.

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LEON SCHLESINGER, General Manager
220 West 42nd St., New York City

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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DO YOU want a good live manager for your theater, or do you need an A-1 Film Salesman? Thoroughly experienced in all lines of the business. Guarantee success. Address S. A., care M. P. World, N. Y. City.

HELP WANTED.

CAMERAMEN — Cameramen throughout the country who now contribue to such weeklies as Universal and Hearst-Pathe are wanted by an old and well established organization. Their assignments will in no way conflict with their present work. Address D. M., care M. P. World, N. Y. City.

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EXPORT—A firm in India with four branches and large selling connections is in the market for films, apparatus, electric accessories and theatrical equipment. Can use second hand films, serials and one and two reel subjects—only must be in good condition, not scratched or damaged. Prefer make arrangement with American buyer in moving picture line. Responsible parties only. All particulars first letter. Wellington Bros., Church Gate St., Bombay, India.

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WANTED live moneymaker in good small city. No dead ones considered. Seating capacity 800 or more. Have five thousand cash. Send full particulars. Mack, care M. P. World, N. Y. City.

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FOR SALE only theater in Michigan town of 6,000. Weekly profits, $125.00. Price, $6,500.00 cash. Address Movie Theater, care M. P. World, Schiller Bldg., Chicago, Ill.

MOVING PICTURE THEATER for sale, seats 800, in a town of 40,000 near New York. Doing a good business. Partnership disagreement, reasons for selling. Write F., care M. P. World, N. Y. City.

FOR RENT moving picture theater opposite postoffice, only one in town. Box 261, Mt. Carroll, Ill.

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WE BUY all makes of moving picture machines. What have you? Monarch Film Service, 228 Union Ave., Memphis, Tenn.

EQUIPMENT FOR SALE.

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FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price, with slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

POWER'S 6B, 6A, 6. Simplex type B and type S. Edison Exhibition model B, model D. Motiograph and three master model standard machines. All in perfect condition, can be obtained at low prices. National Carbons, ⅝x12 in., $6.00 per hundred, ¾x12 in., $7.76 per hundred. Call or write to-day. Picture Theater Equipment Co., 1604 Broadway, N. Y. City.

REAL BARGAINS in used projectors. Motiograph, complete outfit, fine lamp house rheostat and lens. Cast iron stand, our price $110.00. Peerless portable projector. Complete outfit with lens and rheostat, price $55.00. Latest type Victor Animatograph, motor or hand driven. Motor attached, fireproof and very new. Extremely portable, price $110.00. Each machine guaranteed. David Stern Co., 1047 S. Madison St., Chicago, Ill.

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WANTED Universal camera. State lowest price in first letter. Edgar O'Neill, 1415 Neb. St., Sioux City, Ia.

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PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

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FOR SALE CHEAP—Six reel feature (including advertising matter), "Race Suicide," in six sensational parts, featuring Ormi Hawley and Earl Metcalfe, for Virginia, W. Virginia, Maryland, Delaware and District of Columbia. Print in first class condition. A big money getter. Wm. Notes, 608 F St., N. W., Washington, D. C.

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MISCELLANEOUS.

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the Little Ads in the Classified Department

Will Get You Exceptional Results

Send Your Copy, Accompanied by Remittance—The Rate is 5c. per Word, 20 Words or Less $1.00

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MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

THIS WORK COVERS

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- ELECTRIC SERVICE
- ELECTRICAL EQUIPMENT
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- REFERENCE TABLES, ETC.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

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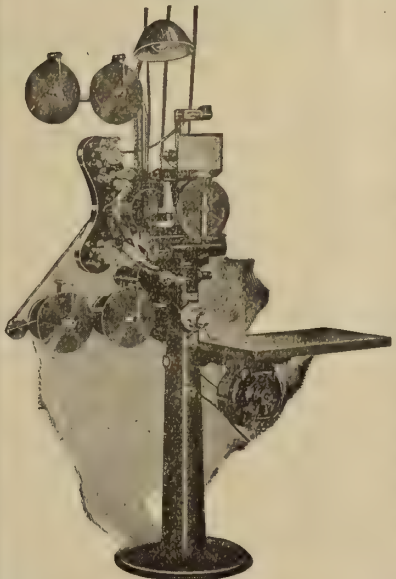

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In Design—In Durability of Construction—In Quantity of Output—In General Efficiency, it has no equal.

BELL & HOWELL COMPANY

Manufacturers Standard Cinemachinery—Perforators—Cameras—Printers,
1807 Larchmont Avenue, Chicago, Illinois.
New York Office and Display Rooms
614-15 Candler Building, 220 West 42d Street

The Improved Model Motiograph

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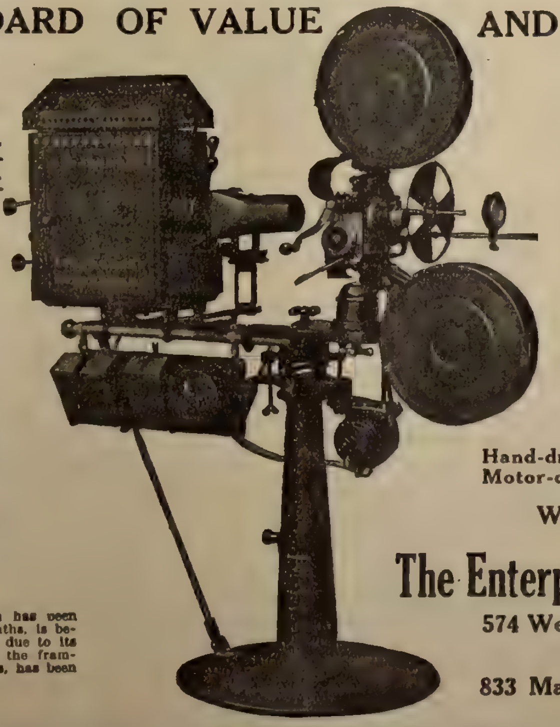

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Regular MOTIOGRAPH Lens with each equipment.

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Hand-driven Equipment, $265.00.
Motor-driven Equipment, $305.00.

Write for Literature

The Enterprise Optical Mfg. Co.

574 West Randolph St., Chicago, Ill.
Western Office:
833 Market St., San Francisco, Cal.

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One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21714
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature)	
The Seventh Son (Drama).	
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).	
Missing (Two parts—Drama).	
The Meeting (Drama).	
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92
The Beloved Vampires (Three parts—Drama).	

OFFICIAL WAR FILMS, INC.

February—The War.

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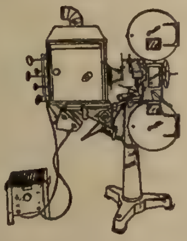

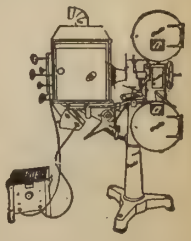

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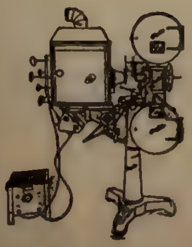

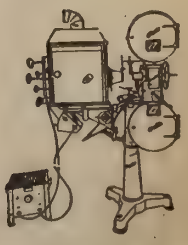

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1400.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).
Feb. 28—Number 61 (Topical).
Mar. 7—Number 62 (Topical).

BIG U.

Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).
Mar. 7—A Soldier's Dream (Drama).
Mar. 8—Good for Nothing Gallagher (Drama).

BISON.

Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).

GOLD SEAL.

Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).

IMP.

Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).
Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).
Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).
Mar. 9—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"—Two parts—Drama).
Mar. 11—The Man of Mystery (Two parts—Dr.).

JOKER.

Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy)
Feb 24—Rosie's Rancho (Comedy)
Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wanta Make a Dollar (Comedy).

LAEMMLE.

Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama)
Feb. 16—The Fourth Witness (Two parts—Drama)
Feb 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).
Mar. 3—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).

L-KO.

Jan. 17—Heartsick at Sea (Comedy).
Jan 21—Up the Flue (Comedy)
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy)
Jan 31—Faking Fakers (Two parts—Com.).
Feb 7—That Dawgone Dog (Two parts—Dr.).
Feb 14—The End of a Perfect Day (Comedy).
Feb 16—Brave Little Waldo (Comedy)
Feb. 21—After the Balled Up Ball (Two parts—Comedy)
Feb 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).

NESTOR.

Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).
Mar. 5—A Bundle of Trouble (Comedy).

POWERS.

Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).
Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).
Mar. 11—Mr. Fuller Pep—His Day of Rest (Cartoon Comedy).
—The Mysterious City (Dorsey Educational).

RED FEATHER.

Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).

REX.

Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).

VICTOR.

Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb 13—The Girl of the Hour (Comedy)
Feb 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).
Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).
Mar. 6—Good Morning Nurse (Comedy).
Mar. 9—The Beauty Doctor (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Feb. 2—Number 6.
Feb. 16—Number 7.
Mar. 2—Number 8.
Mar. 9—Number 9.

UNIVERSAL SPECIAL FEATURE.

Feb. 1—The War Waif (Two parts—Drama—Special Release)
Feb. 4—The Purple Mask (Episode No 6—The Silent Feud—Two parts—Drama)
Feb. 11—The Purple Mask (Episode No. 7. "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No 9, "A Strange Discovery"—Two parts—Drama)
Mar. 4—The Purple Mask (Episode 10, "The House of Mystery"—Two parts—Drama).
Mar. 11—The Purple Mask (Episode No 11, "The Garden of Surprise"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).
Feb. 16—Calamity Anne's Legacy (Drama).
Feb 17—The Hermit's Hoard (Drama).
Mar. 2—Calamity Anne's Protege (Comedy).
Mar. 3—Cupid and a Brick (Comedy—Drama).

CUB.

Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).
Mar. 1—Jerry's Romance (Comedy).

NIAGARA FILM STUDIOS.

Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).
Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).
Feb. 21—The Peril of Our Girl Reporters (Episode No. 9, "Misjudged"—Two parts—Drama).
Feb. 28—The Peril of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama).

GAUMONT.

Feb. 18—Reel Life No. 42 (Subjects on reel: Oysters on the Mississippi coast; Properties of Water; Making an Individual Dress-Form: Training Man-Hunters (Bloodhounds); Dance of the Rainbow (Mutual Film Corp.).
Feb. 20—Tours Around the World, No. 16 (Subjects on reel: Scottish Highlanders; Heidelberg, Germany, Monte Carlo, Monaco and Mentone, France) (Travel).
Feb. 21—See America First, No. 76 (Subject on reel: Vicksburg Miss.) (Scen.).
—Polly's Day at Home (Kartoon Comic).
Feb. 25—Reel Life No. 43 (Subjects on Reel: Dainty Perfumes; Teaching Children to Swim, Logging in Louisiana; Making Bottles at Home) (Mutual Film Magazine).
Feb. 27—Tours Around New York, No. 17 (Subjects on Reel: Vienna: Gota Elf River; Sweden; Toledo, Spain (Travel).
Feb. 28—See America First, No. 77 (Subject on Reel: Battlefields of Chickamauga; Chattanooga (Scenic), and "The Elusive Idea" (Kartoon Komic).

MONOGRAM

Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama)
Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).
Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama).
Feb. 26—The Adventures of Shorty Hamilton (No. 7, "Shorty Hooks a Loan Shark"—Two parts—Drama).

MUTUAL.

Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb 14—Number 111 (Topical).
Feb 21—Number 112 (Topical).
Feb 28—Number 113 (Topical).
Mar 7—Number 114 (Topical).

(Mutual Releases continued on page 1420.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1400.)

(*Mutual Releases continued from page 1418.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).
Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 151).

SIGNAL FILM CORP.

Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).
Feb. 25—The Butcher's Nightmare (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).

SERIAL PRODUCING CO.

Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "'From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).
Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).
Feb. 19—Her Scrambled Ambition (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).
Feb. 26—Some Doctor (Comedy).

LASKY.

Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).
Feb. 22—On Record (Five parts—Drama)

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).
Feb. 19—With the Stony Indians (Scenic).
Feb. 26—Exquisite Lake Louise (Scenic).
Mar. 5—The Yoko Valley (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Feb. 11—54th Release (Educational).
Feb. 18—55th Release (Educational).
Feb. 25—56th Release (Educational).

Pathe Exchange, Inc.

ASTRA.

Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11—"A Million Voluntéers" (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).
Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).
Mar. 4—Pearl of the Army (No. 14, "Flag Despoiler" Two parts—Astra—Dr.)

GOLD ROOSTER.

Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa—Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).
Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).
Mar. 4—Her Beloved Enemy (Thanhouser—Five parts—Drama).

PATHE.

Feb. 4—Rods of Wrath (Three parts—Drama)
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions — Picturesque Algeria—Province of Constantine (Scenic).
Feb. 25—Florence Rose Fashions, No. 20 (Fashions).
—Bursting Buds (Educational).
Feb. 25—How "Patent" Medicines Are Made (Educational).
Feb. 25—Max's Vacation (Comedy).
Mar. 4—Florence Rose Fashions, No. 21 (Morning Hours) (Fashions).
—Picturesque Catalonia (Spain) (Colored Scenic).

HEARST-PATHE NEWS.

Feb. 17—Number 15 (Topical).
Feb. 21—Number 16 (Topical).
Feb. 24—Number 17 (Topical).
Feb. 28—Number 18 (Topical).
Mar. 3—Number 19 (Topical).
Mar. 7—Number 20 (Topical).
Mar. 10—Number -- (Topical).

INTERNATIONAL.

Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).
Feb. 11—Patria (Episode No. 5, "The Island that God Forgot"—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesis"—Two parts—Drama).
Feb. 18—Jerry Saves the Navy (Cartoon Com.).
—Old Glory in the Far East (Scenic).
Feb. 25—Patria No. 7—"Red Fawn" (Two parts—Drama).
Feb. 25—Sharks Is Sharks (Cartoon Comedy).
—Uncle Sam's Wards (Educational).
Mar. 4—Bringing Up Father, "A Hot Time in the Gym" (Cartoon Comedy).
—Winter in Yellowstone Park (Scenic).
Mar. 4—Patria (Episode No. 8—Two parts—Drama).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).

ROLIN.

Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 11—The Nick of Time Baby (Two parts—Comedy).
Feb. 18—Stars and Bars (Two parts—Comedy).
Feb. 25—Maggie's First False Step (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1400.)

Feature Releases

ART DRAMAS, INC.

Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).
Feb. 8—The Accomplice (Sherrill Feature Corp.—Five parts—Drama).
Feb. 15—The Adventurer (U. S. Amusement Co.—Five parts—Drama).
Feb. 22—The Moral Code (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).
Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).
Mar. 5—The Boy Girl (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 5—Small Change (Comedy).
Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).
Mar. 5—As Luck Would Have It (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.
Feb. 5—The Living Book of Nature ("The Orang"—Educational).
Feb. 12—The Living Book of Nature ("Mammals of Strange Form"—Edu.).
Feb. 19—The Living Book of Nature ("American Bears"—Educational).
Feb. 26—The Living Book of Nature ("Foreign Deer"—Educational).

FOX FILM CORPORATION.

Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—Melting Millions (Five parts—Drama).
Feb. 26—A Child of the Wild (Five parts—Dr.).
Mar. 5—Sister Against Sister (Five parts—Drama).

FOXFILM COMEDY.

Jan. 15—Social Pirates (Two parts).
Jan. 22—Brainstorm (Two parts).
Jan. 29—His Ticklish Job (Two parts).
Feb. 5—The Cloud Puncher (Two parts).
Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—The House of Terrible Scandals (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 12—The Courage of Silence (Five parts—Drama).
Feb. 12—He Never Touched Me (Comedy).
Feb. 12—Captain Jinks' Love Letters (Comedy).
Feb. 12—The Secret Kingdom (Episode No. 7, "The Ghost Ship"—Two Parts—Dr.).
Feb. 19—Kitty Mackay (Five parts—Drama).
Feb. 19—Cops and Cussedness (Comedy).
Feb. 19—Captain Jink's Cure (Comedy).
Feb. 19—The Secret Kingdom (Episode No. 8—"Rum Cay"—Two parts—Drama).
Feb. 26—Arsene Lupin (Five parts—Drama).
Feb. 26—Dubs and Drvgoods (Com.).
Feb. 26—Captain Jinks' Explosive Temper (Comedy).
Feb. 26—The Secret Kingdom (Episode No. 9, "The Swamp Adder"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan.—Adventures of Buffalo Bill (Five parts—Descriptive).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

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Rip Van Winkle	5	Joseph Jefferson	150
In the Land of the Head Hunters	6	Sensational	60
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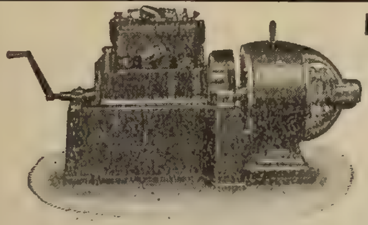

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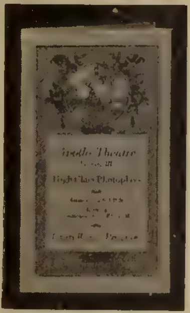

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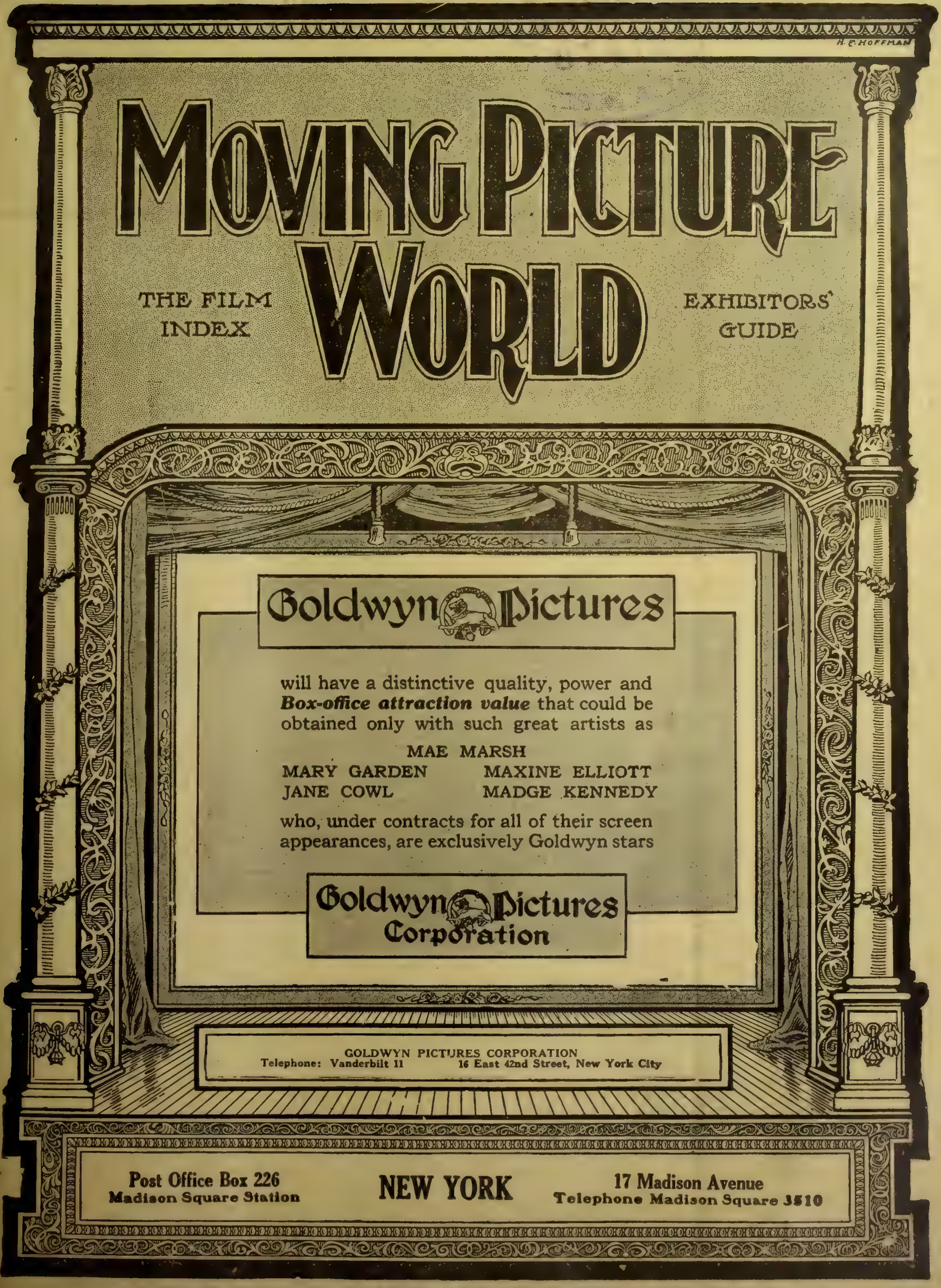

MOVING PICTURE WORLD

THE FILM INDEX

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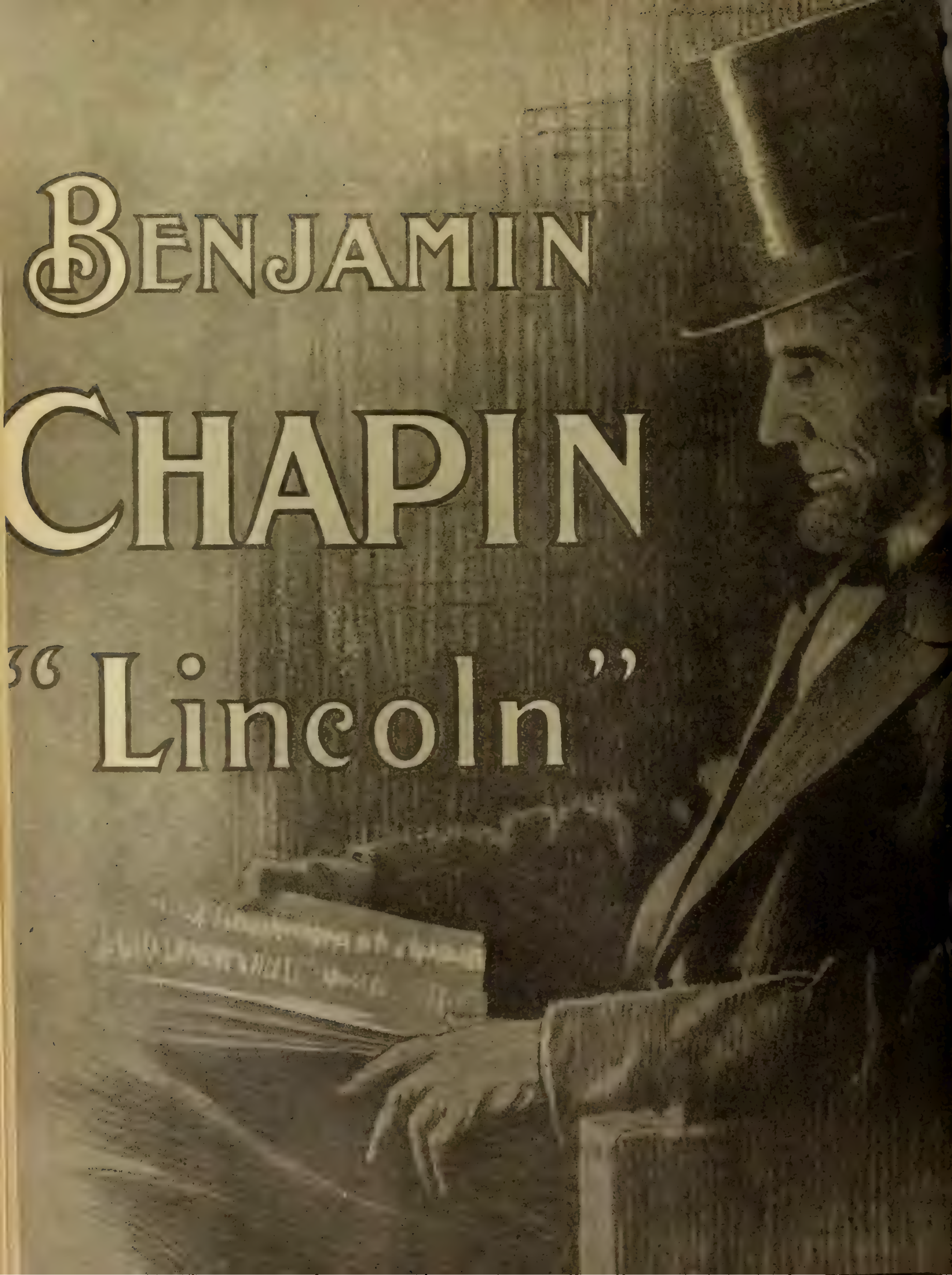
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"Max Linder's humorous powers to evoke laughter are irresistible. * * * He has grown in power as a magic mirth maker. * * * His art to create laughter does not rely on vulgar incident."

Jas. S. McQuade, Moving Picture World.

"Max Linder's first American-made comedy holds one great promise for this comedian's future work. * * * He undeniably has a greater ability for facial contortion, both comic and dramatic, than any other screen laughmaker * * * 'Max Comes Across' is a noteworthy production."

Dickson G. Watts, N. Y. Morning Telegraph.

BOOK THIS ENTIRE
SERIES OF 12 NOW

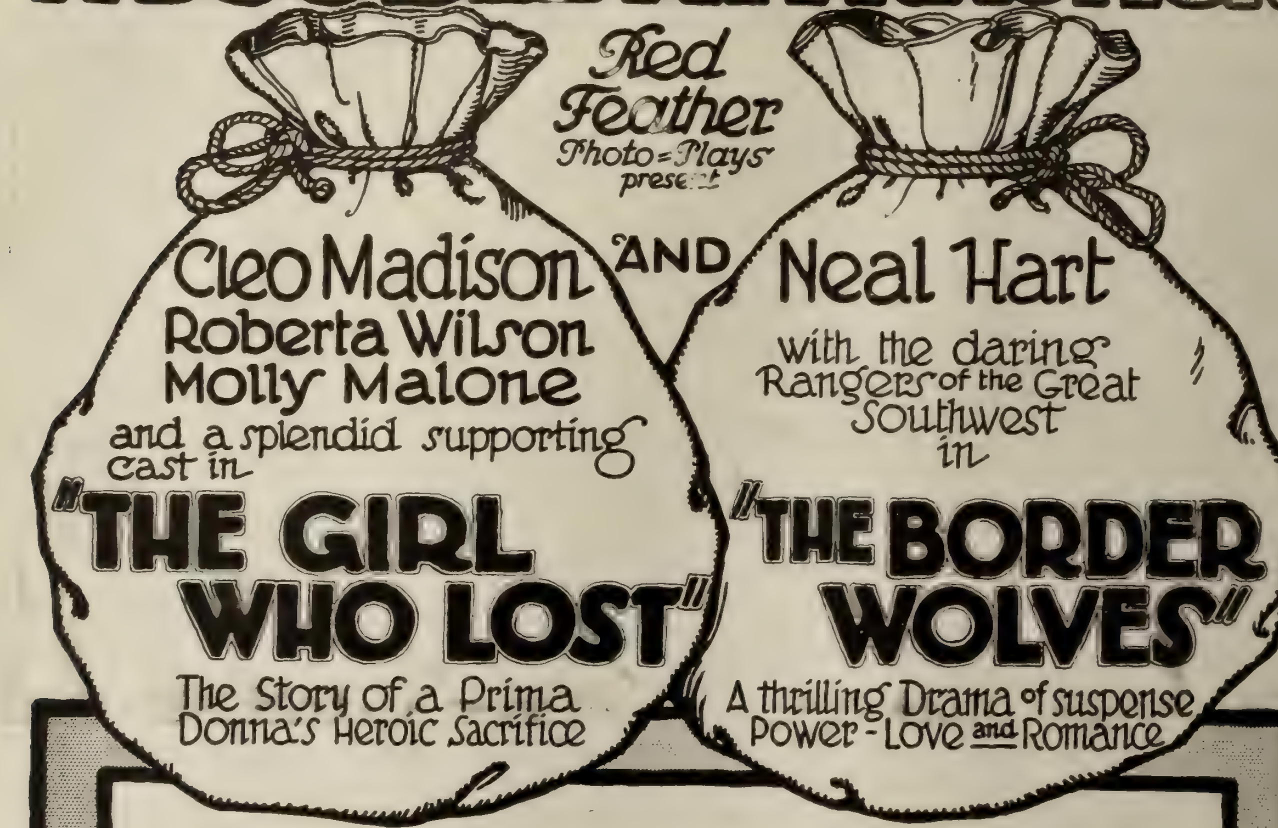
Backed by a Gigantic National Advertising Campaign

See these features at any K. E. S. E. office and ask for particulars on our newspaper advertising campaign.

WE PAY HALF FOR YOU

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

A DOUBLE ATTRACTION



Red Feather Photo-Plays present

Cleo Madison
Roberta Wilson
Molly Malone
and a splendid supporting cast in

"THE GIRL WHO LOST"

The Story of a Prima Donna's Heroic Sacrifice

AND

Neal Hart
with the daring Rangers of the Great Southwest
in

"THE BORDER WOLVES"

A thrilling Drama of suspense Power - Love and Romance

a Real Novelty

This RED FEATHER feature is a five-reel combination entertainment—the first part a drama with a big punch with Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson as stars; directed by Geo. Cochrane; the second part the biggest Western ever filmed in two reels with Neal Hart, Joe Rickson, Edward Hearn, L. M. Wells and Janet Eastman; written and directed by Geo. Marshall.

The two sections are two totally different stories, having no connection except that together they constitute a five-reeler of the finest entertainment. The first part could easily have been stretched to five reels and the second to three—so that in reality you are getting EIGHT REELS OF SUPREMELY GOOD DRAMA IN FIVE REELS.

Boost this as a novelty. Then ask your patrons how they like the idea. Then TELL US. This is a box-office attraction that will please. Profit by it.

BOOK THROUGH ANY UNIVERSAL EXCHANGE.

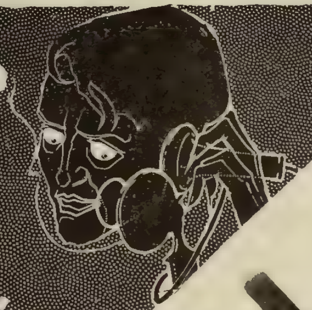
Watch for

The UNIVERSAL'S
Thrilling Mystery Serial
Most Remarkable Photo-
Play Ever Filmed

BEN WILSON in
"The VOICE on the WIRE"

With Beautiful Neva Gerber-
Directed by Stuart Paton
Story by J. Grubb Alexander
from the Popular Novel
by Eustace Hale Ball

SOON



A GREAT SERIAL

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

A GREAT SERIES

SOON

THE GREAT
UNIVERSAL
SERIES OF EIGHT
TWO-REEL DRAMAS

"The PERILS of the SECRET SERVICE"

BASED ON THE FAMOUS
YORKE NORROY STORIES
BY THE CELEBRATED NOVELIST
GEORGE BRONSON HOWARD
PRODUCED UNDER PERSONAL DIRECTION OF MR. HOWARD

UNIVERSAL SPECIAL RELEASE

BOOK NOW THROUGH ANY UNIVERSAL EXCHANGE OR

THE MIGHTY

Special Releases on the Universal Program for the Week of March 19th, 1917

RED FEATHER—"THE SCARLET CRYSTAL" (Five-Reel Drama)—Herbert Rawlinson.

NESTOR—"WHEN THE CAT'S AWAY" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"DEFECTIVE DETECTIVES" (Two-Reel Comedy)—Phil Durham.

POWER'S—"THE STRANGEST ARMY IN THE WORLD" (One-Reel War Special).

IMP—"THE PERILS OF THE SECRET SERVICE," Number Three, "THE DREADED TUBE" (Two Reels)—Kingsley Benedict.

UNIVERSAL—SCREEN MAGAZINE—Issue No. 11.

JOKER—"WHOSE BABY?" (One-Reel Comedy)—Gale Henry and William Franey.

POWER'S—"THE LOVE AFFAIR OF IMA KNUTT" (Comedy Cartoon) and "ARTISTIC CHINA AND JAPAN" (Dorsey Educational; Split Reel).

29 Reels of Box Office Attractions EVERY WEEK

UNIVERSAL PROGRAM

Regular Releases on the Universal Program for the Week of March 19th, 1917

GOLD SEAL—"THE RAID" (Three-Reel Drama)—Neal Hart.

VICTOR—"BLACK MAGIC" (One-Reel Comedy) and "LAND MARKS OF FRANCE" (Scenic; Split Reel).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.

LAEMMLE—"OLD FAITHFUL" (One-Reel Sea Drama)—Leah Baird and Wm. Shay.

VICTOR—"THE TOPSY TURVY TWINS" (Two-Reel Comedy)—Carter De Haven.

BIG U—"THE REBEL'S NET" (One-Reel Drama)—Grace Cunard and Francis Ford.

NESTOR—"IN AGAIN OUT AGAIN" (One-Reel Comedy)—Eddie Lyons and Lee Moran.

BISON—"GOIN' STRAIGHT" (Two-Reel Western Drama)—Harry Carey.

REX—"THE BOYHOOD HE FORGOT" (One-Reel Drama)—Phillips Smalley and Antrim Short.

REX—"THE GRUDGE" (Two-Reel Drama)—Wm. V. Mong, Irene Hunt and Zoe Rae.

Ask your Nearest Universal Exchange or . . . .

UNIVERSAL FILM MFG. CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - New York

3 IN 1

THREE hundred and sixty-five days a year we are striving to produce the unusual, because we believe the exhibitor will soon realize the importance of his single-reel pictures—the kind that we produce combining three in one—**scenic, story, comedy.** You will find these 3 important elements in our one-reel Robert C. Bruce, American Adventure Series.

IN one trade review a prominent critic wrote regarding our "Mammals of Strange Form" from Ditmars' "Living Book of Nature": *"It gives the spectator a laugh hand in hand with a lesson; . . . is one of the most comical sights we have seen in a month—***Chaplin** *was the other."* These pictures also combine 3 in 1—**educational story, comedy.**

ONE of the world's largest theatres—The Strand, New York—has been featuring these pictures for the past *eighteen consecutive weeks,* and *will continue.*

Book the Ditmars' "Living Book of Nature" at the Following Exchanges:

Quality Film Company, Pittsburgh, Pa.
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Photoplay Exchange, Salt Lake City, Utah
UTAH, COLORADO, WYOMING and NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO and MONTANA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA and NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA and ILLINOIS

The J. A. Cressey Interests, Dallas, Tex.
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE and NORTH and SOUTH CAROLINA

Standard Film Service Co., Cleveland, O.
OHIO and KENTUCKY

Zenith Feature Film Co., Minneapolis, Minn.
WISCONSIN, MINNESOTA and NORTH and SOUTH DAKOTA

Consolidated Film Corp., San Francisco and Los Angeles, Cal.
ARIZONA, CALIFORNIA and NEVADA

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY

Metro Film Service Co., Washington, D. C.
DISTRICT OF COLUMBIA, DELAWARE and MARYLAND

Book our other Scenics and Educationals at the Following Exchanges:

Metro Pictures Service, Pittsburgh, Pa.
OHIO, WESTERN PENNSYLVANIA and KENTUCKY

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Metro Pictures Service, Chicago, Ill.
ILLINOIS and INDIANA

Metro Film Service, Washington, D. C.
DELAWARE, DISTRICT OF COLUMBIA, MARYLAND and VIRGINIA

Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO, EASTERN MONTANA, WYOMING, UTAH, COLORADO and NEW MEXICO

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY

Consolidated Film Corp., San Francisco and Los Angeles, Cal.
ARIZONA, CALIFORNIA and NEVADA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, NEBRASKA and IOWA

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON, WASHINGTON, NORTHERN IDAHO and WESTERN MONTANA

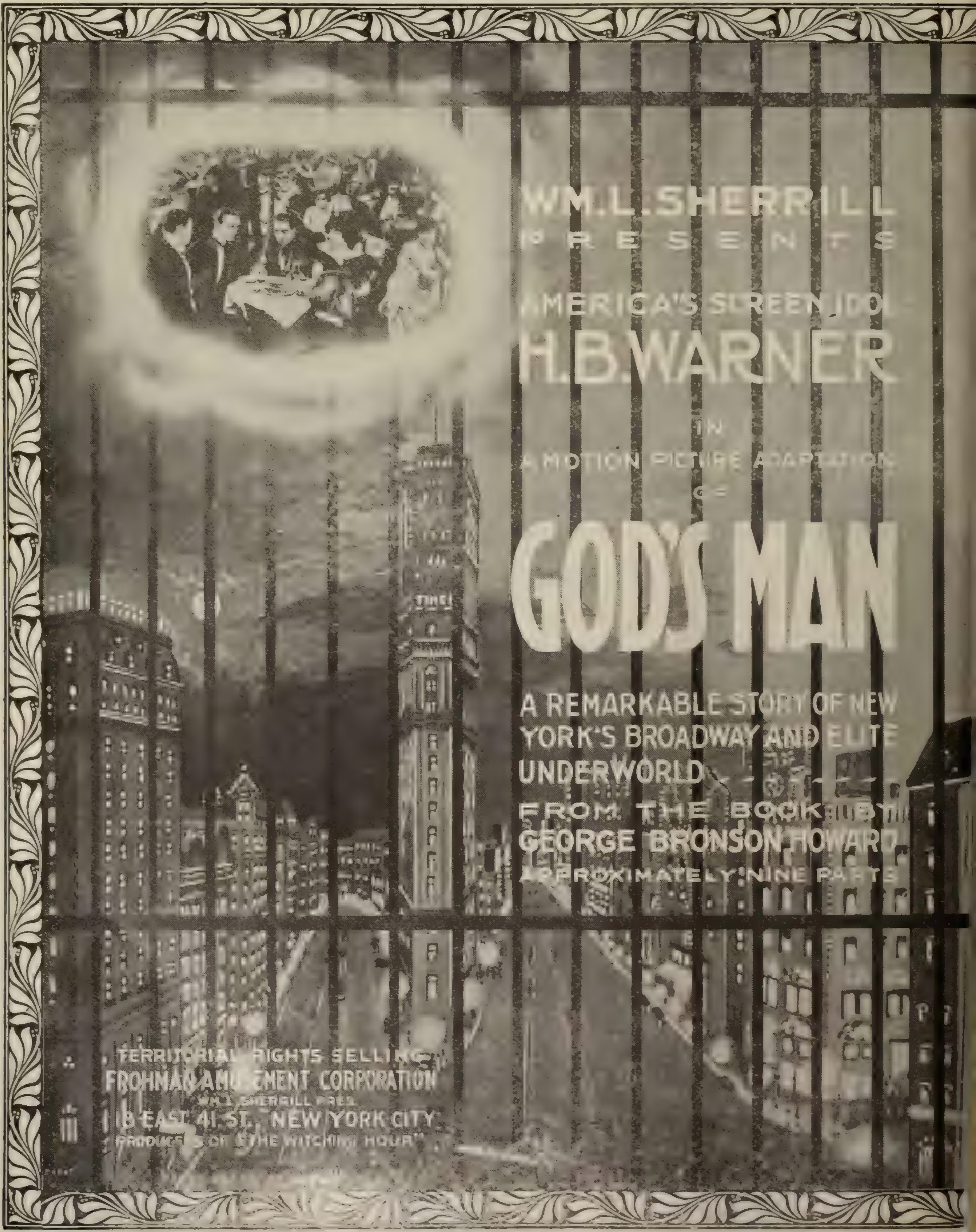
Zenith Feature Film Co., Minneapolis, Minn.
MINNESOTA, WISCONSIN and NORTH and SOUTH DAKOTA

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.


WM. L. SHERRILL
PRESENTS
AMERICA'S SCREEN IDOL
H. B. WARNER
IN
A MOTION PICTURE ADAPTATION
OF
GOD'S MAN
A REMARKABLE STORY OF NEW YORK'S BROADWAY AND ELITE UNDERWORLD
FROM THE BOOK BY
GEORGE BRONSON HOWARD
APPROXIMATELY NINE PARTS
TERRITORIAL RIGHTS SELLING
FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL PRES.
18 EAST 41 ST. NEW YORK CITY
PRODUCERS OF "THE WITCHING HOUR"

GEORGE IRVING Director
ANTHONY P. KELLY Scenarioist

Her life blasted by environment, she became
a social vulture wrecking one man's career
and slaying another

WILLIAM FOX

PRESENTS

VIRGINIA PEARSON

IN

Sister Against Sister

WRITTEN BY MARY MURILLO DIRECTED BY JAMES VINCENT

FOXFILM COMEDY SERVICE

—Mach 5th WILLIAM FOX Presents
Henry Lehrman's Master Comedy—

THE HOUSE OF TERRIBLE SCANDALS

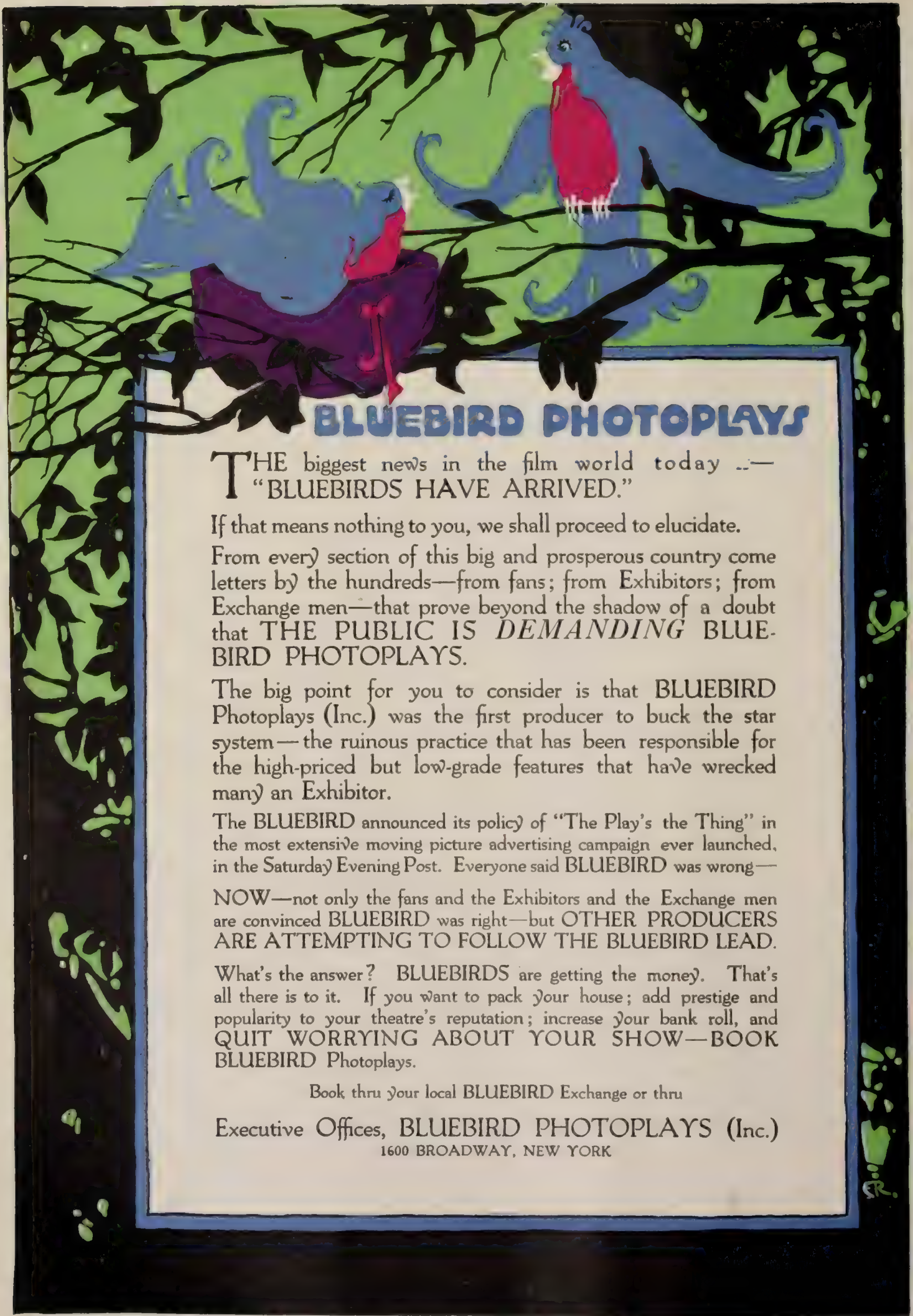
The biggest, funniest, most smashing comedy ever made

Any exhibitor can show it, because —
Foxfilm Comedies are released
Independent of Regular Fox Program—

BLUEBIRD PHOTOPLAYS INC
PRESENT ELLA HALL IN

"POLLY-REDHEAD"

THE FAMOUS "POLLYOOLY" STORIES
BY EDGAR JEPSON COME TO LIFE
DIRECTED BY
JACK CONWAY



BLUEBIRD PHOTOPLAYS

THE biggest news in the film world today —
"BLUEBIRDS HAVE ARRIVED."

If that means nothing to you, we shall proceed to elucidate.

From every section of this big and prosperous country come letters by the hundreds—from fans; from Exhibitors; from Exchange men—that prove beyond the shadow of a doubt that THE PUBLIC IS *DEMANDING* BLUEBIRD PHOTOPLAYS.

The big point for you to consider is that BLUEBIRD Photoplays (Inc.) was the first producer to buck the star system — the ruinous practice that has been responsible for the high-priced but low-grade features that have wrecked many an Exhibitor.

The BLUEBIRD announced its policy of "The Play's the Thing" in the most extensive moving picture advertising campaign ever launched, in the Saturday Evening Post. Everyone said BLUEBIRD was wrong—

NOW—not only the fans and the Exhibitors and the Exchange men are convinced BLUEBIRD was right—but OTHER PRODUCERS ARE ATTEMPTING TO FOLLOW THE BLUEBIRD LEAD.

What's the answer? BLUEBIRDS are getting the money. That's all there is to it. If you want to pack your house; add prestige and popularity to your theatre's reputation; increase your bank roll, and QUIT WORRYING ABOUT YOUR SHOW—BOOK BLUEBIRD Photoplays.

Book thru your local BLUEBIRD Exchange or thru

Executive Offices, BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK

Jesse L. Lasky

Presents

GERALDINE FARRAR

as Joan of Arc in

Cecil B. de Mille's

cinema masterpiece in eleven parts

"Joan The Woman"

by Jeanie Macpherson

STILL PLAYING

to capacity at

the 44th Street Theatre, New York

and the

Majestic Theatre, Los Angeles, Cal.

Cardinal Film Corporation
485 Fifth Avenue, New York

MARY PICKFORD

in

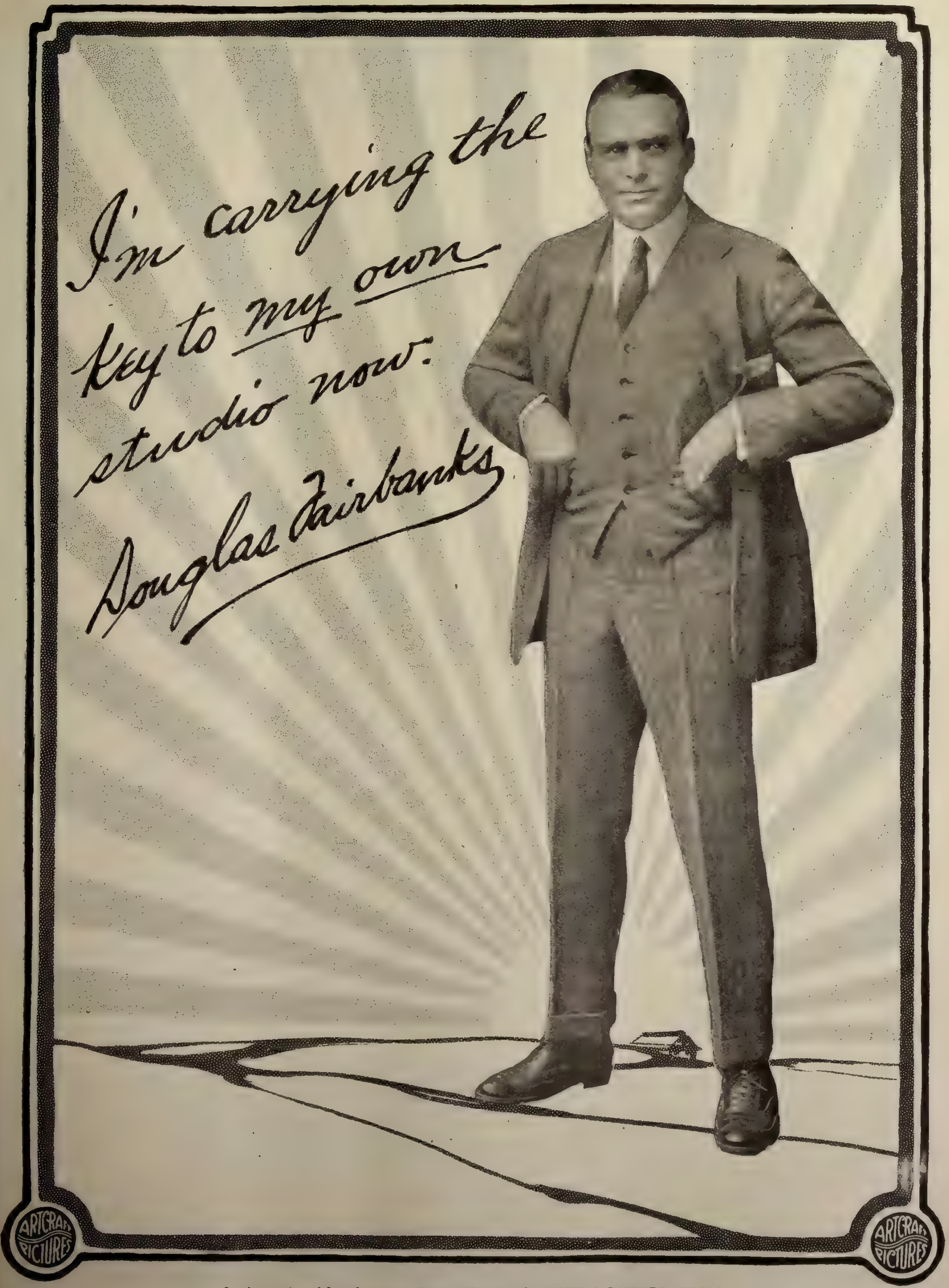
"A POOR LITTLE RICH GIRL"

from the play by
Eleanor Gates
directed by
Maurice Tourneur

Released
MARCH 5th
by

Artcraft Pictures Corporation
729 Seventh Ave. New York City

ARTCRAFT PICTURES


I'm carrying the
key to my own
studio now.
Douglas Fairbanks
ARTCRAFT PICTURES
ARTCRAFT PICTURES

Seven Day Pictures

Paramount Pictures are seven-days-a-week pictures, not Monday, Tuesday or Wednesday pictures, but every-day-in-the-week pictures.

Paramount doesn't exploit this picture or that picture, because the quality of

Paramount Pictures

is consistent throughout. Paramount Pictures are the kind of pictures that keep your business running **steadily** and **profitably**—not one big feast week and then two or three weeks of famine—but a steady **increase** on the right side of the balance sheet. **Your** patrons know what "A Paramount Picture" means.

Take the Paramount Pictures for **this** week and **next** month, for instance, as listed on the opposite page.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Member of National Association Motion Picture Industry

Paramount Pictures

Here is the **convincing** part of this advertisement—in fact, the most convincing part of **any** Paramount advertisement—the pictures themselves.

Marguerite Clark	*The Fortunes of Fifi*	Famous Players	*Feb. 26th*
Blanche Sweet	*Those Without Sin*	Lasky	*Mar. 1st*
Marie Doro	*Castles for Two*	Lasky	*Mar. 5th*
Kathlyn Williams	*Out of the Wreck*	Morosco	*Mar. 8th*
Pauline Frederick	*Sapho*	Famous Players	*Mar. 12th*
Wallace Reid and Myrtle Stedman	*The Prison Without Walls*	Lasky	*Mar. 15th*
Jack Pickford	*The Dummy*	Famous Players	*Mar. 19th*
Vivian Martin	*The Spirit of Romance*	Pallas	*Mar. 22nd*
Sessue Hayakawa	*The Bottle Imp*	Lasky	*Mar. 26th*
House Peters and Myrtle Stedman	*As Men Love*	Pallas	*Mar. 29th*

Can you *afford* to let your opposition have Paramount Pictures?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

Member of National Association Motion Picture Industry

Goldwyn Pictures

Goldwyn Invites the Exhibitors' Confidence

FIVE THOUSAND applications for service received by Goldwyn in two weeks indicate the *eager and alert interest* of exhibitors in its officers, its stars and productions.

It is *most significant* that virtually every letter contains statements like these:

"It is indeed encouraging to us who have a great deal invested in the picture business to see such an alliance of literary brains, efficient management and great stars combined under able leadership."—Samuel Katz, Amalgamated Theatres Corporation, Chicago, Ill.

"You seem to be an exception in believing that a small house has the right to live; that the small exhibitor is still a powerful factor."—Henry Bishop, Bishop's Theatre, Hoboken, N. J.

"Goldwyn's announcements portend the entry of a producing concern whose influence will be felt everywhere at the time of its first release."—A. F. Brentlinger, Orpheum Theatre, Fort Wayne, Ind.

It is to be assumed that an organization inspiring this confidence months *before* releasing its first picture possesses the brains and ability to maintain and strengthen this confidence *after* getting under way.

ADVISORY BOARD

SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
IRVIN S. COBB
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ROI COOPER MEGRUE
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CROSBY GAIGE

Goldwyn Pictures Corporation

16 E. 42nd St., New York City
Telephone: Vanderbilt 11

JANE COWL

This young and beautiful emotional star is one of the ablest and best known celebrities of the American theatre. Her tremendous following on the stage will be magnified many thousands of times when she appears on the screen as the exclusive star in Goldwyn Pictures.

The able critics of the influential newspapers of the nation welcome this lovely woman into pictures with these enthusiastic comments:

LOUISVILLE HERALD: "A woman of unusual talent and remarkable beauty, known all over the Union."

PITTSBURGH POST: "Goldwyn in Jane Cowl has signed America's greatest emotional actress."

BOSTON TRAVELER: "Jane Cowl is known all over America and deserves to be, for she is one of our greatest actresses."

TOLEDO TIMES: "Jane Cowl is known to millions as the star of 'Within the Law' and 'Common Clay.'"

CHICAGO AMERICAN: "Jane Cowl is one of the biggest stars of the stage. She will be an even bigger screen star."

NEW YORK SUN: "Sarah Bernhardt in her 'Vive La France' when she chants at the end of 'From the Stage to the Field of Honor' does not reach a higher emotional pitch or obtain a more telling effect than Jane Cowl when she ends her phrase with the same words."

BUFFALO TIMES: "One of the best actresses on the American stage and perhaps the loveliest."

OAKLAND TRIBUNE: "Goldwyn has landed another of the biggest stage stars in Jane Cowl—able, brilliant and beautiful."

GALVESTON NEWS: "Bringing Jane Cowl into pictures is a notable achievement for Goldwyn."

Goldwyn Pictures
Corporation

16 East 42d Street New York City

Telephone: Vanderbilt 11

The Greatest Special ever Released

Selected by RIALTO THEATRE for New York first run

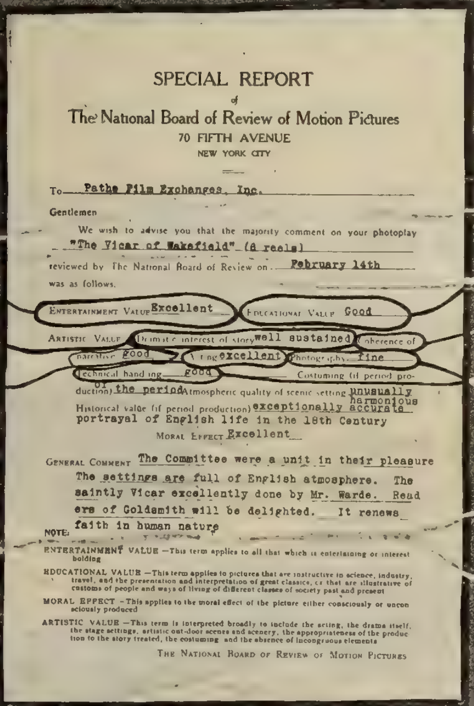
SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Written by JEAN RICHEPIN, Member of French Academy, Directed by LOUIS MERCANTON
FRENCH GOVERNMENT part owner of this wonderful seven reel SPECIAL

In the next issue of this trade paper we will announce the names of the successful releasing exchanges in the various territories.



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To Pathe Film Exchanges, Inc.

Gentlemen

We wish to advise you that the majority comment on your photoplay "The Vicar of Wakefield" (6 reels) reviewed by The National Board of Review on February 14th was as follows.

ENTERTAINMENT VALUE Excellent

EDUCATIONAL VALUE Good

ARTISTIC VALUE Dramatic interest of story well sustained Coherence of narrative good Acting excellent Photography fine Technical handling good Costuming (if period production) of the period Atmospheric quality of scenic setting unusually harmonious

Historical value (if period production) exceptionally accurate portrayal of English life in the 18th Century

MORAL EFFECT Excellent

GENERAL COMMENT The Committee were a unit in their pleasure The settings are full of English atmosphere. The saintly Vicar excellently done by Mr. Warde. Readers of Goldsmith will be delighted. It renews faith in human nature

NOTE:

ENTERTAINMENT VALUE —This term applies to all that which is entertaining or interest holding

EDUCATIONAL VALUE —This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present

MORAL EFFECT —This applies to the moral effect of the picture either consciously or unconsciously produced

ARTISTIC VALUE —This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming and the absence of incongruous elements

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Excellent
Well sustained
Excellent

Good
Good
Good
Fine

Pathé-Thanhouser
present

The Vicar of Wakefield

with

Mr. Frederick Warde

Booked exclusively through

The PATHÉ EXCHANGE inc.

Super-Feature Dept.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE BEST ADVERTISED

“A MOR MA

TRADE SENSATION OF THE YEAR

“A THEME THAT WILL EVOKE CONSIDERABLE COMMENT. CARRIES MANIFOLD ADVERTISING POSSIBILITIES. A WONDERFULLY STRONG PLOT WITH MOMENTS OF GREATEST DRAMATIC POWER. PERFECTLY SUITED TO THE REQUIREMENTS OF THE STATE RIGHTS MAN.” — MOTION PICTURE NEWS

VIVID INTENSE DRAMA

“NOTABLE SPECTACULARLY, AN ABSORBING STORY, WELL ACTED AND WELL PRODUCED. SHOULD PROVE A STRONG ATTRACTION.” — MOVING PICTURE WORLD

HAS FOR A BACKGROUND A NEW FIELD

“A THRILLING PICTURE, SENSATIONAL AND ARTISTIC. AN ATMOSPHERE AT SUSPENSE THROUGHOUT.” — EXHIBITORS WEEKLY

THRILLS EVERYONE WHO HAS SEEN IT! WILL THRILL A NATION!

“STRAIGHT WAY DRAMA OF THE STRONGEST KIND WITH NOT A SINGLE WASTED FOOT, OCCUPYING THE SAME RELATION TO MORMONISM THAT “A BIRTH OF A NATION” DOES TO THE COLORED QUESTION.” — VARIETY

A STUPENDOUS, THRILLING EXPOSÉ OF A HIDDEN CHAPTER OF AMERICAN LIFE

PRESENTING

MAE MURRAY

SCREEN FEATURE IN AMERICA

MON
ID"

THE MORMON MARRIAGE ALONE MAKES IT NOTABLE

"HAS THE INGREDIENTS THAT MAKE FOR GOOD MELODRAMA: THRILLS, ACTION, SUSPENSE. A PICTURE COMMANDING CONTINUOUS CONCENTRATED INTEREST." —*MOTOGRAPHY*

"ITS SURPRISE DÉNOUEMENT IS DYNAMIC!"

"THIS PRODUCTION HAS THE VERY GREAT ADVANTAGE OF AN ENTIRELY NOVEL SETTING. CAST IS EXCELLENT AND THE PHOTOGRAPHY AND LIGHTING EFFECTS ARE OF UNUSUAL BEAUTY."—*MORNING TELEGRAPH*

ITS BIG SCENES ELECTRIFY WITH EXCITEMENT.

"A MORMON MAID IS A BLOW TO MORMONISM. NOTHING WE HAVE SEEN IN THE SILENT DRAMA EQUALS IT." — *THE BILLBOARD.*

ESTABLISHES A BRILLIANT STANDARD THAT CANNOT BE EXCELLED.

CONTROLLED BY

FRIEDMAN ENTERPRISES INC.

BENJAMIN FRIEDMAN, Pres.

HILLER & WILK

Selling Agents

SUITE 924

LONGACRE BUILDING

New York

"THE MORMON MAID IS A FEATURE THAT CAN BE BOOKED FOR A THEATRE CATERING TO ANY CLASS OF AUDIENCE." — *DRAMATIC MIRROR*

WORLD PICTURES

WORLD PICTURES BRADY-MADE

PROVEN
SEAT-SELLERS

Past releases have demonstrated conclusively the seat-selling power of the big DEPENDABLE program of World Pictures Brady-Made.

Coming releases will furnish unbeatable proof and set new seat-selling records.

Look at this list of releases:

MARIE DRESSLER in "Tillie Wakes Up."
ALICE BRADY in "The Hungry Heart."
GAIL KANE in "The Red Woman."
CARLYLE BLACKWELL, June Elvidge, Henry Hull and Muriel Ostriche in "A Square Deal."
ROBERT WARWICK and June Elvidge in "A Girl's Folly."
ETHEL CLAYTON and Rockcliffe Fellowes in "The Web of Desire."
ALICE BRADY in "The Dancer's Peril."
CARLYLE BLACKWELL, June Elvidge, Arthur Ashley and Evelyn Greeley in "The Social Leper."

Study the list, make your comparisons and determine now to run these ABSOLUTELY DEPENDABLE SEAT-SELLERS in your theatre!

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

in *"The Web of Desire"*

with **ROCKCLIFFE FELLOWES**

Directed by **EMILE CHAUTARD**

SELZNICK PICTURES

WID GUNNING SAYS
In "Wid's"

"THE PRICE SHE PAID"

Is the Best

CLARA KIMBALL YOUNG

PRODUCTION EVER SCREENED

This Wonderful Adaptation of David Graham Phillip's Great Novel of Society Life Is Now Ready for Release.

Directed By
CHARLES GIBLYN
Albert Capellani. Director Gen'l

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

HARRY RAPF'S
Presentation of

ROBERT WARWICK

In

"THE ARGYLE CASE"

HAS PROVED A WINNER FROM THE START

It is an Irresistible Detective Romance Adapted By Permission of — Klaw & Erlanger from the Immensely Successful Play By Harvey J. O'Higgins, Harriet Ford, and Wm J. Burns.

Directed By
RALPH W. INCE

SELZNICK PICTURES

HERBERT BRENON'S

NEXT PHOTO PLAY ACHIEVEMENT
Presenting

FLORENCE REED

In

THE ETERNAL SIN

IS EVEN MORE DRAMATIC
THAN
"WAR BRIDES"
ADAPTED FROM ONE OF THE
IMMORTAL VICTOR HUGO'S
GREATEST WORKS. . .

FOR RELEASE IN MARCH

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES
EVERYWHERE

JOSEPH M. SCHENCK
Presents

NORMA TALMADGE

In

"THE LAW of COMPENSATION"

By
Wilson Mizner
(Co-Author With Paul Armstrong of "Jimmy Valentine" & The Deep Purple)

A Powerful Drama of Modern Life that will Prove a Worthy Successor of this Charming Star's Most Recent Triumph. . . .

◆

"PANTHEA"

A Picture
par excellence

"THE WHIP"

Directed by MAURICE TOURNEUR—8 Reels

STUPENDOUS PRODUCTION

For Information Write or Wire
PARAGON FILMS Inc.
924 Longacre Building New York City

SUPERFEATURES, Ltd.

59 Victoria Street, Toronto

Paid

$25,000 in Cash

for the Canadian Rights

of

"THE WHIP"

After Seeing a Private Showing

Address

Paragon Films, Inc.

924 Longacre Bldg. New York City

TRIANGLE

RELEASES FOR WEEK OF MARCH 11th

Fine Arts

WILFRED LUCAS

in

"A Love Sublime"

A fascinating and appealing story of a big hearted, hot-blooded Greek steelworker, whose love knows no obstacles.

A play that is full to the brim of thrills and heart-throbs. A play your patrons will want to see more than once.

A play that vouches for the continuance of Triangle supremacy.

Ince-Kay Bee

ENID BENNETT

in

"The Little Brother"

The second characterization of this wonderful new star.

Miss Bennett's endearing appeal, her vivacity, her art, reach out from the screen and magically tell a living, story.

"The Little Brother" is a drama of the adventures of a girl-waif who impersonates a newsboy It is full of laughter and pranks; of plot and action, of real life and real people.

Mack Sennet Keystone

CHESTER CONKLIN

in

"Dodging His Doom"

A screaming farce that would make the Sphinx laugh.

It's one great big riot of fun and action throughout, with a continuance of the rushing stunts that seem impossible.

They ARE except for Mack Sennett.

The exhibitor who passes Mack Sennett-Keystone Comedies, passes opportunity without recognition.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

When any product is without reputation or standing it requires big type and tremendous publicity to put it over.

When any product has attained the reputation of acknowledged superiority, it is only necessary to name the distributor.

So, we merely wish to remind exhibitors that—

Mack-Sennett-Keystone Comedies stand entirely alone as to quality and drawing power

A price for every exhibitor, no matter how small.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

The California Motion Pictures Corporation

—— PRESENTS ——

That unexcelled emotional star

Beatriz Michelena

—— IN ——

"The Woman who Dared"

(in seven parts)

A tense dramatic production of big moments and climactical situations offering unlimited opportunity for the supreme emotional art of Beatriz Michelena.

If interested communicate with

ULTRA PICTURES CORP.

Sole Distributors

729 SEVENTH AVENUE NEW YORK CITY

The California Motion Pictures Corporation

Presents the famous Prima Donna

Beatriz Michelena

in

"The Woman who Dared"

(in seven parts)

A dramatic powerful character attraction seldom seen on the screen.

An intensely gripping love story involving a struggle between the sense of duty to one's country and a woman's love for a man.

A woman matching her wits against the keenest diplomatic minds of Europe and winning.

For any information regarding this production communicate with the

ULTRA PICTURES CORP.

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729 Seventh Avenue New York City

If You're Tired of the Humdrum in Photoplay Stories

If You're Yearning for Something New in Moving Picture Ideas

You'll Be Intensely Interested In

THE MONSTER OF FATE

Here's a real mystery story of the better type—a novel idea handled in splendid fashion.

There is a big problem worked out, and the interest is sustained until the last flash on the screen. Months were taken in the staging of the production, and there are novelties galore in the picturization.

"The Monster of Fate" is relish for the palate of a jaded motion picture public.

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Wire or Write Today
For Your Territory

We Have Every Advertising
and Publicity Aid You Need

Hawk Film Company

1600 Broadway NEW YORK CITY

IVAN FILM PRODUCTIONS

PRESENTS A CINEMA CREATION

"TWO MEN AND A WOMAN"

ILLUSTRATING KIPLING'S FAMILIAR EPIGRAM
"FOR EAST IS EAST AND WEST IS WEST
AND NEVER THE TWAIN SHALL MEET"

WITH

JAMES MORRISON

CHRISTINE MAYO - GUY COOMBS
RUBYE DE REMER - HELEN ARNOLD
AND OTHER PROMINENT SCREEN PLAYERS

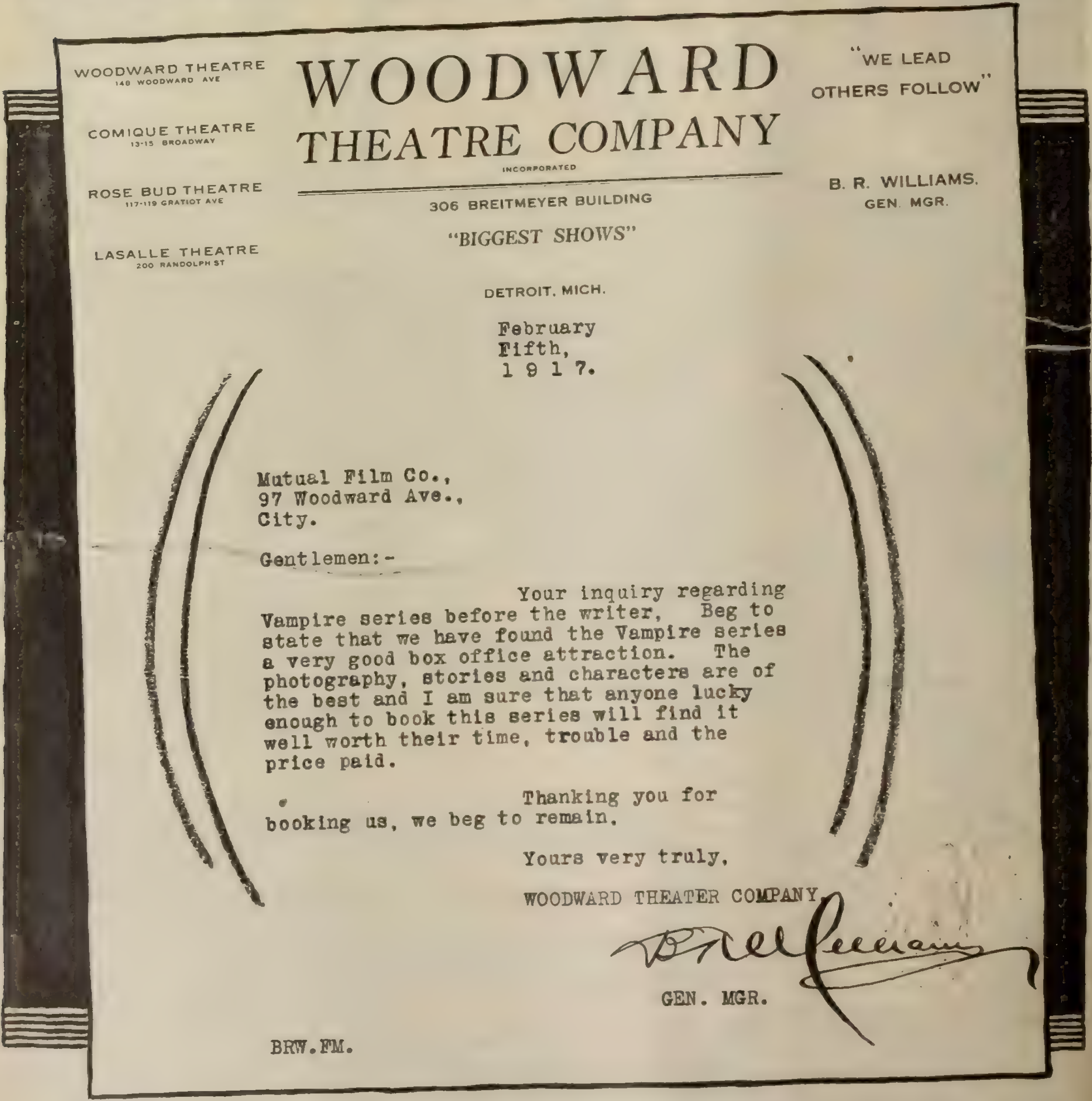
STORY BY **WILLARD MACK** AUTHOR OF "KICK IN"
DIRECTED BY WILLIAM HUMPHREY
PRODUCED BY THE ORGANIZATION
WITH 100 PERCENT PRODUCTION RECORD

IVAN FILM PRODUCTIONS INC

126 WEST 46TH STREET NEW YORK CITY

MUTUAL

READ IT YOURSELF



WOODWARD THEATRE
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"BIGGEST SHOWS"

"WE LEAD
OTHERS FOLLOW"

B. R. WILLIAMS.
GEN. MGR.

DETROIT, MICH.

February
Fifth,
1 9 1 7.

Mutual Film Co.,
97 Woodward Ave.,
City.

Gentlemen:-

Your inquiry regarding Vampire series before the writer, Beg to state that we have found the Vampire series a very good box office attraction. The photography, stories and characters are of the best and I am sure that anyone lucky enough to book this series will find it well worth their time, trouble and the price paid.

Thanking you for booking us, we beg to remain,

Yours very truly,

WOODWARD THEATER COMPANY,

GEN. MGR.

BRW.FM.

Gaumont Co.

FLUSHING, N. Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 10, 1917

MARY MILES MINTER IS BEGINNING WORK ON NEW MUTUAL SERIES

WORK has begun at the Santa Barbara studios of the American Film Company, Inc., on a new series of Mary Miles Minter-Mutual Photoplays. This popular star has achieved new laurels in each release made through the Mutual Exchanges. Each new Minter-Mutual Photoplay has won for her new friends—besides increasing the admiration of her former ones. Exhibitors all over the country report a steadily increasing drawing power on Minter subjects. Mary Miles Minter is more popular today than ever before. And now she is beginning work on a new series of productions that will still further increase her popularity.

James Kirkwood to Direct.

James Kirkwood—famous director—is again to supervise the Mary Miles Minter-Mutual Photoplays. All the skill, craft and imagination that he used to put into the Pickford films, when he was Miss Pickford's director, are now being devoted to bringing out the latent talent of Mary Miles Minter. He studies his star with the utmost care. He takes particular pains to arrange his productions so that little Miss Minter can display to the full her wonderful charms. Going still farther than that, Mr. Kirkwood is now himself writing a vehicle for his popular little leading woman. It's title is "Environment." It will be the first subject in the new series of Minter-Mutual Photoplays. Its release date will be announced later.

Growing in Popularity.

Exhibitors are truly amazed at the growth in popularity of Mary Miles Minter. Today Minter pictures are outdrawing those of practically any other star. The public has enshrined her as its newest idol. Queen Mary today reigns over a far greater number of subjects than a European queen. Exhibitors everywhere will be anxious to make reservations for the new series of Minter subjects. Mutual exchanges are accepting reservations now.

New Star's Auspicious Start

"The Greater Woman," the first of the Marjorie Rambeau-Mutual Photoplays, opened auspiciously everywhere, and this charming star instantly endeared herself to the playgoing public. "Motherhood," the second Rambeau-Mutual Photoplay, is scheduled for early release. Work has already begun on "The Debt," under the direction of Frank Powell. All Mutual Exchanges are prepared to accept bookings on the entire Rambeau-Mutual series.

Mutual Star Productions For March

Title.	Lead.
Week Beginning March 5th.	
The Girl From Rector's	Ruth MacTammany
Week Beginning March 12th.	
My Fighting Gentleman	William Russell
Week Beginning March 19th.	
The Painted Lie	Crane Wilbur
Week Beginning March 26th.	
Motherhood	Marjorie Rambeau

MANY MUTUAL SERIALS

"A Lass of the Lumberlands," the Sequel to "The Diamond from the Sky," "Fantomas," "The Vampires," and "The Perils of Our Girl Reporters."

ARE NOW AVAILABLE

Seven serials of tremendous drawing power are now available at all Mutual Film Exchanges. All of them are demonstrated successes—pictures with which exhibitors have actually "stood 'em up" for night after night. In fact, many theatres which have shown them once are placing repeat bookings, thus attracting many patrons who may have missed the first showing. Such continued photoplays as "The Girl and the Game," featuring Helen Holmes; the Sequel to "The Diamond From the Sky," featuring William Russell and Charlotte Burton; "A Lass of the Lumberlands," featuring Helen Holmes; "The Secret of the Submarine," featuring Juanita Hanson and Thomas Chatterton; "Fantomas" and "The Vampires," both from the house of Gaumont; and "The Perils of Our Girl Reporters," featuring Earl Metcalfe, Helen Greene and Zena Keefe, are available now at all Mutual Exchanges. If you haven't already shown them, you have overlooked one of the biggest opportunities of the day.

Chaplin Starts On Next Laughmaker

Charlie Chaplin and his fellow players have begun work on the newest of Mutual-Chaplin Specials. It is entitled "The Cure." The very title suggests numerous bits of comedy "business" exactly suited to the inimitable Chaplin. Release date will be announced shortly.

MUTUAL FEATURE FOR THIS WEEK IS "THE GIRL FROM RECTOR'S"

AS THE five reel Mutual Star Production for release this week, one of Broadway's most successful plays will be presented in film form. It is "The Girl From Rector's," Paul Potter's famous story of the bright lights. This production, on the speaking stage, was a tremendous success. It is known from coast to coast. Hundreds of thousands have seen it. Now, in film form, it will attract still other hundreds of thousands. The mere announcement that "The Girl From Rector's" is showing at a certain theatre should attract immense audiences.

Sparkles With Life.

The film version is as lively as was the stage production. It sparkles with life. The gay cafes of Broadway are shown in all their glitter. Hosts of pretty girls; fascinating dancers, clever cabaret artists are seen just as they appear on the "Gay White Way." Flashing eyes; roguish smiles, fluffy lingerie, "register" on the film just as perfectly as you could see them in real life at any one of a score of gay cafes. By showing "The Girl From Rector's" you can bring Broadway with all its mirth and gaiety, its reckless revelry and "don't-care-what-happens" atmosphere to your town.

Stars Ruth MacTammany.

Ruth MacTammany, the celebrated comedienne, is the featured star of "The Girl From Rector's." She gets everything possible out of the leading role, and all the glitter and glamour of Broadway will be experienced by every audience which witnesses it. It starts with a zip and ends with a whizz. It is full of "pep," snap and ginger and moves at express train speed from the first title to the last "fadeout." Bookings can be made now at all Mutual Exchanges.

Gaumont Scores Scoop With Cuban Pictures

Gaumont cameramen again proved their alertness last week in providing for the Mutual Weekly close-ups of the various Cuban officials who were mentioned in the daily newspaper accounts of the revolution in that Island. Exhibitors showing Mutual Weekly No. 112 were showing the actual pictures of places and people mentioned in the morning's newspaper of the same day. Bookings on this weekly topical are increasing daily. Mutual Weekly gets the live news first. It is becoming quite the common thing for the Mutual Weekly to contain in each issue from one to a half dozen scoops in picture form.

MUTUAL

MARY MILES MINTER

MUTUAL

A

American Film Company, Inc.

Announces

MARY MILES MINTER

In a New Series of

MINTER-MUTUAL PHOTOPLAYS

This announces the coming of a new series of de luxe photodramas featuring the charming star—Mary Miles Minter. These productions will constitute the second series of Minter-Mutual Photoplays produced by the American Film Company, Inc., at its Santa Barbara Studios.

The first series of six Minter-Mutual Photoplays now playing throughout America, has unquestionably established the high quality and exceptional box-office value of these American Film Company attractions.

Now we announce a new series of productions featuring popular Mary Miles Minter. The first two plays of the new series are:

"Environment" - by James Kirkwood
"Annie for Spite" - by Fred Jackson

Titles of other productions in the series together with release dates, will be announced shortly. These productions are made under the direction of James Kirkwood. For bookings on *both* series of Minter-Mutual Photoplays exhibitors are requested to communicate with Mutual Exchanges.

Produced by
American Film Company, Incorporated
Samuel S. Hutchinson, President

Minter-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation

MUTUAL

MENU

MUTUAL FILM CORPORATION
PRESENTS

A Table D'Hote Treat De Luxe In Five Courses

BRIGHT LIGHTS COCKTAIL SMILE APPETIZER
CONSOMME BROADWAY

SPARKLING EYES ROGUISH SMILES

The GIRL from RECTOR'S

a la RUTH MacTAMMANY
TANTALIZING, BEWITCHING, ENTRANCING

TWINKLING FEET TINKLING MUSIC FLUFFY LINGERIE

SALAD a la PAUL POTTER
WITH JUST THE RIGHT DRESSING

PEP SNAP GINGER
SOME DESSERT, SOME DESSERT

PUNCH THAT IS PUNCH

BIG BOX-OFFICE RECEIPTS, SATISFIED PATRONS

Now Being Served At All MUTUAL EXCHANGES

MUTUAL

MUTUAL FILM CORPORATION
Presents

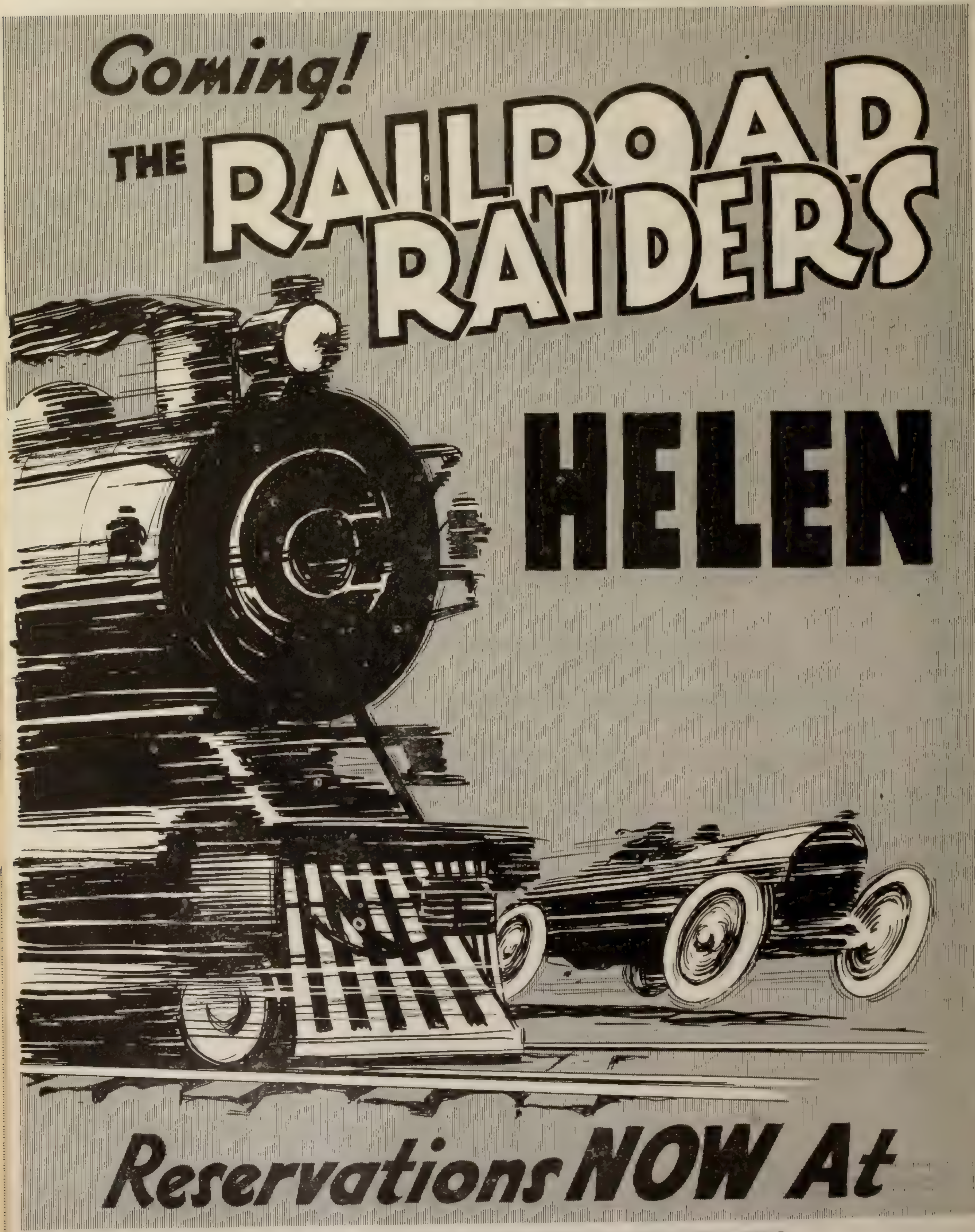
"Shorty Hooks A Loan Shark"

Seventh of "THE ADVENTURES OF SHORTY HAMILTON FEATURETTES"

The grasping loan shark more than meets his match in "Shorty" and the "boys" of the Arrowhead Ranch.~ Incidentally "Shorty" rescues beauty in distress and rights a wrong. ~

RELEASED FEBRUARY 26th.

Produced by MONOGRAM FILMS
Released through MUTUAL EXCHANGES


Coming!
THE RAILROAD RAIDERS
HELEN
Reservations NOW At

MUTUAL

MUTUAL'S NEW, BIG PHOTO-NOVEL

featuring

HOLMES

15 Thrilling Chapters

STARTLING—*spectacular*—*sensational*—are the incidents depicted in each chapter of the new Helen Holmes railroad novel—"The Railroad Raiders." It's in fifteen chapters—each jammed with thrills and dramatic climaxes. It's the most costly—most stupendous serial photoplay presented this year. It's the third big Helen Holmes success! You remember "The Girl and the Game" and "A Lass of the Lumberlands." "The Railroad Raiders" is a story that moves with the speed of an express train on a downgrade. It's full of *action*—*punch*—***thrills!*** Based on real incidents in railroad life—backed by a tremendous national advertising campaign—this remarkable new serial offers exhibitors the best box-office magnet in years. The release date will be announced soon. Reservations for "The Railroad Raiders" are now being made at all Mutual Exchanges.

DIRECTED BY
J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, *President*

All Mutual Exchanges

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A RUMMY ROMANCE"

TWO REELS **RELEASED MARCH 4th**

FEATURING PADDY McQUIRE

Here is a Vogue Comedy that fittingly illustrates Vogue's slogan, "Slapstick With a Reason." It is uproariously funny. It is the kind of a picture that will keep any audience laughing from start to finish—and yet every bit of slapstick—every comical bit of "business" is justified by the story itself—not dragged in solely for the purpose of getting a laugh. It's a story of moonshiners in the mountains and contains some beautiful exteriors. Directed by James D. Davis. Bookings now at All Mutual Exchanges.

Slapstick with a Reason
VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway **Chicago, Illinois**

Export Buyers

The foreign sales of the Chaplin-Mutual Series have invariably brought the most extraordinary prices ever heard of or dreamed of in the film world.

But the business done with these wonderful pictures has exceeded even the fondest hopes of the buyers who "risked" such huge sums of money for the rights.

The Chaplin-Mutual Series has been advertised and exploited in every corner of the globe in a manner so magnificent as to give unlimited possibilities for money making to the buyer who has the wisdom to adapt it to the methods of his own country.

The Chaplin-Mutual Series is a wedge with which a film man can force his way into the market anywhere on earth. A few territories are still open—but negotiations are under way everywhere, so instant action is necessary if ***you*** want to take a crack at them. Phone or wire me at once.

I have also the finest and most select line of new features, one and two reel comedies—specials or regular releases—for export. This is my specialty. I have no second hand film but can save you time and anxiety if you are looking for selected high class pictures.

Chester Beecroft

71 West 23rd Street
New York

ART DR

PAST AND FUTURE

ART DRAMAS,

through sheer merit, have firmly established themselves in the face of an overcrowded market. They have proven beyond question that the Art Dramas policy is the exhibitor's long-sought-for relief from the fictitious, exaggerated, stage-star extortion.

PAST PERFORMANCES

"The Lash of Destiny"—Van Dyke—Gertrude McCoy
"Whoso Findeth a Wife"—U. S. Amusement—Jean Sothern
"The Rainbow"—Sherrill—Dorothy Bernard
"Infidelity?"—Erbograph—Anna Q. Nilsson and Eugene Strong
"God of Little Children"—Apollo—Alma Hanlon
'Her Good Name"—Van Dyke—Jean Sothern
' Rosie O'Grady"—Apollo—Viola Dana
"The Accomplice"—Sherrill—Dorothy Bernard and Jack Sherrill
"The Adventurer"—U. S. Amusement—Marian Swayne
"The Moral Code"—Erbograph—Anna Q. Nilsson and Walter Hitchcock

COMING

"Pride and the Devil"—Apollo—Alma Hanlon
"The Cloud"—Van Dyke—Jean Sothern
'A Man and The Woman"—U. S. Amusement—Edith Hallor and Leslie Austen
The Law That Failed"—Apollo—Alma Hanlon and Edward Ellis
The Dragon Fly"—Erbograph—Anna Q. Nilsson
"Whose Hand?"—Apollo—Alma Hanlon and Edward Ellis
"The Fraud"—Van Dyke—Jean Sothern

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investmt Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 13 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE,

AMAS

HARRY R. RAVER
presents that magnetic star-
ALMA HANLON
in
"PRIDE AND THE DEVIL"

AN EXTRAORDINARY PHOTODRAMA
produced by-
APOLLO PICTURES, INC.

READY!

Now

You may tell
it to your
patrons:

**Flora
Finch**

IS
COMING ! !

—We SAW Them:

—The finished FLORA FINCH COMEDIES are no longer an idea—a plan—a promise! They are an ACTUAL FACT.

—You can judge the result of the first private screening when we tell you that the initial release is ready for the market and will be made

APRIL FIRST

—Now—instead of smashing great splotches over these pages—instead of dynamiting the dictionary to bombard you with wild, extravagant language—we are arranging to first PROVE QUALITY to you, then let YOU do all the shouting.

—As for us, we will quietly but vigorously devote all the brain and resource of a sterling, well-timed organization to provide plenty of reason why you should bank heavily on the value of FLORA FINCH COMEDIES.

—Honestly—isn't that what you want us to do?

THE SEAL OF THE SQUARE DEAL
DIST. BY
H.GROSSMAN
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H. Grossman Distributing Co.

729 SEVENTH AVENUE, NEW YORK CITY

How far shall a wife sacrifice herself for her husband?

This is the problem in

The MORTAL SIN

COLUMBIA PICTURES CORP'N presents

Little VIOLA DANA

in this 5 Act METRO wonderplay of crashing dramatic power written and directed by John Collins

Released on the Metro Program — March 12th

Word from the Front

A few of the hundreds of box office words about Wm. Christy Cabanne's

The Great Secret

Story by Fred de Gresac

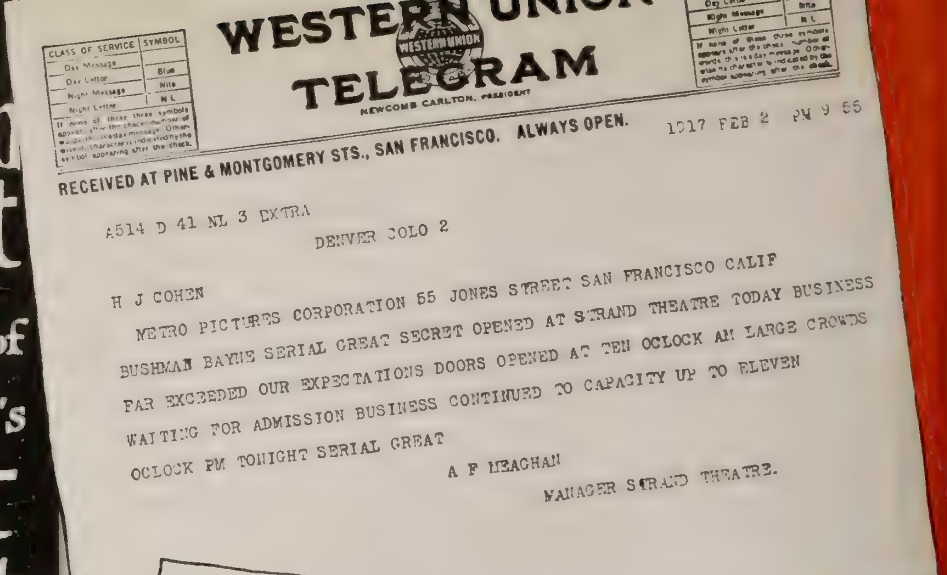
Francis X. Bushman and Beverly Bayne

THE MONEY MAKER FOR THE EXHIBITOR

BOOKING THROUGH

METRO EXCHANGES

Presented by QUALITY Pictures Corp'n
Produced by SERIAL Producing Co.



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NEWCOMB CARLTON, PRESIDENT

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
Night Message	Nite
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If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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1917 FEB 2 PM 9 55

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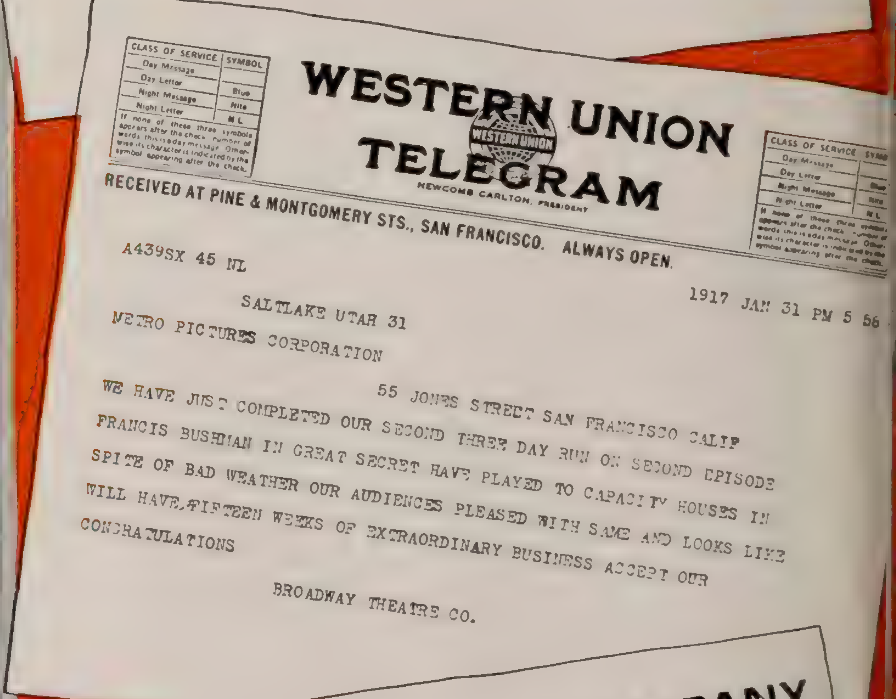
DENVER COLO 2

H J COHEN
METRO PICTURES CORPORATION 55 JONES STREET SAN FRANCISCO CALIF

BUSHMAN BAYNE SERIAL GREAT SECRET OPENED AT STRAND THEATRE TODAY BUSINESS FAR EXCEEDED OUR EXPECTATIONS DOORS OPENED AT TEN OCLOCK AM LARGE CROWDS WAITING FOR ADMISSION BUSINESS CONTINUED TO CAPACITY UP TO ELEVEN OCLOCK PM TONIGHT SERIAL GREAT

A F MEAGHAN
MANAGER STRAND THEATRE.



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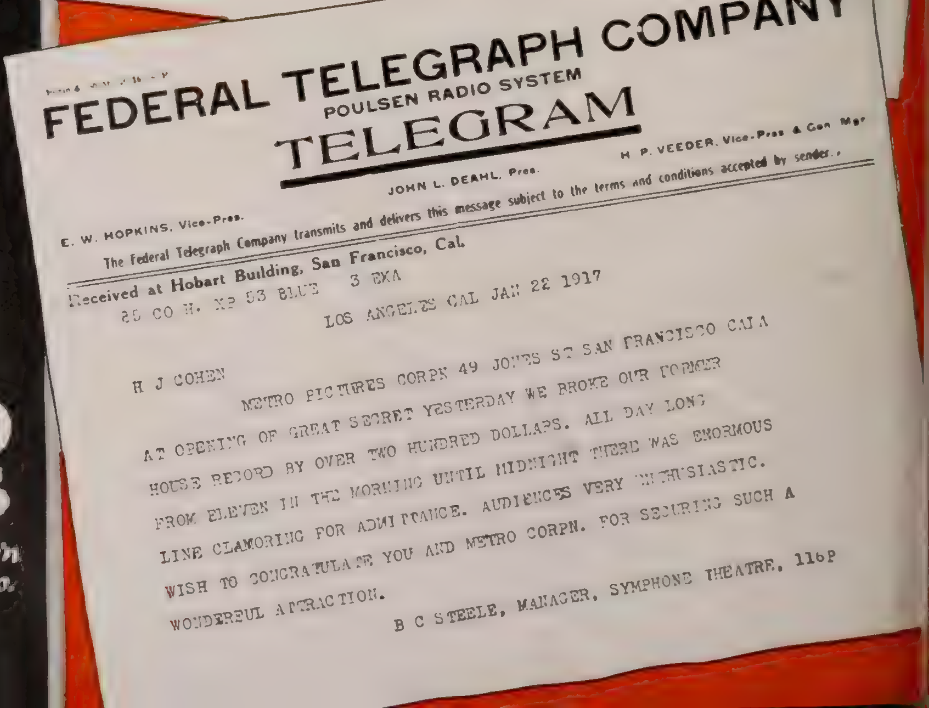
55 JONES STREET SAN FRANCISCO CALIF

WE HAVE JUST COMPLETED OUR SECOND THREE DAY RUN ON SECOND EPISODE FRANCIS BUSHMAN IN GREAT SECRET HAVE PLAYED TO CAPACITY HOUSES IN SPITE OF BAD WEATHER OUR AUDIENCES PLEASED WITH SAME AND LOOKS LIKE WILL HAVE FIFTEEN WEEKS OF EXTRAORDINARY BUSINESS ACCEPT OUR CONGRATULATIONS

BROADWAY THEATRE CO.



FEDERAL TELEGRAPH COMPANY
POULSEN RADIO SYSTEM
TELEGRAM

JOHN L. DEAHL, Pres.
E. W. HOPKINS, Vice-Pres.
H. P. VEEDER, Vice-Pres & Gen Mgr

The Federal Telegraph Company transmits and delivers this message subject to the terms and conditions accepted by sender.

Received at Hobart Building, San Francisco, Cal.

25 CO H. XP 53 BLUE 3 EXA
LOS ANGELES CAL JAN 22 1917

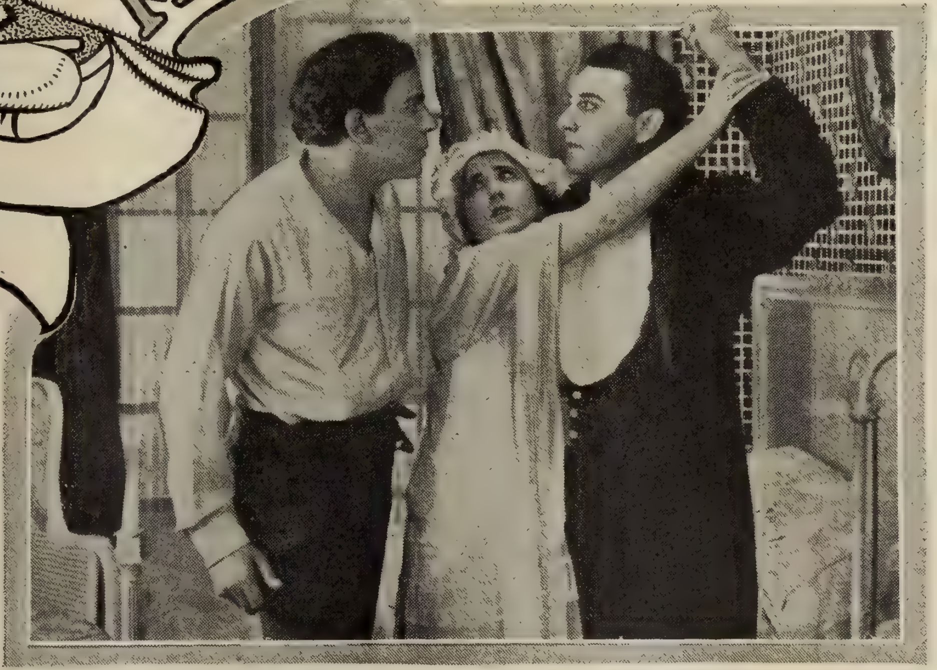
H J COHEN
METRO PICTURES CORPN 49 JONES ST SAN FRANCISCO CALA

AT OPENING OF GREAT SECRET YESTERDAY WE BROKE OUR FORMER HOUSE RECORD BY OVER TWO HUNDRED DOLLARS. ALL DAY LONG FROM ELEVEN IN THE MORNING UNTIL MIDNIGHT THERE WAS ENORMOUS LINE CLAMORING FOR ADMITTANCE. AUDIENCES VERY ENTHUSIASTIC. WISH TO CONGRATULATE YOU AND METRO CORPN. FOR SECURING SUCH A WONDERFUL ATTRACTION.

B C STEELE, MANAGER, SYMPHONY THEATRE, 116P

SUPERIOR PHOTO PLAYS

GOLD MEDAL PHOTO PLAYERS



A MESSAGE AND A WARNING TO
WAYWARD SONS AND TRUSTING DAUGHTERS
— IN —

"The Web of Life" 5 Parts

NOT A SEX or problem picture. Just a tragic story of a struggle between Love and Dissipation. A picture you will want your children to see. State Rights Now Selling.

Gold Medal Photoplayers

Room 1201 729 Seventh Ave., N. Y. City

D. W. GRIFFITH

FROM COAST TO COAST AMERICA'S LEADING CRITICS HAVE PENNED THE MOST GLOWING TRIBUTES OF PRAISE ABOUT "INTOLERANCE" AND ITS CREATOR

¶ "The artist who can evoke from the cold pages of history visions of ancient Babylon in its ascendant hour and of the imperial city of antiquity in the mighty pathos of its downfall is nothing less than a genius. **Imagination on the dramatic stage has never dared so stupendous a task.** The spectacle is one which stirs the imagination, attacks the emotions, and staggers the eye; exceeds any previous accomplishment of the stage or screen."

LOUIS V. DE FOE, IN NEW YORK WORLD.

¶ "Greater in all respects than anything which has yet been accomplished. Its sheer beauty cannot be surpassed."

THE PHILADELPHIA PUBLIC LEDGER.

¶ "Once again D. W. Griffith proved himself the ruling genius of the motion picture world when his **amazing production 'Intolerance' revealed the greatest of film spectacles. The audience was thrilled to cheers.** 'Intolerance' is nothing less than wonderful.

CHARLES DARNTON, IN NEW YORK EVENING WORLD.

¶ "Superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric."

DOROTHY DIX, IN NEW YORK JOURNAL.

¶ **"It discounts all else the theatre has known.** The master remains the master. **He is the great empire builder in the new world of imaginative art.** The spectacular wonders are blinding in their magnificence. His new picture is a colossal achievement, far greater in scope and daring than the 'Birth of a Nation.'"

O. L. HALL, IN CHICAGO JOURNAL.

¶ **"It is superhuman and the biggest show in the world.** The basal attraction of woman never was staged as Griffith stages it. **Instead of imitating my theatre, my drama, he invented one of his own.** So did Wagner. But all the sacred junk of Bayreuth is not the price of a gallery seat for 'INTOLERANCE.'"

ASHTON STEVENS, IN CHICAGO EXAMINER.

¶ "Daring imagination of Griffith soars to riotous limits."

WALTER ANTHONY, IN SAN FRANCISCO CHRONICLE.

¶ "I sat spellbound and amazed at Griffith's superb allegory. He builds up down-fallen kingdoms, opens up old wars, blasts monarchies, strikes to the heart of things with a two-edge sword and **is as myriad minded, as many sided and incomprehensibly capable as Shakespeare."**

AMY LESLIE, IN CHICAGO NEWS.

¶ "The greatest achievement of the superman of the movies."

CURRENT OPINION.

¶ **"There is but one Griffith—a giant among an assorted group of pigmies** in the breadth of his vision and the artistic scope of his ambition. BURNS MANTLE, IN NEW YORK MAIL

¶ "It is more torridly dramatic than any spectacle Nero ever staged in the Coliseum."

OTHEMAN STEVENS, IN LOS ANGELES EXAMINER.

¶ "To clothe in suitable language a word descriptive of 'Intolerance' seems almost a superhuman task. . . . A riot of inspiration." LOUELLA O. PARSONS, IN CHICAGO HERALD.

AROUND THE WORLD TRIUMPH!

D. W. GRIFFITH'S

Colossal $2,000,000 Spectacle

"INTOLERANCE"

LOVE'S STRUGGLE THROUGHOUT THE AGES

"The Birth of a Nation" has proved the most astounding financial success in the history of amusements in any part of the world. Read what "Intolerance" is doing:

FIVE MONTHS AT THE LIBERTY THEATRE NEW YORK

SAN FRANCISCO

Receipts, $15,000 better than what "The Birth of a Nation" earned during its 8 weeks' engagement.

CHICAGO

(Now Playing)

12 weeks' receipts exceeded by $11,320 those of "The Birth of a Nation" for same number of weeks.

TWELVE COMPANIES NOW TOURING AMERICA

LOS ANGELES

Receipts for three months' run equaled those of "The Birth of a Nation" for the same length of time.

RICHMOND

Monday, **$788.00**; Tuesday, **$1,894.00**; Wednesday, **$2,268.00**; just $243.00 less than what "The Birth of a Nation" played to.

MILWAUKEE

Receipts, $21,410.50, two weeks' engagement, a gain over the "Birth of a Nation's" first two weeks' gross of $3,900.

ALL ATTENDANCE RECORDS
Broken at Chestnut St. Opera House, Phila., where it is now in its third month.

A SENSATIONAL HIT
At the Pitt Theatre, Pittsburgh, where it has reached its 8th week.

The above Figures and Statements are Authentic and can be Verified by Application to the Managements of the Theatres Named

Now being shown at the Theatre Royal, Snydney, and the Theatre Royal, Melbourne, Australia. London engagement will commence at the Drury Lane Theatre Saturday, April 7th. Arrangements completed for its presentation in Buenos Aires, Argentine, in May.

Mr. Griffith's "Intolerance" and "The Birth of a Nation" are the only two motion picture spectacles continuously presented in regular theatres at the $2.00 and $1.50 scale of prices.

Direction Wark Producing Corp.; General Offices, 807 Longacre Bldg., New York City

The La Salle Film Co.

"Laugh—and keep healthy"

LAFCO COMEDIES

All the world wants to laugh! All the world—from time immemorial—loves to chase dull care away with a laugh. But, tho'

The world at large wants to laugh—it wants to laugh at something clean and decent.

A young man wants to enjoy a joke with his sweetheart; a father delights in a joke that tickles his kiddies.

THE LAFCO COMEDIES

are

COMEDIES DE LUXE

Humor abounds—vulgarity is noticeably absent.

A Single Reel Feature Comedy Service—To Be Released One Each Week Thro' The Independent Exchange

Twelve Now Completed and Others on Their Way

Territorial Rights Now Selling

Studios SUNSET and GOWER STS.
LOS ANGELES - CAL.

Executive Offices HARRIS TRUST BLDG.
CHICAGO - - ILL.

·LAFCO COMEDIES·

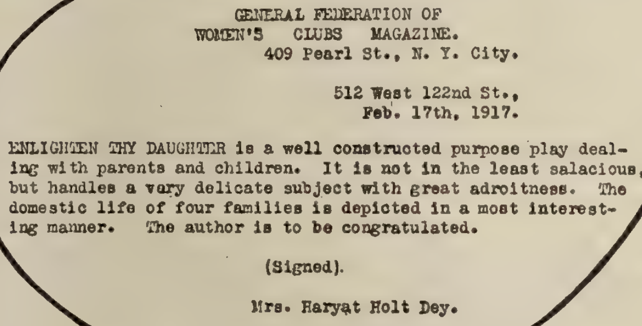
SUCCESS!

OF IVAN ABRAMSON'S 8 ACT DRAMATIC SPECTACLE

"ENLIGHTEN THY DAUGHTER"

IS BASED ON ITS WIDE APPEAL TO EVERY HUMAN BEING IN THE WORLD

Mrs. **HARYAT HOLT DEY** *Said*



GENERAL FEDERATION OF
WOMEN'S CLUBS MAGAZINE.
409 Pearl St., N. Y. City.

512 West 122nd St.,
Feb. 17th, 1917.

ENLIGHTEN THY DAUGHTER is a well constructed purpose play dealing with parents and children. It is not in the least salacious, but handles a very delicate subject with great adroitness. The domestic life of four families is depicted in a most interesting manner. The author is to be congratulated.

(Signed).

Mrs. Haryat Holt Dey.

A POSITIVE MAGNET TO WOMEN—A SURE FIRE MATINEE BOOSTER

JUST COMPLETING LONG AND SUCCESSFUL ENGAGEMENT PARK THEATRE N.Y.C.

EDITOR WOMEN'S CLUBS MAGAZINE OFFICIAL ORGAN OF GENERAL FEDERATION OF WOMEN'S CLUBS. 2,500,000 MEMBERS READ THE ENDORSEMENT

A GIANT DRAMA MINUS SEX PROBLEMS

STATE RIGHTS NOW SELLING

CLIP THIS AND MAIL TO→

Please mail me literature and booking office address of Enlighten Thy Daughter.

MANAGER ____________________

THEATRE ____________________

CITY ____________________

STATE ____________________

ENLIGHTMENT PHOTOPLAYS CORPORATION

220 WEST 42ND ST. N.Y.C.

HENRY J. BROCK *PRESIDENT*

K-E-S-E
KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Foremost Actor

with **MARY CHARLESON**

is presented in **"Burning the Candle"**

By TURNER WHITE *Arranged and Directed by HARRY BEAUMONT*

MR. WALTHALL gives a gripping portrayal of the results of profligacy. Victimized by his one great weakness, the man is dragged to the depths of depravity. Death seems his only solution. But alone in a prison cell, love for his deserted bride is awakend. Comes repentance, a struggle for self respect, and finally triumph!

Trademark Reg. U. S. Pat. 1907

Essanay
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PRODUCERS OF PICTURES FOR THE FAMILY

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

K-E-S-E
KLEINE EDISON SELIG ESSANAY

EVERY critic, every exhibitor who has seen *BRYANT WASHBURN* in *"SKINNER'S DRESS SUIT"* unite in declaring this photoplay the most pleasing, the most fascinating of a decade. It is packing houses everywhere.

Taken from the famous story by HENRY IRVING DODGE in the SATURDAY EVENING POST. By arrangement with Houghton Mifflin Company.

OTHER ESSANAY FEATURES

"Adventures of Buffalo Bill"
"The Truant Soul"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"The Misleading Lady"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"Little Shoes"
"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

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Essanay
GEORGE K. SPOOR PRESIDENT
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Trademark Reg. U. S. Pat. 1907

PRODUCERS OF PICTURES FOR THE FAMILY

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KLEINE EDISON SELIG ESSANAY

"Little Lost Sister"

How can we reclaim Little Lost Sisters? Why do girls stray from the straight and narrow way? .This Selig drama presents a problem centuries old—yet a problem ever new. Every mother should insist that her daughters see "Little Lost Sister." A thrilling drama, which is a picturization of Virginia Brooks' world-famous story. Coming March 12th, in K. E. S. E. service.

"The Heart of Texas Ryan"

Reviewers for trade journals are unanimous in pronouncing this drama of the Texas Borderland one of the best Western plays since "The Country That God Forgot." One of the best casts ever presented in a five part drama includes BESSIE EYTON, GEORGE FAWCETT and FRANK CAMPEAU. Take our advice, have your nearest K. E. S. E. Exchange to show the drama to you.

"The Princess of Patches"

Frankly, a melodrama of the "Old School," and frankly, something that has long been desired by Exhibitors. There's a gripping story, a lot of action, some beautiful scenery of the Southland, and an exceptional cast, including VIVIAN REED and CHARLES LE MOYNE. They are all booking "The Princess of Patches" and making money!

Book "The Rosary" and Cash In

During the Lenten Season book Selig's "The Rosary" and cash in. A thrilling drama in seven reels, with KATHLYN WILLIAMS, WHEELER OAKMAN, EUGENIE BESSERER and others. A fine line of publicity material, including one, three, six and twenty-four sheets in five colors and also window cards.

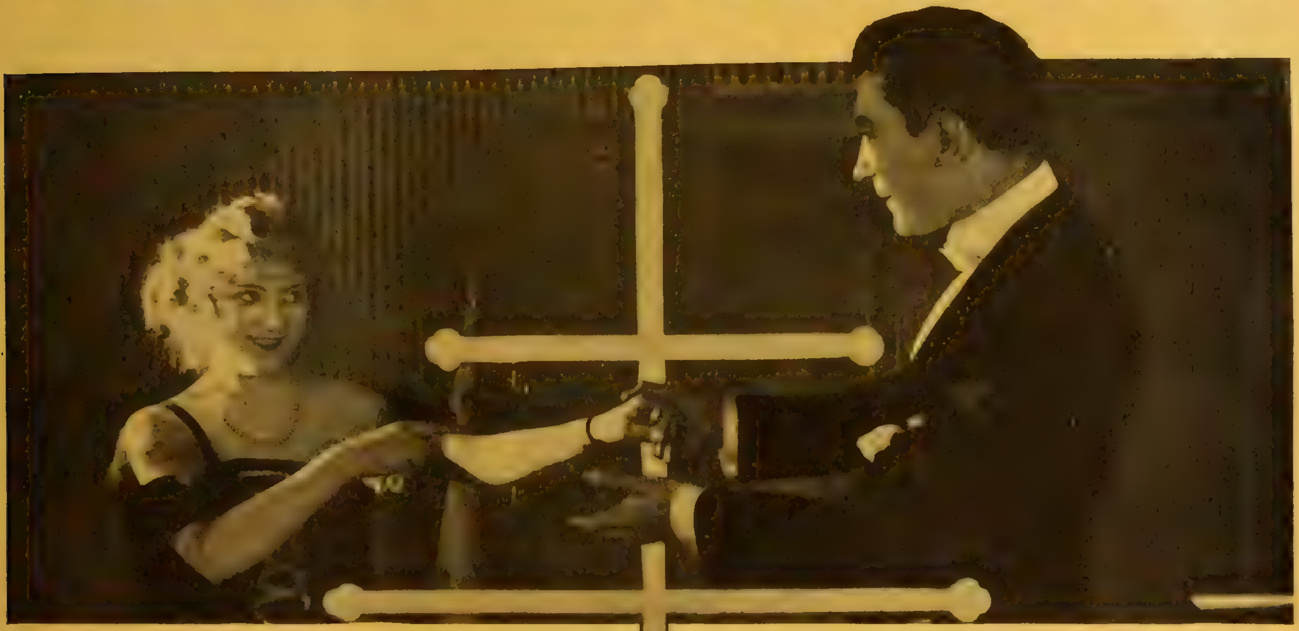
SELIG POLYSCOPE CO.

CHICAGO, ILLINOIS

K-E-S-E

Pathé

MYSTERY OF THE DOUBLE CROSS



Adaptation from an original story written by Gilson Willets. Stellar cast with

Mollie King
and
Leon Bary

Produced by
Astra

Released March 18

Pathé

Our Eastern Branch Managers who have seen this serial say that

MYSTERY OF THE DOUBLE CROSS

is Pathé's best serial yet.

A baffling mystery, a clean and charming story, excellent direction and tremendous publicity in the great
Hearst
papers as well as many other papers make this serial a superlative attraction in _any_ house.

See the first two or three episodes at the nearest Pathé Exchange. You'll agree with us that the serial sets a new standard of quality

"PATRIA will easily be the serial hit of the year. It's fairly packed with style, thrill romance and intrigue."

John De Koven
in
The Cleveland Leader

Starring
MRS. VERNON CASTLE
Written by
Louis J. Vance
Produced by Wharton, Inc.
for
INTERNATIONAL
Released by
PATHÉ

Pathé

Mr. Thropp, Manager of Nixon's Victoria Theatre, Baltimore, is showing

Pearl of the Army

He says:

"It has been my experience that PATHE serials are money getters. I have run every PATHE serial starting with "The Perils of Pauline." The last—the "Shielding Shadow," had a very successful run at our theatre. It is surprising to see the way our patrons in spite of our big vaudeville program and feature photoplays ask for the PATHE serial. Miss White is recognized as the strongest attraction in serials to-day."

Pearl White

The idol of multitudes and the greatest drawing card of the screen.

Produced by Astra
Directed by Edward José

Pathé

Announcing

the eminent stars

Holbrook Blinn

and

Doris Kenyon

in the five part Gold Rooster Play

The Empress

Produced by Popular Plays and Players

Released March 11

TRADE MARK

Pathé

"LONESOME LUKE COMEDIES

are the funniest comedies we have ever used."

James Q Clemmer
Seattle's Famous Exhibitor

Featuring
Harold Lloyd
Produced by Rolin
Two reel comedies only
Beginning
March 18

Lillian Walker

(alias "Dimples")

Everybody knows "Dimples"—the winsome laughing lady with Nature's beauty spots in her cheeks. She won her laurels as the star in big productions; now she appears in sparkling two-reel comedies for General Film. The latest of these is

"DIMPLES THE DIPLOMAT"

"Dimples" is surely some bright little diplomat in this picture. She straightens out the kinks and tangles in an unhappy family, saves it from financial ruin, cures a riotous youth of the drink habit, and marries him—all in two mirthful reels.

A corking story packed into 30 minutes of honest-to-goodness comedy—30 minutes of solid enjoyment revolving around the compelling charms and distracting dimples of Lillian Walker.

Greatest box-office value you ever saw.

Broadway Star Feature—Produced by The Greater Vitagraph

DISTRIBUTED BY GENERAL FILM CO., INC.

A Scene from the "HAM" Comedy, "Efficiency Experts?"

MARIN SAIS
"The American Girl"

A Scene from the "HAM" Comedy, "Bulls or Bullets?"

Book These "HAM" Comedies-They're Good!

"Ham" and "Bud" in

"Efficiency Experts?"

Directed by Al Santell

Our "HAM" Comedies have taken a new lease on life.

For proof we point with pride to Mr. Santell's first—"Efficiency Experts?" It's a money-making scream—funniest comedy business you ever saw. Man alive, get aboard **quick!**

"Grant, Police Reporter"

One-part SERIES of Adventures dealing with the life of a police reporter on a metropolitan daily.

Featuring **George Larkin** and **Ollie Kirkby**

Stories by Robert Welles Ritchie. Directed by Robert Ellis.

"The Phantom Mine"

Featuring MARIN SAIS

is the title of the second episode of

"THE AMERICAN GIRL"

Series of Two-Part Western Dramas, Each Complete.

Stories by Frederick R. Bechdolt.

Directed by James W. Horne.

We stand ready to stake our reputation on this SERIES. You've **got to make money** with it—or we are not the showmen we ought to be.

"Ham" and "Bud" in

"Bulls or Bullets?"

Directed by Al Santell

You'll travel far before finding a comedy that will beat this one.

Picture "Ham" in the role of a bull fighter. It's good, it's a whale. It's **so genuinely funny** you'll rebook it, never fear. Distributed by General Film Company.

"A Daughter of Daring"

Our New SERIES of Railroad Dramas, featuring **Helen Gibson.**

Directed by Scott Sidney. Bookings at all General Film Exchanges. See "The Registered Pouch" screened—but be quick about it.

KALEM COMPANY

235 West 23d Street, New York City

IMPORTANT NOTICE: *All Kalem productions can now be booked independently of the other releases furnished by the General Film Company*

Moving Picture World

1907—Tenth Anniversary Number—1917

Story of the Beginning

The Inception and Development of a Great Purpose in Modern Trade Journalism—Its Accomplishment Against Many Difficulties—Men Who Have Contributed to the Ultimate Success

By JAMES L. HOFF

WHEN some inquisitive psychologist strays into the byway of trade journalism he will discover the evident truth that each successful trade publication has been built upon the idea of one man and that the measure of its success has been according to the force, the determination behind that idea. He will discover also that success has sprung from most humble beginnings, has been nurtured by infinite toil, that its path has been no royal road, but beset with many pitfalls and stumbling blocks; that the Man with the Idea passed through the Valley of the Shadow before he came to the Delectable Mountains.

It is not the intention of the writer to take from the psychologist even the smallest portion of his task. To him shall be left all the nice questions of the whys and wherefores of the trade paper that we may have space to tell about the beginnings of this one particular example of the species—the Moving Picture World.

As most of its readers know, it was founded by the late James P. Chalmers, Jr., and its first number bears the date March 7. 1907. It was a considerable undertaking in more than one way. The motion picture had few followers in those days; almost no one took it seriously as an industry or as an art. It was a "fad"—a passing amusement like a Ferris Wheel or a "Shoot-the-chutes," and men with money to invest were less likely to lend it their aid than they were to back any of the hundred other and better known devices to amuse the public. Thus it was left to a man of limited resources to make the venture, for it was a venture to start a trade paper under such conditions.

THE LATE JAMES P. CHALMERS, JR.
Founder of The Moving Picture World.

Then came the matter of securing competent writers. Up to the time of the founding of the Moving Picture World the motion picture had almost no literature. What had been written related mainly to the mechanics of the business. Criticism and critics were practically unknown, and few writers of ability had knowledge of any phase of the business. Hence writers had to be educated.

With the trade paper, as with all forms of journalism, the revenue is derived from its advertising patronage, but at the time the Moving Picture World was started there were few systematic advertisers and less who had faith in the independent trade paper. Publications devoted to general amusements, though yielding but little space to the news of the new trade, were the most popular mediums of publicity, so that the question of probable income was extremely problematical.

Under these conditions a motion picture trade paper came under the head of extra hazardous investments, to venture into which meant taking a long chance. It must be remembered that there was no way of measuring that chance. True, there was a publication known as Views and Films Index being issued at the time which had the semblance of a trade paper, but it was owned by the members of the Vitagraph Company, Messrs. Rock, Smith and Blackton, in conjunction with J. A. Berst, then American representative of Pathe, and was used mainly for the exploitation of their own pictures, but carried some miscellaneous advertising. The owners paid its deficits and charged up the loss to advertising. If anything, the existence of this house organ was a detriment to an independent publication.

World's Founder Believed in Industry's Future.

But the founder of the Moving Picture World was something of a pioneer with a long sight into the future and willing to back his belief in that future with all the force and determination that marked his character, together with what financial resources were at his command.

We will not attempt to enumerate the endless sacrifices, the unceasing labor and the continued discouragements. Only those who have gone through the grind of building a new publication can have the least appreciation of what it means. Lack of working capital made the task doubly hard in this case, but the founder set his goal and drove steadily toward it. This was the declaration of purpose printed in the first number:

> It is our intention to give the best, and only the best, news concerning the film industry, describing briefly each new film as it is produced, taking note of its quality and giving an unbiased opinion of its merits or demerits.

It is doubtful if the members of the motion picture trade gave much thought to the significance of this utterance at the time it was printed, but as the new trade paper progressed the fact became more and more apparent that the founder really meant what he said. It is that declaration of principles that has been the keynote of the success of the Moving Picture World. It is a definite statement of a high purpose—a purpose that has been uniformly adhered to regardless of its effect upon advertising patronage; it is a purpose that has established the Moving Picture World firmly among its readers as an unbiased and reliable medium.

There were times during the early days of the paper's existence when the temptation to deviate from that declaration was strong; to do so meant many thousands of dollars in advertising patronage. But "independence" was the watchword and "unbiased opinions" meant, in the judgment of the founder, more to the makers of motion pictures than flattery and misrepresentation, so the offers of subsidy were turned down and the struggle continued.

That the course taken by James P. Chalmers, Jr., during those lean and strenuous years was right has been amply—yes, bountifully—justified.

Where the Moving Picture World Started.

In a very small office at 361 Broadway, New York City, then occupied by James P. Chalmers, Jr., as editor of Camera and Dark Room, a photographic publication, the plans for the Moving Picture World were first put into effect. By reason of his connection with Camera and Dark Room and through a strong liking for things photographic, Chalmers became strongly impressed with the possibilities of a motion picture trade journal. About this time, late in 1906, he met Alfred H. Saunders, formerly editor of the Views and Films Index, the house organ previously mentioned. Saunders had quite some knowledge of motion pictures and was anxious to continue the work he had been doing on the Index. An arrangement was made by which Saunders was to take editorial charge of the new publication, plans to launch the venture were framed, and the first numbers of the paper issued.

At this time the staff of the Moving Picture World consisted of the founder, who gave his attention to the business end; Mr. Saunders, the editor, and John A. Archer, circulation manager, bookkeeper, stenographer, and general office assistant. Mr. Archer is still a member of the staff and has the honor of being the oldest employe in point of service. Soon after the staff was reinforced by Dennis J. Shea, who assisted with the various office details, and is still with the publication as its circulation manager, second in point of service.

As the trade began to develop more help was needed to cover the field. This need brought G. P. von Harleman to the staff in 1908 as an advertising solicitor. "Von," as he is known to his friends in the trade, afterward became Chicago representative and is now at Los Angeles, Cal., as the Coast representative of the paper.

Differences of opinion as to policy arose between Mr. Chalmers and his editor, Mr. Saunders, early in 1908 and culminated in Mr. Saunders leaving the Moving Picture World in April, 1908, to start a venture of his own.

By this time the "hallroom" at 361 Broadway became too small for the business and new quarters were secured in the Beach building, at 125 East Twenty-third street, where room for expansion was available. These quarters were retained until November, 1912, when the present offices at 17 Madison avenue were taken.

Members of the Moving Picture World Staff.

After Mr. Saunders left the Moving Picture World the founder took full editorial charge of the publication, laboring almost unceasingly. Few men could have stood the strain, but Chalmers had back of him a long line of sturdy Scotch forbears and could take physical punishment in generous quantities. Week after week he wrote practically everything that went into the Moving Picture World and then worked over the mechanical details at the printing office, for he was a practical printer, away into the small hours of the morning. By such measures of economy he was able to tide over the period of financial difficulties that beset him during the earlier days of the paper's existence.

Such determination was bound to bring its reward. The growth of the paper and a steady increase of advertising patronage soon enabled him to add to his staff of assistants. In the business department he tried out a number of advertising solicitors, with the result that Archie MacArthur became, in 1909, a permanent member of the staff. Archie grew up with the business and is the very capable advertising manager today.

Then editors came along. There was Hanford C. Judson, Thomas Bedding, at one time editor of the British Photographic Journal and a Fellow of the Royal Photographic Society of Great Britain; Hugh Hoffman and W. Stephen Bush. Of these Hanford C. Judson only remains, and he is doing excellent work conducting the correspondence department, published under the general heading of "Trade News of the Week."

The paper has also profited by the services of a number of contributing editors. Of these there still remains Louis Reeves Harrison, writer of editorials, and probably the keenest critic of motion picture plays of the day. Mr. Harrison's opinions are eagerly sought by producers and exhibitors and his judgment of photoplay construction is seldom at fault. He has also enriched the literature of the art by publishing "Screencraft," a treatise on the photoplay. Rev. W. H. Jackson has long been interested in the educational phase of motion picture production and has contributed much that is informing and interesting on that topic. Great interest has also been taken in the Projection Department, which was started in 1910 under the direction of F. H. Richardson, who has made a thorough study of the various questions affecting the projection of motion pictures on the screen and is the author of Richardson's Handbook, now in its third edition and generally accepted as the only guide on the important trade subject of motion picture projection.

The late John H. Bradlet was one of the early contributors and represented the paper on the road. Clarence E. Sinn has conducted the "Music for the Picture" department for a long time and was one of the first to give that subject attention. The latest department to be added to the Moving Picture World is that of "Motion Picture Photography," which is conducted by Carl Louis Gregory, a man of wide experience in photography.

World Takes Over the Film Index.

Probably the most important step taken by the founder of the Moving Picture World was the purchase from the several members of the licensed group of motion picture manufacturers, as those who produced under license from the Motion Picture Patents Company were called, of the Film Index, the house organ of that group. This purchase was negotiated during the latter part of June, 1911, thereby bringing to the support of the Moving Picture World the advertising patronage of ten different concerns and placing the only independent journal of the trade in undisputed possession of the field. From that time there was no question as to the success of the World.

The acquisition of the Film Index also brought to the staff of the Moving Picture World Epes Winthrop Sargent, whose departments, "Advertising for the Exhibitor" and "The Photoplayright," are considered of great value to those respective branches of the picture business. Mr. Sargent is author of "Technique of the Photoplay," acknowledged to be the best publication of its kind and in its third edition, and of "Picture Theater Advertising," the only work treating of that subject. There also came, through the same transaction, James S. McQuade, who was Chicago correspondent of the Index and who has since the merger remained in the same capacity for the Moving Picture World. The writer of this article likewise joined the World staff on this occasion, and the business department gained a bookkeeper in Luther J. Reynolds.

Since that time several important additions to the editorial staff have been made. George Blaisdell joined it in May, 1912; Robert L. McElravy in 1912, Randall M. White in 1914, since transferred to the advertising department; E. T. Keyser in 1914, Margaret I. MacDonald in 1915, Edward Weitzel in 1915, Ben H. Grimm in 1916, C. S. Sewell in 1916, and last but not least, Sam Spedon, who came with the new year, 1917.

The persons named constitute the editorial staff as now constituted. Mention should be made of Harry De Long, who died in 1915 after something more than a year's service, and of Lynde Denig, who came in 1915, and resigned during the latter part of 1916 to take the position of editor of the Dramatic Mirror.

Personnel of the Business Force.

For a long time the business department of the Moving Picture World was, figuratively, if not literally, in the founder's hat. Few records were kept because no one had time to keep them, and the safest place for the cash, when there was any cash, was in the boss's pocket. But the business affairs of the growing publication soon become too important for such primitive methods, and the first regular cashier and bookkeeper was in the person of John Wylie, now general manager of the company. Mr. Wylie had his own troubles in bringing system out of the chaos that was the natural result of one man's attempt to conduct all branches of a business of such increasing importance, but it was accomplished. As the business grew the office force increased in numbers. Actively engaged now besides the general manager are John F. Chalmers, vice-president; E. J. Chalmers, secretary and treasurer; Dennis J. Shea, circulation manager; Luther J. Reynolds, bookkeeper; William Bauer, Aldo Tassi and Walter Bohan, office assistants; Florence Hanssen, Catherine Carmody, Grace Bredello and Julia Downey, stenographers.

In the advertising department A. MacArthur is manager; Randall M. White, assistant; Wendel P. Milligan, solicitor, with two good copy chasers in John Bell and Gus Fausel.

An office is maintained in Chicago under the direction of Paul C. Hinz, who joined the staff in 1912, and James S. McQuade, with Bessie Pohn, stenographer, and at Los Angeles, where G. P. von Harleman presides.

Add to this staff of the combined departments of the Moving Picture World the thirty or more correspondents, whose budgets of news each week form a very interesting and instructive department of the paper, and you have some idea of the importance and the magnitude of the institution that has grown with the motion picture trade from the humble beginning in the little room at 361 Broadway.

The Founder's Untimely Death.

Who shall say that it was not an unkind Fate that snatched the cup of success from the lips of the founder of the Moving Picture World just as he was about to drink of its delights. Yet did Fate step in at that moment and with relentless hand remove from this life James P. Chalmers, Jr., at the very time when he could say that his dream had come true. Many will recall with regret the fatal accident at Dayton, Ohio, where he had gone to attend a meeting of exhibitors. March 27, 1912, is a date that will not soon be forgotten. It is the one dark day in the history of the Moving Picture World, and the trade then lost a man who would have gone far and reached high in its councils.

But the foundation upon which he builded was rock steady and secure. The Moving Picture World—the creature of his brain and brawn—has lived on to greater success, much, we believe, as he would have had it succeed had he been spared to direct it with living hand.

What the World's Initial Number Contained

Resume of the Text and Advertisements of the First Issue—All in Sixteen Pages.

THE first issue of the Moving Picture World was in sixteen pages. It was dated March 9, 1907. The full title was "The Moving Picture World and View Photographer.—The only independent weekly journal published in the interests of manufacturers and operators of animated photographs and cinematograph projection, illustrated songs and lantern lectures and lantern slide makers. Published by the World Photographic Publishing Company, 361 Broadway, New York City." The price was 5 cents a copy, or $2 a year. There are three and a half pages of advertising. Miles Brothers, of 10 East 14th street, New York, and 790 Turk street, San Francisco, occupy one page of space. The American Mutoscope and Biograph Company, 11 East 14th street, and Nicholas Power, 115-117 Nassau street, each have a half page.

The leading editorial article sets forth that the World will be the first trade journal in the motion picture field independent of any manufacturing domination. It is declared that "it is our intention to give the best, and only the best, news concerning the film industry, describing briefly each new film as it is produced, taking note of its quality, and giving an unbiased opinion of its merits or demerits."

On the fourth page there is a summary of the decision of the United States Circuit Court of Appeals for the Second Circuit, whereby an end is reached to long-continued litigation between the Edison and Biograph companies over camera patents. Charles K. Harris writes a page and a half on "Illustrating Song Slides." This will have a reminiscent flavor to old-timers, who will recall the now-forgotten film-interspersing vocal entertainment—that is, sometimes there was entertainment and yet again sometimes there was not. Much depended upon the voice of the singer. The passing of illustrated songs was coincidental with the improvement in pictures.

Several pages are devoted to notes of the trade. There are summaries of but two pictures. The first of these is "Robert Macaire and Bertrand," a Melies subject, consisting of a series of twenty-five scenes illustrating the antics of two French sneak thieves and hoboes. The second is "Fights of Nations," a Biograph film, divided into six sections.

Lewis M. Swaab in a letter expresses the opinion that the publication of the MOVING PICTURE WORLD will fill "a long-felt want," and calls attention to the fact that the much-needed medium must be absolutely fearless and independent. "An Operator Who Runs His Own Show" makes a plea for fair treatment of the men who project the pictures. "G.," in a letter to the editor, comes out strongly for an operators' school, so that certificates might be issued to qualified men, for an Operators' Bureau, for the mutual convenience of those seeking employees and for those out of employment. He also states he is willing to join with the editor in organizing an operators' league and securing proper legislation in New York State. The writer, speaking with an experience of eight years, tells why operators should be organized. He makes his argument under four heads—for their own protection, for mutual advantage, for instruction, and for standing. He emphasizes the statement that in Massachusetts the Legislature has given such authority to the district police that "No operator can give an exhibition with a moving picture machine without a license." He asks: "Why should the New York Legislature delay regulation until some awful disaster emphasizes the importance of such a measure?"

A page is devoted to "The Buyers' Guide." Firms are listed under the heads of "Films," subdivided into "Manufacturers," "Dealers," and "Renters"; "Stereopticons," "Moving Picture Machines," "Song Slides" and "Calcium and Electric Light." Under the caption of "Manufacturers" are listed American Biograph Company, American Vitagraph Company, Edison Manufacturing Company, S. Lubin, Miles Brothers and Selig Polyscope Company. "Lantern Slide Reviews" occupy one page.

Among other advertisers are Lewis M. Swaab of Philadelphia, D. W. Roberston, "pioneer in moving picture entertainments"; T. J. Harbach & Co., films, Philadelphia; De Witt C. Wheeler, song slides; Alfred Simpson, New York, song slides; Scott & Van Altena, New York, song slides; Boswell Manufacturing Company, Chicago, supplies; C. B. Kleine, New York, supplies, and Pioneer Stereopticon Company, New York.

Twelve thousand copies of the first issue were printed. A week later there was none on hand. The present issue of the Moving Picture World may serve as an example of what has developed from the seed then sown.

Looking Over the Files of the World

By George Blaisdell

Brief Summary of Some of the Principal Incidents in the Career of a New Industry

TEN years is a short time in the life of the average nation and the average industry. Ten years represents today practically one-half of the life of the motion picture industry, which neither in its life nor in its development can be classed as an average industry. One decade, the past decade, has seen motion pictures grow from an amusement for the comparative few to one for the millions; from the store show to the great theater; from a "program" of one or two reels of "action" in its most primitive sense to one of six or seven or eight or more reels; from a series of more or less connected jumpy, animated pictures to a coherent, restrained dramatic production of the first order; from a sheet of canvas wafted by vagrant zephyrs and incipient gales to a rigid yet soft and luminous vehicle for the reflection of the glories of nature and of man; from surroundings lacking every essential of comfort and utility to houses equipped with all known devices for the safety and convenience of patrons and so adorned as to appeal to the artistic sense; from the occasional and sometimes indifferent piano to the great organ and large orchestra of skilled musicians. In short, there has been a transformation.

The foregoing comparisons, though strong, will be recognized by those having knowledge of conditions ten years ago as being not overdrawn, as reflecting what has been accomplished in a period which bids fair to stand in the history of motion pictures as its great period. None but a bold man or a "rash, intruding fool" will in these modern days enter upon idle prophecy; yet it is inconceivable that any future decade holds for the motion picture possibilities for such a marked advance as we have witnessed in the preceding ten years.

In 1907 the motion picture was looked upon by many as a passing fancy, a "craze" that was doomed as surely as had been that of the bicycle or the roller skate. In 1917 the motion picture is recognized as a potential force in human affairs. No more do we hear "ephemeral" applied to it. That term of near reproach is now of the past. The immediate question is "What next?" The general question is "To what lengths will the motion picture ultimately go?"

In 1907 the money invested in motion picture ventures was in an industrial way negligible; comparatively speaking, it might have been counted in the hundreds of thousands. In 1917 we hear uttered outside of the trade as well as in it the large statement that the industry ranks fifth in the United States; be that as it may, there is no question that from hundreds of thousands invested by producers, distributers, exhibitors and equipment manufacturers the sum has expanded to hundreds of millions. In 1907 the taxlayer, the lawmaker, was not paying any attention to the motion picture. Today there are those who think this inquisitive representative of the people is paying altogether too much attention to it.

If there has been one outstanding factor in the expansion of the industry it has been the inability of any one man or group of men to make it "stay put." Events have crowded fast. It has been a rare week when there was not "something in the air." There has been much uncertainty as to what the next day or month or year would bring forth, many attempts to feel the pulse of the trade and of the people as to what was wanted. There have been organization and reorganization; there have been mistakes and also there have been achievements. The history of ten years is that of a restless, crowding mass; there have been earnest search for constructive leadership, sincere effort for stabilization. Notable progress has been made; far more so in a business way than in a political. Able men there are in the industry, and they will find the path.

Joseph Jefferson a Screen Artist.

It is a general impression in the trade that the accession to the screen of the famous stage artist is a matter of recent happening. In the Moving Picture World for September 5, 1914, Frank J. Marion, president of the Kalem company, recalls to mind the fact that in 1896 Joseph Jefferson portrayed the title role of "Rip Van Winkle" before a Biograph camera; that in this picture, staged twenty-one years ago, in the scene where Rip delivers his famous toast, Mr. Jefferson appeared in a "close-up," which well may have been the first time in which this most useful dramatic accelerator was used. Mr. Marion, who joined the Biograph forces in 1898 and remained with them for nearly ten years, also calls attention to the fact that among other celebrities who appeared before the Biograph camera in the nineties were the late Marshall P. Wilder, who years later was to be seen in Vitagraph comedies, and Anna Held, who not so many months ago came back to the screen in a Paramount subject. The noted stage players who at the present time have not been seen on the screen can be counted on a few hands.

The Manufacturers of 1907.

As pointed out in another article in this issue, the American firms listed as picture makers at the time of the birth of the Moving Picture World were Biograph, Vitagraph, Edison, Lubin, Miles Brothers and Selig. A list today of all the manufacturers of motion pictures would be a long one. And unquestionably its size has been materially lessened by the conflict which for more than two and a half years has raged on the other side of the water. The locations of these early firms were New York, Chicago and Philadelphia. Today the making of pictures is centered about Los Angeles and New York; Jacksonville has several studios, and one large manufacturer adheres to Chicago.

Some of the Decade's Principal Happenings.

Ten years ago one of the conditions causing apprehension among exhibitors was the danger of fire, due to the lack of safety appliances that gradually have come to be thrown about the projection of pictures. One of the first news items noted in the Moving Picture

Edison Studio, Bedford Park, N. Y. Built 1907.

World described how the New York Board of Electricity had closed forty shows on account of fire danger. The near archaic scheme of permitting the projected film to escape into a bag instead of into a metal magazine had not been entirely abolished. A compromise was effected by issuing permits for thirty days' grace in order that exhibitors might make alterations. The health and police departments also co-operated in an effort to put out of business those owners of penny arcades who failed to comply with existing regulations.

Before May 1, 1907, there were added to the World's release list Hale Tour Films, Kleine Optical Company, Melies, Pathe, Urban Trading Company, Urban Eclipse, Gaumont and Williams, Browne & Earle. The length of subjects ranged from one to seven or eight hundred feet. One film, that of the O'Brien-Burns fight, was listed as of 8,000 feet.

Early in June came the announcement of the formation of the Kalem company. The organizers were George Kleine, Samuel Long and Frank J. Marion. The office and plant were at 131 West Twenty-fourth street. On June 15 the first Kalem subject was added to the release list. On July 27 was advertised the first subject of Essanay, the trade name representing the two members of the firm, George K. Spoor and G. M. Anderson. The length was 614 feet and the title was "An Awful Skate; or, the Hobo on Rollers."

That the business of showing pictures was not an "infant industry" in New York in this year is indicated by the estimate of a statistician who insisted that in the metropolis there was invested by exhibitors the sum of $7,000,000. The same writer pointed out that a good business man could establish a picture show in a town of 15,000 population and make money.

Among the news items noted in the remainder of the year were of the entrance into the American market of the products of the Society Italian Cines, the incorporation of the Nicholas Power Company for $250,000, addition of "Goodfellow" and "Actograph" to film releases, the arrest of a theater man in Brooklyn for showing pictures Sunday, and a declaration by Judge Aspinall of that borough that he took sides with the picture men, saying further he had decided views as to the action of the police in interfering with the shows, provided they were conducted with due regard to cleanliness and health.

Film Men Get Together.

In November there was published a call for a meeting to be held in Pittsburgh on the 16th and 17th, to discuss matters of vital importance and looking to the regulation of existing business conditions. The signatories were Biograph, Essanay, Kleine Optical Company, Kalem, Lubin, George Melies, Pathe Freres, Cines, Selig, Vitagraph and Williams, Browne & Earle. The result was the organization of the United Film Service Protective Association and the payment into the treasury of $2,000. William H. Swanson was elected temporary chairman. An adjourned meeting was held in Chicago, December 14, at which the following officers were chosen:

President, J. S. Clark, Pittsburgh Calcium Light Company; vice-president, Fred C. Aiken, Theater Film Service Company, Chicago; treasurer, Percy L. Waters, Kinetograph Company, New York; executive committee, C. H. Peckham, Cleveland Film Renting Company, and Frank J. Howard, Boston.

At the end of the year there was held in New York, in the Miles Brothers Building, a meeting of exhibitors "to perfect an organization for the securing first and foremost of Sunday opening in Greater New York." Fifty-five applications were received for membership in the Moving Picture Association. The following Sunday forty exhibitors were arrested. The agitation extended all over New York State.

On April 4, 1908, the Biograph Association of Licensees, operating under the Biograph patents, advertised the offering of "a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies": Kleine Optical Company, Italian Cines, Williams, Browne & Earle, American Mutoscope and Biograph Company, and Great Northern Film Company. A dozen foreign manufacturers were listed in addition to those composing the association. "A regular weekly supply of films of from twelve to twenty reels of splendid new subjects is now available," was stated. "Films are sold outright without restrictions," the advertisement continued. "All renters and users of films purchased from any of the above licensees are guaranteed absolute protection, free of cost from any form of patent persecution, and are privileged to use such films upon projection machines covered by the loop patent of Latham."

There Were Classics Back in 1908.

On October 3 of this year, the World inaugurated its department of "Comments on Films." A summary of some of the subjects reviewed in that issue may have reminiscent interest today. They are "Richard III," Vitagraph; "As You Like It," Kalem; "The Devil," Edison; "The Wayward Daughter," Essanay; "The Custom Officer's Revenge," Pathe; "Samson and Delilah," Pathe; "The Wages of Sin," Vitagraph; "Old Sleuth," Kalem.

November 14, for the first time, the list of releases in the World was divided between the Edison licensees and Biograph licensees. Those in the former category were Essanay, Selig, Melies, Pathe, Vitagraph, Lubin and Kalem.

December 19 the World printed a picture of the Kalem company in Jacksonville, Fla.

On December 28 came the announcement of the formation of the Motion Picture Patents Company. The members were Edison, Biograph, Pathe, Melies, Selig, Vitagraph, Kalem, Essanay, Kleine and Lubin. The officers, the president and secretary of which were taken from the Edison group, and the vice-president and treasurer of which were selected from the Biograph, were: President, Frank L. Dyer; vice-president, H. N. Marvin; treasurer, J. J. Kennedy; secretary, George F. Scull.

In January, 1909, was held the second annual meeting of the Film Service Association. William H. Swanson was elected president, Carl Laemmle vice-president, Herbert Miles secretary, and Robert Lieber treasurer. On the executive committee were A. J. Gillingham, Grand Rapids, Mich., and William Fox and William Steiner of New York. The treasury, containing $17,519.18, was liquidated, as it was decided the association in future should be more of a social than a business organization.

In the same issue was described the formation of the Independent Film Protective Association, for the purpose of taking "aggressive action to sustain the open market, and legal action against any monopoly striving to control the moving picture business." I. W. Ullman was chosen president and Ingvald C. Oes treasurer.

Enters National Board of Censorship.

In the issue of February 7, John Collier, secretary of the People's Institute, outlined a proposed censorship board. Mr. Collier stated he was acting on the request of the motion picture exhibitors of New York State, that the first meeting would be held on March 4, and that operations would begin promptly thereafter.

In April the battle between the licensed and independent groups was in full swing. In the issue of the 17th "Bill" Swanson came out with a blast to the effect that the International Projecting & Producing Company plans to spend a thousand dollars a day for new films.

In June Carl Laemmle announced his determination to become a manufacturer.

In July was held in Atlantic City the fourth semi-annual meeting of the Film Service Association. Forty-three delegates and twenty-five alternates attended. Mr. Gilligham was elected president and Mr. Steiner vice-president.

In the same month, S. S. Hutchinson disposed of his stock in the Film Service Association and acquired a half interest in the C. J. Hite Film Rental Company, the concern to be known in future as H. & H.

September 8, G. M. Anderson left Chicago for Denver, accompanied by J. J. Robins, photographer. Mr. Robins later was to be studio manager for the Chaplin-Essanay company. At the end of November, Mr. Anderson left the Colorado city for El Paso. The tour wound up in April in Santa Barbara.

On September 11 and 12 the International Moving Picture Alliance was formed in Chicago, succeeding the Independent Film Renters' Association. J. J. Murdock was elected president, J. W. Morgan vice-president, A. Kessel, Jr., treasurer, and Mr. Swanson secretary.

In the issues of the end of the year frequent reference was made to Kinemacolor. From the attention paid to the process it is apparent film men in those days expected a great deal of the company that projected pictures in color.

On December 20 was held the first annual dinner of the Motion Picture Patents Company. On behalf of those attending, J. J. Kennedy presented to Thomas A. Edison a loving cup.

In January of 1910 the motion picture operators of New York City opened headquarters at 216 East 14th street.

Edwin Thanhouser's first picture was listed for release on March 15. It was "The Actor's Children."

Organization of the Sales Company.

On May 6 in Chicago the Motion Picture Distributing & Sales Company was organized. It succeeded the National Independent Moving Pictures Alliance. Twenty-five concerns agreed to market their films through the new distributing organization. Officers elected were Mr. Laemmle, president; P. A. Powers, vice-president; Charles O. Baumann, treasurer; Herbert Miles, secretary. These, with Messrs. Steiner, Swanson and Murdock, formed the executive board.

In June, 1911, M. A. Neff of Cincinnati, president of the Ohio exhibitors, sent out a call for a convention of exhibitors, to be held in Cleveland, August 1. There had been state organizations of exhibitors prior to this, and Mr. Neff had determined the time was ripe for a national organization. Two hundred exhibitors from ten states responded to the call, and the Motion Picture Exhibitors' League of America was formed. Mr. Neff was elected president, C. M. Christensen of Cleveland, secretary, and J. J. Reider of Jackson, Mich., treasurer.

The National Board of Censorship in its first report, covering the period from June, 1909, to April, 1909, stated that films approximating in value $200,000, had been destroyed.

In October of 1911, Director Francis Boggs, who is credited with having made the first dramatic subject on the Pacific Coast, was shot and killed by a Japanese in the employ of Colonel William N. Selig. Mr. Selig also was wounded slightly at the same time.

On October 21 it was pointed out in a column article that one-third of the sixty subjects released weekly were "westerns." Complaint was made that only a few of the latter showed merit, those produced by one or two manufacturers who made a specialty of this type of picture. We may have less of the "western" picture today, but there can be no question that the features of that description are among the most popular of those on the list.

In November, Kalem sent a company of players to the Orient. The results were many subjects photographed in Egypt and later in the Holy Land "From the Manger to the Cross," in which was portrayed in authentic locations the life of the Saviour. Kalem previously had sent a company to Ireland for two succeeding years.

James S. McQuade, in a New Year's article on "The Achievements of 1911," pointed out that one of the greatest achievements of the year had been the successful introduction of more-than-one-reel film. He also made a strong plea for getting away from the five-cent admission.

In December, Photographer John C. Hemment took motion pictures from an aeroplane at Marblehead, Mass.

In February of 1912 announcement was made that Mme. Bernhardt and Mme. Rejane are to be seen on the screen, Film d'Art having produced "Camille" with the former, and "Mme. Sans Gene" with the latter.

Universal and Film Supply Organized.

In June came the split of the Sales Company and the organization of the Universal, with Charles O. Baumann as president. The brands listed for release through the latter were Imp, Nestor, Champion, Republic, Powers, Animated Weekly, Rex, Victor, Ambrosio, Republic, Itala, Gem and 101 Bison. Those listed by the Film Supply Company, of which Herbert Blache was president, were Eclair American, Comet, American, Thanhouser, Majestic, Gaumont, Reliance, Solax, Gaumont Weekly, Lux and Great Northern.

In May, John Bunny, the popular comedian of the Vitagraph company, sailed for England, accompanied by Director Lawrence Trimble. Mr. Bunny went abroad to portray scenes in the "life of Pickwick," the great Dickens character—and he succeeded most ably.

In June the New York State exhibitors were formally organized as a branch of the National League. President Neff attended. Samuel Trigger was elected first state president.

In July came the split in the Universal, Charles O. Baumann withdrawing. There were sensational doings in New York and Los Angeles, in the efforts to obtain physical possession of plants. Contemporary reports were to the effect that bullets flew around the Bison studio in Los Angeles. The controversy waxed until the latter part of October, at which time Mr. Baumann as a result of a compromise yielded the title of "Bison 101" and the New York Motion Picture Corporation inaugurated the Kay-Bee brand. On September 25 came the first Keystone release.

In August was held, at Chicago, the second annual convention of the league, President Neff being reelected.

In the same month the Melies company started on its journay to the South Seas under the direction of Gaston Melies.

In the early part of October the Edison company, which had spent the summer in England, returned to New York. Those in the party were Marc MacDermott, Director Ashley Miller, Mary Fuller and Miriam Nesbitt.

In December Mutual withdrew from the Film Supply Company and began releasing its own program, composed of Kay-Bee, Keystone, Broncho, Thanhouser, American, Reliance, Majestic and Punch.

The Screen Club, which had been organized in September, opened the doors of its first clubhouse in November.

The courts decided in the same month that Edison did not control Eastman film patents.

At the end of the year came the announcement that Vitagraph was to send a company around the world.

Uncle Sam Sues Patents Company.

In January, 1913, before James R. Darling, now special foreign representative of William Fox, were begun proceedings instituted by the United States Government to dissolve the Motion Picture Patents Company.

The Famous Players, which had been organized the year previous by Adolph Zukor, Daniel Frohman and Edwin S. Porter, released "The Prisoner of Zenda," with James K. Hackett in the title role.

The third annual convention and first international exposition of the Motion Picture Exhibitors' League of America was held in the Grand Central Palace, New York, in July. President Neff was re-elected for the second time. A seceding faction organized the International Motion Picture Association, with Charles H. Phillips of Milwaukee as president.

In the same month the Universal sent an Imp company to Europe to make pictures. It was in July, too, the Patents Company reduced from $2 to 90 cents the weekly license fee paid by exhibitors. The company announced that in future the fee would be paid by the exchanges.

In September, 1913, the World Films Special Corporation was organized with E. Mandelbaum as president and Phil Gleichman as general manager.

One of the early announcements in 1914 was of the formation of the Jesse L. Lasky Company, in the organization of which Samuel Goldfish and Cecil De Mille were associated with Mr. Lasky.

On April 11 the Strand Theater was opened in New York with "The Spoilers."

In May Paramount Pictures Corporation was organized with W. W. Hodkinson as president. The contributing companies were Famous Players, Lasky and Bosworth, the latter of which had been organized a short time previously.

In June the bolting organization of the year before, the International Motion Picture Association, held its first convention and exposition in Grand Central Palace, President Phillips being re-elected.

Pathe withdrew from the General Film Company in May and opened its own exchanges.

Dayton, Ohio, was the scene of the fourth annual convention of the league. Mr. Neff withdrew his nomination as president and was succeeded by M. F. Pearce of Baltimore. Conciliation with the seceders was effected.

Board of Trade Out; N. A. M. P. I. In.

The events of the past two years and a half are so fresh in the minds of the readers of the Moving Picture World it is unnecessary to review them here. We have seen the rise and fall of the Board of Trade and the organization of the N. A. M. P. I. The trade has witnessed the increase of stars' salaries to figures hitherto unknown.

We have described the formation of the General Film Company, the Universal, the Mutual, the Paramount, the World, and the Pathe Exchange. Metro and Triangle and V-L-S-E were organized in 1915, and just prior to these William Fox entered the manufacturing field, with exchanges that have been established in many parts over the world. Greater Vitagraph has succeeded V-L-S-E and K-E-S-E has been established. Selznick Pictures and Art Dramas were organized in 1916. Artcraft, too, began business last year.

Of manufacturers for state's rights there are a host. Prominent among these are the W. H. Clune, Ivan, Frohman, Christie, Cardinal, Keen, Moss and Universal. Many companies have come—and gone. Many men who believed with Colonel Mulberry Sellers there were "millions in it" have discovered their mistake, have learned that money is essential in the manufacture of pictures, but that it is only the first essential; that besides a bank account there must be possessed keen amusement sense—in the first place to know what the public wants and in the second place to know how to supply that want. And there's the rub! The public is a hard taskmaster. It knows what it wants; and it will amply reward the man who sets before it what it wants—provided, of course, that the man combines business judgment with his artistic sense.

Some Notable Changes in Ten Years

THE past ten years has seen some notable changes in the motion picture business. Aside from the great improvement in the artistic phases radical changes in the manufacturing and distributing departments were continually taking place. Restricted from the beginning by camera and film patents there was a continual legal battle between the owners of those patents and those who sought to evade them.

A Federal Court decision established the priority of the Edison camera patents in 1907 and made possible the formation of the Motion Picture Patents Company in December of the following year, which, while it stabilized the business, imposed onerous license fees on manufacturers and exhibitors and encouraged many not favored with licenses to use the Edison patented devices to infringe thereon.

Then the General Film Company was organized for the purpose of controlling the distribution of pictures and brought about the almost total elimination of a hundred or more distributors who had been working independently.

Through the arbitrary and dictatorial policy pursued by the Patents Company interests the so-called "independent" manufacturers were greatly encouraged with increased patronage and made rapid gains.

Efforts made by the Patents Company to force the Fox exchange out of business brought a suit by the Government under the provisions of the Sherman Anti-Trust law, which was eventually decided against the interests combined under the Patents Company agreement. This decision, with the expiration of the Edison patents, worked a complete revolution in the business. The "independent" manufacturers came into control of the greater volume of business and several of the original Edison licenses went out of business or became moribund.

Ten Years of Film Advertising

By Epes Winthrop Sargent

Marvelous Advancement Made in Publicity Work in Past Decade Largely Responsible for Growth of Business.

APPROXIMATELY ninety-five per cent. of the history of film advertising has been written in the past ten years and more than fifty per cent. of the whole in the past five. Although it is twenty years since the motion picture was brought forward as a public entertainment, it is only within the past five years that the pictures have been handled as an amusement proposition should be.

Epes W. Sargent.

Film Advertising falls naturally into two parts, advertising to the exhibitor on the part of the manufacturer of film and the exhibitor's efforts to reach an enlarged public. The manufacturer was the first to perceive the value of printer's ink in its various forms.

Back in 1896 little or no advertising was done on behalf of the film. Later the Clipper, then the chief organ of the exhibitor of amusements, was used as a medium, and this was followed by direct appeal to the exhibitor through circulars or bulletins. It was all limited in scope and, for the greater part, rather amateurish. At the start there was not much to be advertised, to tell the truth. Production was comparatively small and decidedly irregular. The adoption of the release by dates helped somewhat to regulate advertising on the part of manufacturers, but there seemed to be small need for great endeavors. There was a demand greater than the supply, sales were good and intensive methods were not yet needed. The condition was much the same as that which confronts the pioneer farmer working the virgin soil. The rudest sort of cultivation brought rich returns. But these returns were too great to escape the observation of the speculator. Companies multiplied and in proportionately larger ratio than the demand increased. More advertising had to be done to sell the same amount of film, but this advertising was largely written by some one untrained to the work and much of it was crude, though better than nothing.

Even so late as 1909 things were dormant. The manufacturer used the trade mediums, he got out a more or less ornate bulletin, but there he stopped. He did not even realize that there was another and more productive form of advertising which has come to be known as "service." With the formation of the Motion Picture Patents Company, which controlled nearly the entire output of film, there was adopted a rule that no manufacturer should give to the exchange or exhibitor any free advertising matter of any description. Most of the units of the company went further than this and even where exhibitors were willing to pay for cuts of scenes or for still pictures from which cuts might be made, the request was looked upon as a nuisance and this service denied. It was not until 1910 or 1911 that the Edison company began to seek to accommodate the live wires with cuts, generally electros of the cuts in their publication. But one concession was made in that in 1909 arrangements were effected whereby the A. B. C. Company, of Cleveland, got out a one-sheet for each release. This paper cost fifteen cents a sheet, but even at that it represented a considerable loss to the companies since a certain edition had to be purchased outright, the stuff being sold to the exchanges or exhibitors on behalf of the manufacturer.

It was not until the advent of the multiple reel that this advertising through service really began. Here was something that *could* be advertised to advantage. It paid the maker to have his release boomed by the exhibitor, and there began the change that reached its climax in the present national advertising on the part of the manufacturer. Just how valuable this national advertising is to manufacturer and exhibitor is more or less a matter of personal opinion, though it would seem that the return is more general than specific. It has helped, however, to break down the barrier of the business office and to give the films their proper place in the reading pages. Ten years ago few papers mentioned the pictures, though there were a few which made a practice of writing up the pictures and then holding up some company for payment. Seven or eight years ago, for example, a New York paper sent around a page story and asked a certain company a four figure sum for its insertion. The company declined to consider the proposition. "Well, some company has got to take and pay for this," announced the advertising solicitor, and evidently "some company" did, for presently it appeared, and the contributing company was the only one mentioned in the story.

These methods do not obtain today to any marked degree. Public interest in the pictures is too great to permit them to be ignored, and the house advertising satisfies the hungriest business office, but the manufacturer contributes indirectly to this work a greater sum weekly than he was occasionally asked to pay some paper. Also he gets more for it.

Perhaps no greater contrast may be found than to compare the work ten years ago with that of today. Then the advertising man—where there was any—was generally the editor as well. He looked after the scripts and advertising, and still had a little spare time. One company, for example, demanded each week copy for a quarter-page advertisement in one paper and a half page in another. Twice a month a sixteen-page bulletin of releases was got out and each week three or four squibs were sent out to the trade papers. One or possibly two cuts had to be made for each one-reel subject, and later the editor also sent out the still pictures to the lithographer. That was all that was done or could be done. Today the large organizations have extensive staffs of writers. Not all of them are good, perhaps, but they help to keep up the high cost of white paper. In addition to preparing advertising copy the press room supplies weekly several thousand words of press stuff, ranging from three lines to several typewritten pages. Cuts of one and sometimes two screens are prepared, often more than one cut of a subject and in one, two and three column meas-

-ures. Ready-set advertisements are prepared and often may be had in matrix form for inexpensive mailing. There are elaborate special stories of each release and the usual synopsis, and there is paper of all sizes as well as a stock of portrait cuts and postcards.

It is in the serial, however, that the greatest advancement is shown. For these most companies now prepare elaborate campaign books. These may list a hundred or more sheets of paper, ranging from the half sheet to twenty-eights. There will be a careful teaser and follow-up campaign planned out, a series of stunt suggestions, perhaps a number of novelty advertisements, such as buttons, pins, pennants, puzzles and the like, from fifteen to fifty cuts ranging from thumbnail to half page layouts, copy for advertising for each installment and special press stories for the preliminary campaign and each chapter. Advertising novelties and paper and cuts are supplied about at cost. The rest is all free, and yet three or four years ago the first suit of press stuff for a feature brought five dollars for about twenty typewritten pages—and was worth it. Today the campaign book is free and is frequently backed up by elaborate newspaper campaigns, the most ambitious and unique being the recent Pathe campaign, though the most persistent advertising is that done in the Hearst newspapers for the International pictures. The Universal has got out a number of remarkable books and Bluebird issues a four page sheet for each release that gives the exhibitor all he needs in the way of publicity material. All he has to have is the sheet, a pair of shears and an advertising account with the local papers. The smallest releasing organization today does more for the exhibitor than did all of the companies combined ten years ago, and does it more intelligently.

On the exhibiting end the change has been even more marked. The exhibitor not only makes use of the material given him, but he improves upon it. Ten years ago he had nothing but stock paper with which to work. There was no true-to-film paper. He bought of the show-print concerns paper of defunct theatrical productions. Some of this was positively vicious and contributed in no small degree to the demand for a censorship. Reformers did not go into the theater to see how bad the films were. A glance at the lobby display was sufficient. A Selig release, for example, showed a girl jumping off a bridge. It was a sixty-foot bridge, and that in itself was a real thriller for those days. She just jumped off the bridge and towed the hero to land. One house dug up a one-sheet for this showing two men in a boat bearing down on a girl and a man struggling in the water. One of the boatmen was shooting at the man in the water and the other was preparing to beat the girl over the head with an oar. It was a gross libel on a well written picture, but people looked at the paper and not at the film and decided that the pictures must need reforming. Take fifteen or twenty sheets like this, plastered over the front of a converted store, dark, filthy and odorous in the extreme, and the passerby was scarcely to be blamed for being unwilling to risk his health and pocketbook in so unsavory a place.

There was nothing to be had for the films, though it was possible to obtain printed strips reading "great show," "twenty degrees cooler inside" and the rest of the stock stuff, but this was about all. Probably the first printed three-sheet devoted to a film was that which for years advertised the Lumiere Cinematograph in front of the Eden Musee in New York. Of course the vaudeville houses had used the pictures in their advertising, but this was along with the vaudeville acts, and this was probably the first printed three-sheet. Some of the more pretentious theaters used stock three-sheets stripped with white and green and pink paper, but these were as bad as the hand-painted three-sheet done with a marking brush by some one around the house who was more willing than talented. Then years ago lack of good advertising was, next to the unsanitary houses themselves, the greatest curse of the business.

But when the special one-sheet did come the managers did not unite in welcoming it. It cost fifteen cents; two and a half times the price of stock paper, and to most houses about that time three or four sheets daily for three or four runs meant $2.50 or $3 a week and that was a real expense to many in those days. They could not afford it, and here was founded an evil that still persists—the rented paper. Several firms throughout the country made a specialty of this rental business. There was one in New York, for example, that was commonly reputed to send a man around with a rubber stamp to back-stamp all the lobby paper he could get access to. Then the company would claim it as its property and point to the stamp that the exhibitor had not noticed when he rented it from some other concern—because it was not there at that time. Today paper is still rented, but the extension of the run from one day to from three days to a week makes it possible to pay for paper to be posted. It is less than five years since the first twenty-eight-sheet was made a part of the regular advertising, yet nothing has a better moral effect upon the general public than the same sort of paper that the dramatic shows use.

But the rented paper had one good effect. It brought the brass lobby frame to its present perfection. Something had to be done to protect this rented paper, and the brass frame with the glazed door was the answer. Taking the paper off the crude lobby boards on which they were posted to stay as long as they held together gave the exhibitor a suggestion. It made the lobby look better, and so he made his look better still by dressing it up, and a well-dressed lobby is the best advertisement a house can have next to a good reputation with the public.

Now such concerns as the Kraus company makes it possible to have many frames and to have a series of lobby displays that may be used in rotation at a cost of about what one lobby equipment would have cost in the old days. Playing up the personality of the actor, they have produced a series of portraits of varying size that are finer than anything carried by the touring dramatic companies. The Kraus company, too, was the first to specialize in postcards of the players for advertising purposes, but others quickly followed this lead, and there are several companies offering postcards in colors at a thousand price that is less than was charged for straight one-color four or five years ago.

Hennegan, Kleine, the United States and others provide handsome lithograph program covers and colored advertising specialties, and the old hand-lettered signs on brown wrapping paper that read "today" or the like have been replaced by more permanent signs on card, on brass or in enamel. They can be kept clean and look "regular."

From the manufacturer the exhibitor receives almost an embarrassment of advertising riches. He can purchase cuts more cheaply than he can have them made, and often he can borrow trade marks, cuts and frames and even scene cuts. All he has to do is pay the postage. His campaigns are all worked out, he can get as good paper as can the manager of the dramatic theater; advertising novelties cost almost nothing. Today it is not a question of what he can get, but what he wants of what he can get. For a couple of dollars he can even get the matrix of a half-page or page of photoplay news that the local paper is glad to get, and if he needs something special he has only to write the publicity department for anything within reason.

But it is in newspaper work that the greatest advance has been made. Ten years ago some vaudeville houses tacked to their Sunday space "and the pictures." That was about all that got into print. The straight picture houses could not afford to advertise. The size of the houses did not permit the outlay, as a rule, and few exhibitors could have written their advertising had they been able to pay for it.

Today the pictures are advertised better and more aggressively than the stage plays. This is a pretty sweeping statement, but it is the truth. In some sections little advertising is done, but there are many houses, particularly in the west, where full pages are not uncommon and half-pages are of weekly routine. And it is not just advertising—it is good advertising, which is a very different matter. Even in the small towns painted layouts and hand lettering are replacing the straight type advertising, and the stuff is worded to pull. Curiously enough it is not the trained theatrical press man who as a rule makes the best copy writer for the pictures. The best work is done by men untrained save in the school of experience, who got into the game because they are natural born showmen and who break all accepted rules because they do not know that the rules exist. They have been helped and encouraged by the exchange house organs written by men such as George E. Carpenter, Tom North, L. J. Scott and Morgan of the Philadelphia Paramount; men who "ride herd" upon their little group of exhibitors and who write with a knowledge of the local conditions peculiar to their own section. Their efforts have been backed up by the trade press, but Tom North, for example, was talking to men he knew socially, and he put most of Oregon and Washington on the advertising map.

And it has all helped the pictures as a whole. It has made the public realize that the pictures are a permanent institution and not a sister to the "pit" show, and this advertising, as has been said, has been the chief reason for the photoplay pages in the daily and Sunday press.

In a word film advertising within the past ten years has advanced from beneath the level of the dime museum to a point where for variety, importance and intelligence it surpasses the theater at its best. And the most remarkable part is that this has been done largely by the men who have had no previous training. George A. Bleich, Dave Udell, Ralph Ruffner, Ray Bagley, Walter Brooks, and men of that stamp are not trained showmen. They have gained all their experience in pictures and in pictures alone, yet they have beaten the old time agent at his best. It's funny, but it's true.

Photoplay Writing Then and Now

By Epes Winthrop Sargent

In the Past Decade We Have Worked in a Circle Back to Starting Point of Synopsis Only, But With a Difference.

TEN years ago we stood just where we stand today in the writing of photoplays. This may seem to be wrong, but it is not. In 1907 the directors wrote their own stories or took tips. The eager author with an idea would sit down and write a letter something like this:

> Pioneer Film Co:
>
> Dear Sirs:—I think it would make a funny picture if you had a little boy do a lot of funny things to people and they all come to his father's house and tell the father to spank him. So he does so, but the boy knew he was going to be spanked, so he stuffed an old gunnysack in the seat of his pants and he didn't know there was a stick of dynamite in it, so they all get blown to pieces as they stand watching the boy getting a licking. I hope you can use this. I like your pictures most. A. AUTHOR.

Getting a letter like that, the boss might send the author three dollars or perhaps five. Sometimes as much as ten dollars would be paid. The director would think up the "funny things" that the little boy did to an annoyed populace and perhaps add a climax in which, after a smoke puff obscured the scene, a rain of arms and legs and trunks would shower on to the stage. If no one happened to write in, then he thought up something or did something he had done before or something he had seen some one else do. There was a very little worry about script ideas in those days. Some never even troubled to write a memorandum of action.

Today the "detailed synopsis" or scenario is sent instead of a letter of fifty or a hundred words, but the idea is the same. The director and staff know it all and feel the same large contempt for the outsider.

In between came the real development of photoplay writing and the development of the very men who are now so contemptuous of the free lance writers they themselves were not so long ago.

It was in 1909 that photoplay writing really began to expand into an art. The directors, who had made all of the books and plays they could think of, had to have new ideas. They had stolen about all they dared to steal. They had made all they could remember. They needed help and yelled loudly for it. At about the same time Essanay and Pathe, the latter just then commencing American production, advertised in one of the magazines for writers of ideas for plots. Vitagraph soon followed and then the Lubin Company. After that came the deluge. Probably it was Archer McMackin, of Essanay, who coined the "From $10 to $100 paid for ideas" that later served as the groundwork for so much lying advertising on the part of the so-called photoplay schools, but all used the line at the start, though the ten was more often used than the hundred; indeed it is probable that for several years no hundred-dollar checks were written. Most companies ranged from $5 to $25 for scripts and $35 was liberal indeed. Pathe offered the most unusual payments, for the French directors marked the payments to be made in francs and this, roughly translated into dollars, might bring a surprised and sometimes irate author $6.25 or $8.75, and authors cannot understand fractional payments.

In self-defense the editors had to turn schoolmasters. Essanay, Vitagraph and Lubin published suggestion sheets for authors which served in lieu of text books, and these were supplemented by articles in trade magazines for writers and often by personal letters of two and three pages to the more promising among contributors. Thadee Letendre, then of Springfield, Mass., but now with Universal, wrote the first book of instruction and this was presently followed by one from William Lord Wright, now of Selig. A Chicago man was the first to conceive the idea of writing a school course, and he got the unsuspecting editors to write much of his stuff for him. This "course," poor as it was, formed the basis of innumerable other courses, for other "mail order" men took the course and then set up in business for themselves. Profits of from $10,000 to $30,000 yearly were said to have been made at this business with a comparatively small investment. Literally thousands took the course, misled by the glowing promises. Such as were of real capacity later corrected their errors by studying the more legitimate text book.

From 1910 to 1914 it seemed as though every American above the age of ten was writing for the pictures. Some wrote only one or two scripts, while others lasted a year or so. Those who could make good held on and, as the demand grew, were taken into the studios as staff men. The others dropped out, but for each one to give up the task two seemed to arise.

There were glorious thieves in those old days. In the course of 1910 pretty nearly every stage play, vaudeville sketch, joke and "nigger act" was turned into manuscript. Much has been written about the theft of ideas in the studio, but more might be said of the free lance bandits. They were clumsy robbers, too. They would go to the theater and see some play that particularly interested them. Then they would send it to the very company making the original without even changing the name. When the Vitagraph also conducted an exchange George Hedden once received three plays from a nearby town. The exchange served the town and a glimpse at the booking sheet showed that these three plays had formed the program for one day at the local house. Every editor has had scores of such experiences. One woman was asked, in case her story was taken, if the check should go to her or the estate of the late Frank Stockton, and she merely wrote that the money would do her more good than it would Stockton.

Between the thieves and the boobs and the gradual absorption of real writers by the studios, the outside contributions became increasingly poor and more and more dependence was placed upon the studio staff. No effort was made to raise a new force of free lances, and finally it came to be argued that it was better to take synopsis only and pay synopsis price, since it was seldom that the continuity could be used as it stood. And so it has come about that the business has gone back to where it began. There are inside writers and tipsters. The tipsters are better paid than before, and some of them are well known authors who get $1,000 and $1,500 for a five reel idea against the three and five dollars paid for the half-reel suggestions ten years ago. From ten to twenty-five dollars a reel is paid for suggestions from writers without names, but to-day there are not fifty men outside the studios who are writing continuities and selling them as such. We are back at the starting line. It is to be hoped that we make a fresh start.

Has Watched "World" Eight Years

By C. H. Bean

Subscriber for Nearly a Decade Makes Plea for More Co-operation Between the Exchanges and Theatres

I HAVE been a subscriber for the MOVING PICTURE WORLD since I first went into the moving picture business and opened my theater in this city, which was in October, 1908. I am much pleased to say that I think it has been a great help to me and I do not think I could be without it. I think that every exhibitor should be a subscriber.

C. H. Bean.

In my opinion the picture business has progressed in many ways, but not so very much to the benefit of the exhibitor in the small towns and small cities. I believe in the open market, where an exhibitor can use the films that he wants, as every exhibitor knows best what his patrons desire. Many times there are features on the program that you are tied to by contract, and you have to use them and sometimes they do not go over with your patrons. I think this is more harmful to the small exhibitor than the large ones in the big cities.

The managers of the film exchanges should co-operate with the exhibitors and the exhibitors with the exchange manager, to make the business good and clean and to progress in the right way. Give your patrons what they want. If you have any pictures on your program that the public is criticising, cut them out, for a lot of criticism will call for censorship quicker than anything in the world. I think that the exhibitor should co-operate more with the schools and should give matinees for the children free on days such as Flag Day, Christmas, or any time they see fit to do so, and to have a program fitting for the occasion. Exhibitors might also give a show sometimes for charity for some local cause. It all helps.

The New Hampshire exhibitors are very well organized. The picture game is very quiet in our State as regards legislation. We have only one bill before the Legislature at the present time, a bill that was killed two years ago, and we hope it will meet with the same fate this session, as it is only a class legislation bill, framed for personal spite. I can safely say that the majority of exhibitors in New Hampshire are trying to give a good, clean program. There are many pictures now on the market that I know have been turned down because our exhibitors knew they would not please our patrons. Many of these features are big money-getters, but we believe we are safer to leave them alone. Every exhibitor should do all he can to make the business clean, and if he does so there will be no cause for censorship.

[Mr. Bean is president of the Motion Picture Exhibitors' League of New Hampshire, and owns a theater at Franklin, N. H.]

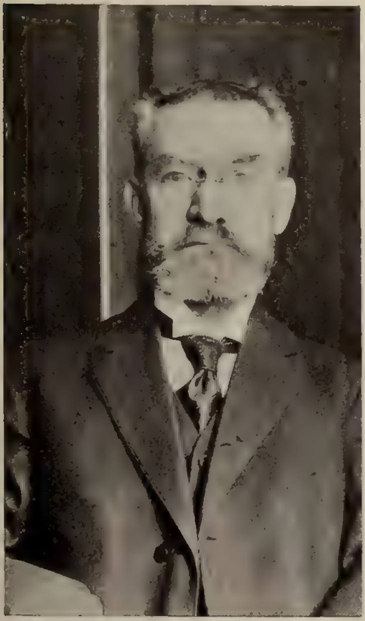
Honor the "Old Timers"

If the big theater manager of today is inclined to look with contempt upon the owner of the little store show of ten years ago he should remember that the little store show man was the pioneer who blazed the trail that led to the Strands and the Rialtos. True, many of them were butchers or bakers or candlestick makers, but humble as were their beginnings they were the men who made the great success of pictures possible and, by the way, some of them were big enough to grow to be the leaders of today.

Industry Owes Much to Good Projection

Veteran Projector Manufacturer Believes Achievements of Machine Makers Match in Importance Those of Producers—Problems of Today.

ONE of the genuine "old-timers" in the motion picture industry is Nicholas Power, the father of the Cameragraph known around the world. Mr. Power was one of the few in attendance at the birth of the motion picture. He has seen the child grow to manhood. As a manufacturer of projection machines for seventeen years, as one who for three years prior to that was engaged in the making of parts and the rebuilding of other machines, he very naturally believes the achievements of the men engaged in the building of projection apparatus have matched in importance those of the producers of motion pictures. In fact, he confided to a World man who recently called at his office down in lower Manhattan, in the region known among leather men as "the Swamp," he was inclined to think the improvements in projection had made possible the expansion of the industry to its present size. Which belief will hardly be criticised by those whose memory extends back to the early days.


Nicholas Power.

Mr. Power expressed himself as being more concerned about conditions of today than he was in regard to what had been accomplished in the past ten years. He declared changes and refinements were constantly being made in projection machines, devices small and great constantly were being evolved in the direction of efficiency and safety. He chuckled when he spoke of the machines of ten years ago. "You know there are exhibitors who today are getting good results from machines manufactured ten years ago," he said. "Of course, that means the combination of a most expert operator and well-cared-for machinery. Give the same operator the latest type of projector and you will see something else—something well worth while.

"Several factors operate today to retard the projection of motion pictures—I am referring to ideal projection. Among these are high amperage and speed. It is not unusual to find managers using 80, 90 and even 100 amperes where 50 would be ample. Ten years ago 25 or 30 was the average. If a manager wanted to use 35 he would have been compelled to make application for a special permit.

"The public spends good money to get into a showhouse, to see pictures put on right, to be amused. There are occasions when this public is at the mercy of managers who through the fear of losing a few nickels will take chances in speeding their film, will take hazardous risks in crowding their lights, in the latter instance many times owing to the fact that the film is opaque instead of translucent. These are among the things that will have to be remedied in order to improve conditions in the future.

"The motion picture is finding new fields daily. Even up to this time there are a lot of people who have never seen a motion picture. Film should not be run faster than it has been absorbed by the camera. As an illustration, if we were to instruct a comedian about to go on the stage that he should reduce the time of his monologue from six minutes to three but that he must utter every word of his prescribed talk don't you think he would protest that it would be impossible—that the result would be a jumble?

"Then again, oftentimes enough attention is not paid to the condition of the film in the exchange. Film may be issued to exhibitors when it is in such shape that it will not withstand without breaking even the running at normal speed.

"I sometimes think the importance of projection has not been appreciated by the industry as a whole—the necessity for precise workmanship, the amount of detail entering into the proper reproduction on the screen of the minute photographs in the film.

"Coming back for a moment to the distinction between the opaque and the translucent film. Where it is of the latter description the heat from the light can pass through, making unnecessary the immense amount of power. Let us get away from the high amperage and make things as safe as possible. Another factor that will aid immensely is a high class of lenses. The expensive lens gives us more detail with less intensity of light and altogether results in a better picture."

It was in 1906, the manufacturer said, that the Power company issued the Cameragraph No. 5. In January, 1910, the No. 6 was put on the market. In July, 1912, came the 6A, followed in April, 1915, by the 6B.

"The changes between each machine and its successor were not exactly radical," said Mr. Power, "if we except the fact of the introduction of the intermittent movement in the No. 6. That was something new in the projection of motion pictures as well as in the general field of mechanics. Of course, if we compare the No. 5 with the latest machine we note many differences."

Mr. Power was reminded by his caller that in the initial issue of the MOVING PICTURE WORLD the Cameragraph had been advertised. "Yes," replied the manufacturer, "and you will find it in the last one, too. The two concerns have been quite friendly, haven't they?"

Asked as to the demand for projection machinery today compared with that of ten years ago Mr. Power smiled. "Do you know," he said, "ten years ago it was not an unusual thing to have reported the loss by theft of machine heads—which was revelatory of the scarcity of machines in those days. We were even compelled to withdraw our advertising until we caught up with our orders. From 1907 until early in 1915 there was a steady increase in the number of houses, but I think from that period on the larger theaters began to make their influence felt. But the business has been greatly stabilized. We are not complaining of the outlook."

Projection, Past and Present

By F. H. Richardson

Moving Picture World Expert Gives Resume of Progress Made in Projecting and Operating

ONCE each twelve months it is fashionable and perhaps right that we should pause and compare the past with the present. The lessons taught through viewing the record of past accomplishments cannot help but be encouraging. The lessons cannot help but speak to us of even better things for the future, and impart to the horizon of the Beyond a rosy tint.

F. H. Richardson.

As a matter of fact, the moving picture industry, as a form of theatrical amusement, is only in about its seventeenth year. Yet in that time it has advanced by such gigantic leaps and bounds that it is at present said to be fifth in point of financial importance in this land of huge enterprises. A truly amazing record, and one which has only perhaps been equaled by the automobile industry.

Perhaps a backward glance at my own connection with projection and the Moving Picture World may be of interest. My first experience with projection was about 1890, when I secured a McIntosh all-metal dissolving stereopticon, and a lot of rather startling Civil War views from an old soldier in Cripple Creek, Colorado. With that crude outfit I inaugurated a scheme of showing slides, on the street at night, finally graduating from that into a regular paid performance show in churches, schools and halls. The advertising stunt was a financial success, but the "show" most emphatically was not. From then on, until I landed in Chicago, my connection with "the game" was spasmodic. But in Chicago, in 1904, I think it was, Joe Traville and his wife, Lillian Landers, of the vaudeville team of Traville & Landers, had a concession in one of Chicago's amusement parks, and one of the "stunts" consisted of showing a reel of moving pictures. The performers were old friends of mine, and Joe consented to give me the first real instruction I had ever had in "operating." Soon thereafter I became a regular moving picture machine operator. Joe is a theater owner-manager in Placerville, Cal., now, and, please God, I intend to stop and visit him and Mrs. Traville next Spring. My first job of actual work-for-wages operating was for Sam Schiller, then owner of a theater on the North Side, Chicago. From then until I left Chicago, seven years ago, I "twisted a crank" in return for the greater portion of my daily bread.

Very early in the game, however, I discovered the fact that there was a crying need for knowledge. Operators knew virtually nothing at all about their business except how to make a splice, and not even how to do that right. Projection was something quite awful to look upon. The operator had practically no standing in the industry. He received absolutely no consideration from any one, and the suggestion that there was anything to operating that a twelve-year-old kid could not master in one day brought a smile of derision or a sneer from Mr. Theater Manager.

Recognizing this condition, and most emphatically dissenting from it, I set about investigating and digging up knowledge of the then very embryonic art of projection. I met with considerable success, and, on February 8, 1908, before the Moving Picture World had rounded out its first year of life, I began writing for its columns a series of "Lessons for the Operator." This series was well received and was followed by articles from time to time, until finally another series of more elaborate lessons, which afterward became the first edition of the Handbook, was begun.

Seven years ago I moved to New York and was at once employed on the staff of the Moving Picture World, although it was some time before I could convince the late J. P. Chalmers that a "Trouble Column" for operators would be either popular or desirable. Finally, however, Mr. Chalmers gave his consent to a trial, and ever since, under various names (now the Projection Department), the "Trouble Column" has been a prominent feature of this paper.

To get some conception of the magnitude of the industry one has but to consider that there are in use in the operating rooms of the theaters of this country and Canada every day approximately 120,000 reels of film, valued at many millions of dollars. In this I do not include the tremendous amount of reserve reels in stock in the exchanges or in transit, but merely those going to make up the day's program. There are approximately 30,000 projection machines in use, valued at about $7,500,000, and other operating room equipment, which brings the total up to at least $12,000,000. The theaters of this country and Canada alone consume between 75,000 and 80,000 carbons per day. There are probably 25,000 operators engaged daily in the projection of pictures in the United States and Canada. I could go on at considerable length setting forth amazing figures—amazing when we stop to think that all this has developed in less than a score of years.

The projection machine, which in the beginning was a little, flimsy, simple affair, has developed into an intricate, high-class mechanism, having five or six hundred parts; and its parts have been brought to such a surprising state of mechanical accuracy that, given a perfectly perforated film, it is now quite possible to project a picture in which the eye can detect absolutely no movement of the picture on the screen. Its most delicate parts are now finished in marvelously accurate grinding machines, the wheels of which revolve at the almost unbelievable speed of more than 20,000 revolutions per minute. The spindle and shafts, in which not quite so high a degree of accuracy is necessary, are ground on machines the grinding wheels of which run at from 1,500 to 2,000 revolutions per minute. The very finest quality of steel is used for the working parts and in many cases this steel is made as hard as glass.

The operating room has slowly evolved from a black calico curtain into a rather imposing affair of concrete, hollow tile, or brick.

The operator himself is no longer satisfied to be classed with the "low brows."

Works of instruction and literature on projection have kept pace with the progress of the art, and the operator of today instead of being ashamed to be seen reading the text books of his profession and studying the technical departments of the trade paper is proud to have it known that he has all available books. In many cases he even contributes to the projection departments of the magazine devoted to the industry.

On the other hand the exhibitor is slowly (and I almost said painfully) arriving at an understanding of the fact that there really is something more to the projection of pictures than the mere twisting of a crank. Exhibitors who less than seven years ago told the writer, in a sneering tone of voice, that they "could teach a fifteen-year-old boy all there was to learn about projection in two days," are now paying as high as forty and forty-five dollars a week, and offering more if they can get better men.

Photography in films has evolved out of crudeness into literal magnificence in perfection. Some may be inclined to question the last three words, but I believe they represent no exaggeration when we come to consider the splendid results attained in the magnification of a little photograph less than one inch square into a 12x16 foot, or even larger, picture.

Ten years ago the operator, with his little "coffee grinder" projected the shadow forms of slap-stick "artists," who received perhaps as much as fifty dollars per week—some of them. Today he projects the shadow forms of the finest artists the world has ever seen, many of whom figure their weekly salary in thousands of dollars.

As to the future, and what lies therein, no man can say, but to the thoughtful one it is apparent that the moving picture industry as a form of theatrical amusement is here to stay. This is made certain through and by the fact that in all the history of the world no good, cheap, clean form of amusement ever permanently disappeared. Years ago I said the time would come when we would view a moving picture play lasting from two to two and a half hours. I was laughed at. But we do that identical thing right now, and I believe that the multiple-reel release is a permanent feature of the industry which will endure and become even more popular than it is at the present time.

It seems to me, however, that the greatest and only real danger now confronting the moving picture industry is the tremendous rapidity with which we are using up possible film stories. Turning out photoplays at the present rate, how long will it be before we will be literally confronted with the proposition that everything under the canopy of heaven has already been "done," and perhaps done two or three times? It does seem to me that the wise, sane, sensible course would be to produce fewer photoplays, compel the running of programs for half a week, and substitute quality for quantity.

What Will the Next Ten Bring?

Looking back upon the achievements of the ten years just past, the question arises: What will the next ten years produce? It will be mighty interesting to watch the evolution.

From Flickers to Steady-as-a-Rock

A Veteran Operator's Views of Conditions Ten Years Ago and Up to the Present Time.

By W. A. Reed.

TEN years ago machines were very lightly built with a small lamp that required the operator to stop and recarbon or trim every second or third reel. We had a rheostat to regulate the flow of current to the lamp arc, and said rheostat wasn't any too good at that.

I had it a little better than most of the boys at that time, as I was connected with the Vitagraph Company when they were putting out their own shows. Our machine was specially built under the supervision of A. E. Smith, who also had a special lamp, somewhat like the big heavy English lamp. Our rheostat was also special, so we had it a little better than some of the others. I was traveling in the South for the company. Nearly every town had someone who owned a machine, bought on an advertisement. And this man was making $30 to $50 per night showing pictures.

W. A. Reed.

I would arrive in town and Mr. Moving Picture Man would look me up, tell me his troubles and tell me he couldn't work the darn thing. I generally was too busy to teach him how to run it, although he usually thought it would only take a half hour or so, as he was pretty smart.

I remember arriving at Eastlakes Park, Birmingham, Ala., on a Sunday morning. They had one of Hale's touring cars, which came in fashion just about that time. The operator was having his own troubles, and couldn't get a picture on the sheet. As I carried several lenses I went into town and got my wide angle lens and came out and fixed him up. The proprietor of the car was very grateful and treated me finely.

Films were not any too good ten years ago, as many will remember. We had lots of flicker and the speed was not good. Just about that time the store show was beginning to bloom and they sprung up in every town and hamlet where there was electricity. I couldn't for the life of me see where they could make any money at five cents, as I had always been playing at 10, 25 and 50 cents. I missed my guess, for they did make money. Later on came improvements on machines and transformers or compensarcs to take the place of the rheostat. Then came the motor generator sets, then the Cooper-Hewitt mercury arc rectifiers. Having worked on all the devices, I think the motor generator is best.

Coming back to the present time, nearly all of the moving picture theaters have very fine equipment. The machines are strongly built, thanks to our old friends, Nicholas Power, Frank Cannock and others, and by the way, Frank was the machinist who built the early Vitagraph machines. Photography has become a fine art both in production and camera work. Now we have finely built sets, where in the olden times painted scenery was used, and every time a door would open or close the whole set would shake.

Today the up-to-date managers call for high class projection and they must have it. High class houses do not object to spending large sums for the best equipment that can be had. The house I am now in is equipped with three machines, two mercury arc rectifiers and a motor generator set of a high amperage, which are arranged so that in case of trouble either can be used. We also have motor drive attachments, which give the operator more time to attend to his projection. Two operators and an assistant are required where I am now employed.

The operator of ten years ago was handicapped in many ways, as he had little or nothing to work with. As long as he got the picture on the screen he was lucky. Now we have text-books covering all sorts of projection trouble, thanks to the MOVING PICTURE WORLD and its Projection Department and brother Frank H. Richardson. The operator of today considers projection an art, takes pride in his work and studies hard to keep abreast of the times.

Showing Pictures Under "Fire" Conditions

By Elmer L. McIntosh

Why One Orchestra Spectator Had to Change Seat to Avoid Screen-Blanketing Film Descending from Balcony

MY CONNECTION with the moving picture business dates back to the Boer War period, when a few short subjects including a scene or two from the front was about all an audience would tolerate on the program, and that at the end of the show.

As operator I toured the principal cities, showing in theaters and chautauquas such classics as "The Great Train Robbery" (Edison) and "The Moonshiners" and "The Little Lost Child" (Biograph).

Melies of Paris was the wizard of filmdom at that time. Hardly any film of the present day can boast of such a vogue as had his "Trip to the Moon," with which I used to delight thousands. It is needless to say that the methods pursued by the old line operators, if duplicated even in part today, would land the perpetrator in jail.

Elmer L. McIntosh.

With no booth, no magazines, fire shutters, or inclosed switches or rheostats to help or hinder him, the operator was allowed to meet the conditions and make good as best suited his fancy, so that sometimes the projecting outfit consisted of a Kinetograph head screwed down on a kitchen table, from which a small section was removed to make way for the film, which was received in a black cloth bag tucked around the front legs of the table and beneath it. The switch, with bare link fuses, was screwed on the table, within easy reach, and the rheostat sat near the back legs so that everything seemed nicely arranged to woo the fire god from his lair.

One memorable night I was putting on "The Life of a New York Fireman" at the old Dewey on Fourteenth street and running the film into an extra capacious bag, suspended over the balcony railing on two parallel sticks jutting out from the machine.

To enhance the realism I had been furnished with strips of glass with colored gelatin attached—blue, yellow, pink and red—the intention being to color the scenes at suitable periods by holding the strips before the lens.

As the fire scenes became more vivid I enlivened them with my strips, spread out fanwise, while grinding away with my other hand. Suddenly I felt a touch on my shoulder. One of the waiters from the main floor was standing beside me.

"Say, Bo," said he, "your film is getting out of the bag and running down on the floor below."

I looked and sure enough my film was gliding silently downward and piling up in an orchestra seat, vacated by a patron when he found that the downpour of film interfered with his view of the screen.

I abandoned the color scheme, and pulled back that film, single handed, foot by foot, till I had it all back in the bag before the subject was finished, though conditions were ripe for another kind of an ending, with real firemen at work.

At the time of the coronation of King Edward I made a tour of the Canadian provinces with the film of that event as the main attraction.

Al Plant and I penetrated districts where moving pictures had never been shown, leaving the beaten path of the railroads and traveling by steam packet and ox-cart, carrying our gas tanks with us.

We showed in schoolhouses and courthouses, and while generally received with enthusiasm, in a few places we were subjected to a sort of boycott. The entire prospective audience would assemble outside the place of exhibition and camp out on the lawn—not one going inside. Then a representative would call on the exhibitor and inform him that if the price was cut all would attend; otherwise no one would go in. The majority ruled.

I was sent by the Vitagraph Company especially to exhibit, in Indianapolis, a Pathe film "Cinderella," a distinct novelty in that section, as it was hand-colored. I was to join Reilly & Woods' show there Sunday night.

I had my own troubles en route, getting there about noon Sunday. My show trunk fared even worse than I did, for it didn't appear at the station till 4 o'clock. I had an expressman already engaged, and unpacked and did most of the setting-up of the machine while bumping along the way to the theater. Arriving at my destination, the sheet was thrown to a waiting stage hand, and I did the remainder of the setting-up in the lobby—while the house electrician made connections. The last act was finishing as I completed my task. I ran the reel in good shape. After it was all over—this, too, was in the days of the black bag—I discovered that about two yards of the film had found its way out of the bag by way of a slit in it, and had poked its way under the red hot rheostat, where a small section of it had become shriveled from the heat.

Who can say how many "near fires" could be credited to such working conditions?

Development of Exhibition

By W. H. Clune

Los Angeles Exhibitor Talks About the Progress Made by the Picture Theater in the Last Decade

THERE are few occupations so interesting as looking back over the successive changes that have taken place in the field of picture exhibition—there is so much of the element of seeming magic in the rapidity with which development has taken place.

The changes have not taken place entirely in the realm of the technical or in the business methods. The evolution that has taken place in the psychology of the public, the attitude of the public mind toward the pictures, is quite as interesting. We started in the exhibition of motion pictures at Fifth and Main streets, Los Angeles, in the year 1907. Even at that date, and as poor as the pictures were, judged by present-day standards, we got 10, 15 and 20 cents admission fee, and did a large business. One of the peculiarities of that time, and even several years later, was the half price given to all children. It does not seem to have occurred to us in those days that a child could occupy just as much room as a grown person and keep somebody else standing outside who was waiting to spend his money.

W. H. Clune.

But perhaps at that stage of the game it was good policy at that. For no doubt many adults were drawn to the new amusement through the enthusiasm of the juveniles. As we see it today, the motion picture of ten years ago appealed to the juvenile side of the adult mind. It did not have its serious dramatic aspect then, and for that reason it was slow in arousing the interest of men and women—especially men—who were satisfied with very little of the novelty. Among our audiences as late as 1910 there were few men. They were composed mostly of women and children. I used to go around and personally invite my male friends to come and see something that I knew would be of special appeal to them, and in this way we slowly got it into the general public mind that perhaps motion pictures had an artistic future as rosy as a few of us believed and preached.

Around 1910, which is only slightly more than a half decade back, among our regular patrons were several people who have become distinguished for their achievements in the picture field. D. W. Griffith, then with the Biograph, a pioneer in the application of the film to serious drama, was a regular attendant and full of the enthusiasm which he has since put into great deeds.

With Griffith was Mack Sennett, then an actor who would hardly have been picked out as a future magnate in this field. He was always a good actor, but his capabilities as a creator of comedy and as an executive were then almost totally unsuspected. Mary Pickford was a sweet little actress of undoubted ability, but hardly more than a local celebrity, who was also to surprise the world in a few magical years. Henry Walthall was one of the strugglers for the position, fame and wealth that have since come to him. Charlie Chaplin was unknown, being then a vaudeville slapstick artist. Douglas Fairbanks was struggling along on a fair living wage on the stage.

And so one might go right down the line. This was only seven years ago. Think for a moment of the marvelous changes that have taken place in that seven years in the making and exhibiting of motion pictures. And yet there are supercilious critics who, despite the wonderful progress that has been made, and its incomparable swiftness, sneer at the motion picture because it has not yet attained to the full stature they have set for it. The stage has been centuries in its development, the motion picture hardly more than a decade.

What Theater Men Are Doing

Picture Exhibiting in Chicago.

IN SUMMING up the situation in the motion picture world that is bounded by the Chicago suburbs, Samuel I. Levin, general manager for Jones, Linick & Schaefer, the prominent trio who have dominated the Chicago theatrical field with their activities as exhibitors and exchange operators as well, makes some interesting statements.

"In every nook and corner of the extensive area comprising Chicago and its environs may be found fine palaces dedicated to the exhibition of motion pictures," said Mr. Levin. "Theaters of large seating capacity, up to twenty-five hundred, many with but a main floor containing as high as fifteen hundred seats, are decorated lavishly and equipped with apparatus for the exhibition of pictures that could be called the last word in the flickerless projection.

Samul I. Levin.

"Time was, back in the pioneer days, when we opened our Orpheum theater on State street and gave a forty-minute show for ten cents. In those days about a dozen picture houses were scattered throughout the city, except for a small number of store shows of mediocre appearance and atmosphere. The Orpheum was a pretentious theater, having been built for vaudeville, but, catching the trend of the times, was turned to the exhibition of motion pictures.

"We would line up waiting patrons along State street to Monroe, a distance of approximately 150 feet, and they would feast their eyes upon productions which were of European make principally, the French and Italian films predominating. We did occasionally receive some good American-made pictures, but the foreign ones were mostly in evidence. Two and one-half reels constituted a long show at that time, for previously we permitted the generous public to gaze at one reel of one thousand feet or less for five cents, that being projected by a rickety machine, causing considerable flicker to the picture.

"Time went on. Two and three reel American-made subjects came into being, machines and personal service improved and theaters with more imposing architecture were constructed. Again and again the motion picture business improved so that five to twelve reel pictures were made, serial stories began to interest the public, new styles screens began to loom up and the business again moved forward by leaps and bounds.

"All this progress was immensely beneficial to those engaged in every angle of the picture business, with the exception of the exhibitor, who paid more for everything, but still charged the same old admission. Within the last year and up to the present time, and foreseeing a little of the future, the trend is for specializing in screen and stage stars, which apparently is the right idea for the moment, inasmuch as it will permit exhibitors to trade in the open market and thereby secure favorites for their patrons who are not averse to paying a slightly increased admission fee.

"To review the period of time during which the motion picture theater first appeared upon the horizon up to the present time would be to see the store show, the five-cent theater specially constructed, the ten-cent theater of five or six hundred seat capacity, the fifteen-cent theater of today of eight hundred to fifteen hundred seats, and the twenty-five-cent palace that will prevail in all parts of this great city.

"The improvement in pictures, the exceedingly high cost of production, the engaging of the finest of brain material in bringing to the door of the theater patrons such works of art as are now to be seen have caused the construction of the newer type of exhibition houses.

"The day of the butcher, baker and candlestick maker operating playhouses has become a thing of the past. Shrewd theatrical management has become necessary. The picture theater of today must be operated by a man born and bred in the show business, who understands the angles of the amusement game thoroughly, and whose hand resting on the rudder must be efficient to pilot his venture to success. Look upon the success of the modern picture house and you will find at its helm a man trained in the art of catering to the public and one who knows the a, b, c's of entertainment. And to those who claim that pictures have reached their pinnacle I fling the gauntlet and prophesy that pictures have much greater heights to attain and will grow to still greater triumphs as the years roll on."

The First Real Studios

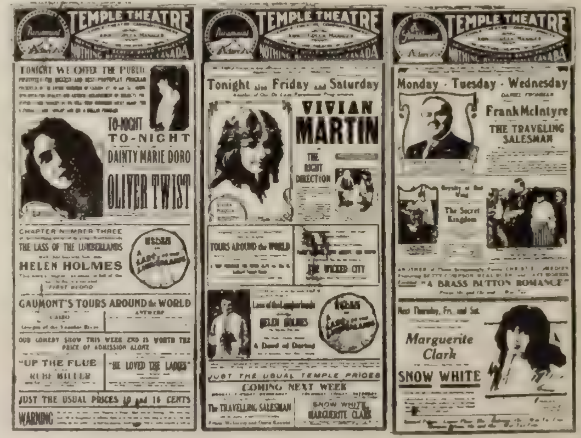
Prior to 1907 most of the manufacturers of pictures operated studios fitted up in lofts or in the open air. The first studio building to be erected was the Vitagraph studio in Flatbush in 1906. The second was the Edison studio in the Bronx, New York. Since then several million dollars has been spent in elaborate studios and their equipment. Some of them are wonderful edifices, yet it will be remembered that the old loft studios were capable of producing many of the best pictures that have ever been made.

Canada's First Exhibitor

So Mr. Green Claims, and Says He Began in 1896—Can You Beat It?

As the first man in Canada to exhibit motion pictures and the oldest manager in this country, twenty-one years in the game and a constant reader of your paper from its first issue up to date, I have frequently been amused at what many call the motion picture business. When it does get to be a business and not a scramble—it will be a grand old game. At present there is no reliability about it. One thing it has done, it has developed the greatest bunch of would-be showmen the world has ever known. I got my schooling years before the motion picture was invented (by Mr. Lumiere, Lyons, France) and I find that even in a small city of twelve thousand population up here in Canada business can be developed if showmanship and close attention to detail is attended to. I use all pictures three days, and if the picture is a good one the third day's business is the best; then why do so many of these so-called managers try to make a daily change of program? It cannot be done, as there is not sufficient material produced to change more than twice each week and give the public real pictures. I enclose a few samples of my way of getting them to come, and after all, that's where a showman will always win out over the amateur. I use the daily paper three times per week, eighty-four-inch display advertisement, and the other three days, thirty inches. They have to sit up and take notice, and they do, but I give them a real program, as you will see by the enclosed. Very sincerely,

John C. Green.



TEMPLE THEATRE
NOTHING CANADA
TONIGHT WE OFFER THE PUBLIC
TO-NIGHT
TO-NIGHT
DAINTY MARIE DORO
OLIVER TWIST
CHAPTER NUMBER THREE
THE LASS OF THE LUMBERLANDS
HELEN HOLMES
FIRST BLOOD
GAUMONT'S TOURS AROUND the WORLD
CAIRO
ANTWERP
OUR COMEDY SHOW THIS WEEK END IS WORTH THE PRICE OF ADMISSION ALONE
"UP THE FLUE
"HE LOVED THE LADIES"
JUST THE USUAL PRICES 10 and 15 CENTS
WARNING

TEMPLE THEATRE
NOTHING CANADA
Tonight also Friday and Saturday
VIVIAN MARTIN
THE RIGHT DIRECTION
TOURS AROUND the WORLD
THE WICKED CITY
Lass of the Lumberlands
HELEN HOLMES
A Deed of Daring
JUST THE USUAL TEMPLE PRICES
COMING NEXT WEEK
The TRAVELLING SALESMAN
SNOW WHITE
MARGUERITE CLARK

TEMPLE THEATRE
NOTHING CANADA
Monday · Tuesday · Wednesday
Frank McIntyre
THE TRAVELING SALESMAN
The Secret Kingdom
"A BRASS BUTTON ROMANCE"
Next Thursday, Fri. and Sat.
Marguerite Clark
SNOW WHITE

JOHN C. GREEN,
Temple Theater, Galt, Canada.

The first man to exhibit photoplays on Canadian soil, June 16, 1896.

Basic Business Principles Should Govern

By W. W. Hodkinson

Prominent Distributor Says All Admit "Longer Runs and Better Pictures, Theaters and Conditions" Must Prevail

THE request of the Moving Picture World that I review the past ten years of my experience in the motion picture business makes an appeal to which I have decided to respond—particularly since the period named just about covers my own experience in the industry which I entered during the fall of 1907, just about nine and a half years ago. Strangely, one of my first motion picture impressions is that of the Moving Picture World of that date; evidently the publication was then about six months old, for I remember the few pages it represented, a paper not nearly so pretentious as many of our present day house organs. The increase in its size and prestige since then adequately typify the growing popularity of the motion picture itself.

W. W. Hodkinson.

I think it doubtful if any one went into the motion picture business at the time I did with precisely similar views, and I am free to confess that I have found few since then who have even professed to. I think, with but few exceptions, every one I have met acknowledges that the prime motive was to make money, mainly because others were making money at it.

My entry was made with a distinctly formed question in mind. I was endeavoring to discover if this new industry was merely a get-rich-quick proposition, merely a transient phase of public interest, such as many of those I met seemed to think it, and as the actions of nearly all seemed to indicate, or whether there was not a bigger, fine future awaiting it; whether the motion picture business could not be built into a regularly organized commercial industry that would take its place along with other substantial business enterprises. That question was ever uppermost in my mind, and the possibility of getting the right answer was my sole actuating motive. I can truthfully say that the thought of quick profit was a secondary consideration. My main consideration from first to last has been:

"Is it a regular business? Will basic commercial principles and conduct find a place in it and govern it?"

There have been few with whom I have come in contact who have seemed to believe that question could be answered affirmatively.

Before making up my mind to enter the motion picture field I studied it to the extent that I reached the following conclusions:

There must be better pictures, worthy of being advertised as to appear at a given time and place; these must be shown for longer periods in better theaters and under improved conditions and to a better class of people, who will pay a higher admission. This increased revenue being necessary to enable the producer to make a larger investment for the production of a higher grade of pictures, the result would be an ever-widening circle that would represent the growth of the industry itself.

During the last ten years I have observed the motion picture industry from the viewpoint of a pioneer with the principles laid down above. This has not been a mere theoretical application, but a practical one, as I have adapted the principles to my daily work, and until a very recent period within the past few years when the same principles have become quite generally recognized I have found myself distinctly in the minority. Moreover, I have found each of the operations I have attempted beset with more and more difficulties, particularly as I have widened my field of operations, and thus trod on the toes of more of those who had been benefited by the easy money conditions.

I well remember how eagerly I looked forward nine years ago to the F. S. A. when it was formed in Buffalo, adopting the principles set forth, and how grievously I was disappointed when it didn't, and when also I failed to get any sympathy for the views I expressed—those that dealt with quality, publicity, longer runs, better public, better theaters and conditions, and something better than a five-cent admission.

Then again my hopes were aroused with the consolidation of Biograph and Edison, and the formation of the Patents Company, for here at last was the control that could stabilize and standardize the business. But unfortunately the chief interest even here seemed to center in the money rather than in the future, and in the last analysis they too lacked the vision, the common fault. Competing exchanges bought their output, too, and went merrily on cutting each other's throats; exhibitors did the same with their daily change folly, even increasing the number of reels and producing ever-decreasing returns per unit to the manufacturer.

Then came the General Film Company. Here again I thought I could see vision, organization, permanency, future, but here also appeared the common blindness to the inevitable effects that must follow causes, and hope sagged again. Then came one concern and nailed to its masthead the legend, or motto, or whatever you wish to call it, that I had carried successfully through many minor battles, and plunged itself into the sea of national film operations. At the first the principles it voiced were questioned, scoffed at and even derided both from within the industry and out of it, and then the conditions changed almost overnight, and today the whole industry says in effect:

"Better pictures, longer runs, better theaters and better conditions." As Louis Agassiz said: "Every great truth goes through three stages: first people say it is not true; second, that it conflicts with the Bible, and third, that they have always believed it."

So much for the ten years that have slipped by. They are gone, but what of the future? I dare not venture on a ten year opinion, but I believe that the next five years will place motion pictures far beyond the point any of us have believed they would have reached today. Influences that our previous training and intellectual development unfit us to grasp will take charge of this child of light chemistry, and under these guiding fingers of destiny the motion picture will reach out to all the corners of the earth as a force unequaled in history for the education of and improvement of mankind. Then when this great machinery is performing its stupendous task, we who have had its infancy in our care, uncontrollable though it has largely been, will observe the best brains of the world concentrate their best work upon the film that will unroll daily in every quarter of the globe, carrying the message of right and value universally and graphically to all mankind. Then, presumably, our monologue will begin, as usual, "I remember when———."

Action of Industry Fast and Furious

By Watterson R. Rothacker

Business One of Extraordinary Fascination—Standardization One of the Many Big Things to Come in Future

ACTION has been so fast and furious during the young life of the motion picture industry that it is rather difficult to realize ten years have elapsed since the Moving Picture World issued its initial edition.

I remember quite well the first appearance of this paper in Chicago. At that time I was in the moving picture trade journal field and Chicago was the hub from which live and important moving picture news daily radiated. There were not so many film men "to see" in those days and moving picture trade paper competition had not then arrived.

Watterson R. Rothacker.

It seems more like months ago than years ago that I introduced the World correspondent to the Chicago trade and saw him handle his local circulation via the under-the-arm route. It would require rather a hefty chap to pack and deliver the paper here now, wouldn't it?

While Tempus has been fugiting these years, we have all had to fugit right along in order to follow the pace the tremendous potential power of the industry itself has set. There is little or no time even now for retrospection in the moving picture business, and while it is good to sit down occasionally, turn over a few leaves of memory, and talk of the things that were, I really find it more pleasant, and certainly more profitable, to look ahead and plan and make ready for the big tomorrow in the moving picture industry, which promises so much.

Ours is a wonderful business, a business of extraordinary fascination, a business in which to live you must be alive every minute or make way for others more energetic who ever crowd in and up and onward.

Of signal significance and importance is the tremendous growth of the industry during these past few years. Every one of us uses the bromide: "The moving picture is in its infancy," and I believe that it is—but, believe me, it is some infant and it is not paralyzed.

Our industry has had growing pains and continues to have them every now and then, but it is too big and too powerful to be annoyed more than a trifle by these momentary and transient troubles.

We may well be proud of our participation in this mammoth and ever-getting-greater industry, and if we all do our bit this pride of business is decidedly worth while.

The moving picture industry has been good to a lot of men, both from financial and publicity viewpoints. A lot of men have been good to the industry and we are proud of them. Selig, Spoor, Kleine, Laemmle, Cochrane, Rock, Pathe, Freuler, Blackton; Rowland, Lasky, Engel and a dozen others who had 42-centimeter imaginations and a full measure of courage will always occupy preferred position, BF type, in motion picture history.

Speaking of the time that was, "them was the scrappy days." Then the big men that are were fighting to be big, and because they fought well they are big. It is true that in the earlier days Opportunity was banging at the doors with a lot more noise than she makes now, but Opportunity always demanded courage and faith and the men who heard and heeded were amply rewarded, and became bigger and better and were factors of big calibre, such as Opportunity required.

In my humble opinion, however, the big things in the motion picture industry are to come. I predict bigger and better pictures, a sane regulation, standardization in manufacturing, the deathknell of frenzied stock manipulations and a much-needed check on the windy promotion schemes which burden and discredit the current era. I look forward to a "reel" industry as sound and as safe and as sane as the packing industry matured when it came into its own.

I am enthusiastic and hopeful because the business is bigger than any individual in it, and because it is too big to be hampered by little men or little things.

In closing I desire to pay tribute to the power of the moving picture press, which has done so much to establish the industry as a whole, and which can do so much more toward the advancement of the big film idea and the elevation of standards and methods employed by all factors in this great business.

Lengths of Subjects in March, 1917.

There may be interest in a reminiscent way in the lengths of subjects released ten years ago. In the Moving Picture World for March 30, 1907, are for the first time listed the lengths of the films being released by various companies. We have selected from this page the product of six manufacturers and one distributor. Seventy-two subjects contain a total footage of 38,843, an average of 540 feet to a subject. Six Edison pictures averaged 724 feet; twelve Kleine, 382; six Lubin, 450; twelve Selig, 561; twelve Biograph, 670; twelve Pathe, 345; twelve Vitagraph, 698. The longest subject was in 1,000 feet, and there was one but of this length. The shortest was 65 feet; its title was "Good Night." It is likely if an exhibitor today should see a film listed as of 65 feet in length he, too, would repeat "Good Night!"

Couldn't Get Film, Opened Exchange

By Carl Laemmle

Manufacturer Tells of Days When Distributors Were So Busy Counting Money They Couldn't Find Time to Read Kicks.

I LOST my temper some years ago. The result was my first film exchange and whatever success I have since achieved. I was an exhibitor at the time it happened. My original ambition was to own a chain of theaters. Then, one day I found that the film shipped me by the exchange with which I was dealing was not the one I had booked and advertised.

The same thing had occurred several days for a week. I was mad clear through. Going down to the exchange, I walked into the proprietor's private office. For various reasons I won't mention his right name.

Carl Laemmle.

"John Doe!" I said, "for several days you have switched films on me. I've made three complaints without avail. This kick is my last. Unless you give me the films I pay for I'm going to open my own exchange!"

John Doe laughed at me. "Go to it, Laemmle!" he jeered. "Go to it! And before you do, observe that corner of my office. It's empty now and I'm looking for something to fill it with. Open your own exchange and within six weeks I'll have you on your knees and your stock of films in that empty corner!"

Sore? You bet I was! Then and there I made up my mind to open an exchange where exhibitors would be assured of fair and square treatment. Before long I had in operation the first Laemmle film exchange.

As an exchange it wasn't a very impressive proposition. Just an office fifteen by thirty feet, at 109 Dearborn street. That one room housed all the departments. For awhile it was the joke of Chicago, but when we grew big enough to move into larger quarters we ceased to be a joke and folks began to talk of "Laemmle Luck!"

Incidentally, I don't know where that expression originated. The first I heard of it was when I was an accidental eavesdropper at a conversation held between two exhibitors.

"Understand, I don't ordinarily believe there is such a thing as luck," one of them was saying. "But, Laemmle luck is a different thing. Everything he touches turns to gold. My brother says that doing business with him is just like touching a hunchback's hump!"

Speaking of the old days reminds me of an incident that occurred shortly after my associate R. H. Cochrane and I decided to "buck the trust." It happened long before the Universal Film Manufacturing Company was organized or thought of. In fact, not even in the wildest flights of our imaginations did we ever dare dream that our little venture would grow to such tremendous proportions.

After a morning crammed with work, one of my partners and I left the office for a bite to eat. As we passed through the door a messenger boy shoved a telegram into my hands. It contained the largest order we had yet received.

We were just crossing the car tracks when I finished reading the message to my associate. He became wildly excited as the meaning dawned upon him. Gripping my arm he shouted: "Laemmle! We're going to be millionaires! We're going to be millionaires!"

"All right," I replied, side-stepping an on-coming car, "but let's not lose our heads over it!"

I'll never forget a scene I witnessed during my early days as an exhibitor. I dropped in to see an exchange manager with whom I was intimately acquainted. He was busily engaged in opening letters when I was ushered into his private office.

As fast as each letter was opened, he would glance into the folds for checks, money orders or cash. If they were ordinary communications they were thrown into the waste basket without further ado. If they contained money, the latter was extracted before the communication went flying into the waiting basket.

The head of the exchange laughed when I questioned this amazingly unbusinesslike procedure.

"I haven't got time to read their letters," he said. "Furthermore, I haven't got enough film to give 'em even if I did have time to read what these boobs have to say. If they kick, I let 'em!"

This man would have stared at me had I asked for advice on how to put my shows over. As for exhibitor-helps, the chances are that he would have yelled for the porter to come and throw me out had I asked for any.

In this he simply reflected the feverish "forty-nine" like spirit of the times. Although common enough in the old days, his type are now about as rare as pink-whiskered dodoes.

Speaking of co-operation reminds me of a little incident that occurred shortly after the Universal had installed its publicity department and had taken steps to obtain for its exhibitors entree in the columns of their local publications.

I was traveling to Chicago and while on the train met the head of a film organization. In justice to this man, who still heads his organization, I want to say that he has since seen the light. In the course of our conversation I told him what we were doing to help the exhibitor.

"You're doing this free—you're not going to charge 'em anything at all?" he asked amazedly. I nodded my head and inquired what his organization was doing in the way of exhibitor co-operation.

"We're in this business to make money—not to give it away!" he answered shortly.

I sometimes wonder whether there has ever been another industry in which such amazing changes occurred in so short a period. And although prophecy has no place in reminiscence, I want to announce my firm belief that the present year will see more changes—changes that will benefit the industry as a whole—than occurred in all the decade just ended. And certain questions that now vex and harass the trade will be served. The nature of these problems and how they will be dealt with I may dwell upon at some future time.

American's President Talks of Ten Years

By S. S. Hutchinson

Tells How a Business Beginning Without a Stenographer Has Grown to One Employing 3,200 Men and Women

IN ASKING me to contribute a few words to the Tenth Anniversary Number of the MOVING PICTURE WORLD I am sure you never suspected how close your anniversary falls to the tenth anniversary of my own entry into the film industry.

Wonderful strides have been made in filmdom within this period. From its swaddling clothes the film industry has developed into a modern giant. What was once looked upon as a "fly-by-night" business has progressed to the point where it is today referred to as the Fifth Estate. Capital now smiles upon a field which it once refused to tolerate. Taking my own business as a specific example, I have seen the American Film Company grow from nothing to a gigantic corporation, owning all its own property and with plants of its own in Chicago, Santa Barbara, Los Angeles and London, England. Perhaps the newcomer in the film world can faintly realize what a modern Aladdin motion pictures have proved to be if I briefly recite a few of the changes that I have seen develop about me with the passage of time. I feel that I can speak with authority, in a sense, for I have been not alone identified with the manufacture of films, but have been also close to the exhibition end, and am still, for that matter, besides being interested in the distribution or exchange business.

S. S. Hutchinson.

It was approximately ten years ago that I launched forth into the motion picture industry—an amusement that everybody at that time considered "but a fad of the moment"—for in those days not even the most far-sighted of men suspected that in 1917 the business of producing and distributing film would be ranked as the fifth industry.

It was in the exchange field that I made my start. Regarded in the light of such undertakings today, it was indeed a tiny beginning. The handling and distribution of the reels of film themselves formed only a part of the exchange's responsibility. It also, as a matter of course, supplied the exhibitor with posters, song slides and sheets of music for the "song" which went along as part of the day's "show." If we had omitted the song slides and sheet music the exhibitor would have been as much surprised as though today we should leave out the third reel of a five-reel feature.

A little later, in partnership with the late Charles J. Hite, I formed what was christened the H. & H. Film Service, and even at that time the exchange was a comparatively small organization. Mr. Hite and I were not only the exchange managers, but also attended to the bookings, the shipment of film, the accounting department and sometimes served as our own stenographers. Today when there are some 3,200 employes in the various organizations of which I am an executive, it seems almost ridiculous to think back to the time when a real stenographer and an office boy were considered a luxury rather than a necessity.

It was in 1910 that the American Film Manufacturing Company was formed and a start made on the actual manufacture of the film subjects we distributed through our exchanges. The two biggest obstacles we then encountered were the lack of actors and directors and the lack of confidence on the part of capital. Capital wouldn't believe that the film industry had any chance for success and the directors and actors felt they were lowering their dignity if they agreed to work in pictures.

Even at that early date I possessed an ingrained belief that to be successful it would be necessary for the American Film Company to specialize—to confine its efforts toward the manufacture of but one kind of subjects, but to endeavor to make those subjects better in their field than any other film of a similar kind. I might note in passing that this idea of specialization has been predominant ever since with the American. While the American soon ceased to specialize in Western subjects—broadening its field to include society dramas, comedy-dramas of a high-class sort and red-blooded stories laid in almost any clime, it still specialized on technical perfection; American photography and tinting formed a high standard for itself that is still retained. Today, as every exhibitor knows, American is specializing on big feature productions only—stories particularly suited to the talents of such stars as Mary Miles Minter, Gail Kane, Richard Bennett, William Russell and Margarita Fischer.

By our present form of specialization we can assure the exhibitor that the stars he features in big multiple reelers will not appear in shorter subjects at his competitor's house, thus injuring their prestige. We can offer him stage furnishings, props and costuming specially designed for use in feature photo-dramas and can assure his not having to apologize for the appearance of the same stage sets, props and costumes in a single or two reel subject.

The American is one of the very few companies in the gigantic motion picture industry which has paid as it went along. It owns its own plant and equipment—the land as well as the building. It owns its own factory and technical department, its own studios and its own office buildings. Nothing is rented or leased. All of it is owned outright and is absolutely clean and unincumbered. This even applies to its foreign quarters, for the London office is as much a part of the American as is the Chicago office or the Santa Barbara studio.

That the American laboratories in Chicago are today one of the best equipped and most up-to-date film plants, as well as among the largest in the country, I am confident. Not long ago as much as 760,000 feet of finished film was produced in a single day there, and the same week saw the completion of over 1,000,000 feet. The American Film Company has facilities for the handling of as much as 1,200,000 feet per week. Our weekly bill for raw stock runs on an average as high as $30,000, though in many weeks this average is exceeded. Assuming that the Red Cross is able to support a Belgian baby a week on $1.50, our weekly check for raw stock alone would support 20,000 Belgian babies for a week. Expressing it in terms of admission to a motion picture theater at 10 cents, it would send fifteen million six hundred thousand people to the theater every year.

As American is today specializing in high-class feature productions, so we have from time to time created other companies to specialize in still other lines. I am proud to have been identified in some respect with each advance that has been made in the picture industry. I believe sincerely in the future of the film industry and hope to be ready to take the next step forward when the proper time arrives.

As to what that next step will be it would be unsafe at this time even to hazard a guess. That stories will grow to have an even stronger human appeal I firmly believe That the day will come when stereoscopic, colored motion pictures will be demanded by the public I really doubt. To me it seems that the black and white photography such as the American seeks to obtain today is unusually "kind" to the scene depicted. If a glare of color assailed the eye I doubt whether the enjoyment of the spectator would be enhanced. To me it would be positively distracting.

As to the cultural possibilities of the motion picture I cannot impress too strongly my belief that already the films have surpassed the kindergarten in the earliest education of the child. I believe it impossible even roughly to estimate the influence of the good picture upon the dawning intellect of the child. That it is far more than we ordinarily conceive I am sure. For this reason the manufacturer has a tremendous responsibility resting upon his shoulders.

I am confident the time has already arrived when motion pictures are a necessity, when the public regards them as a staple, just as necessary to its enjoyment of life as it does the comic opera, the piano or the phonograph. Better and better pictures must result as time goes on. Better pictures mean better theaters. The exhibitor is already beginning to grasp the bigness of the business in which he is engaged. THE MOVING PICTURE WORLD chronicles weekly the erection of new theaters running into an investment of thousands and thousands of dollars. The success of the Strands and Rialtos and Triumphs will undoubtedly inspire exhibitors everywhere to better their theaters. It seems to me the outlook ahead is most encouraging for manufacturer, exchangeman and exhibitor —and as for the picturegoing public itself, it cannot but benefit proportionately.

Days of Worry Those of a Decade Ago

By Adolph Zukor

Former Exhibitor and Present Manufacturer Outlines Some of the Problems of Earlier Days—Future Seems Secure

TEN years ago there were many of us who were worrying for fear the motion picture business would die the death of the penny arcade and other of these transitory forms of amusement which have blossomed and withered. At that time I was an exhibitor, and I am free to confess that I was one of those who was exceedingly worried myself. It is only fair to say that every year from that day to this has seen that uneasiness of mind diminish as this business of ours has steadily progressed. The imagination fails to conjure up anything more humorous than one of the so-called dramas of that day, were it to be flashed on the screen in contrast with the productions of the present. It would be a striking example of the progress which has been made in these ten years if such a performance were to be staged.

Adolph Zukor.

Ten years ago there was a grave doubt in my mind that the motion picture would survive the avalanche of criticism that was being launched at it—because the vast majority of complaints were founded upon common sense. Though it was claimed for the pictures of that time that they were purely experimental, still nobody seemed to be learning very much from these experiments, except the purely technical men. Photography and projection showed some signs of improvement from time to time, but neither the acting nor the subject matter of the pictures seemed to escape from certain ruts into which they had fallen.

As time went on without any apparent change except in the quantity of motion picture subjects on the market, the seriousness of the situation began to impress itself upon every exhibitor who had invested hard-earned money in a theater in the expectation of having the output of the producers improve steadily.

Having been through the penny arcade business myself, I knew that nothing short of a radical change in methods of production would save the photoplay industry, which meant exhibitors as well as producers. I waited patiently for somebody to come to the front and start a revolutionary step, but everybody who entered the producing field seemed to fall into line and work along the same old paths that had been blazed at the very start. Nothing radical was attempted except a few big spectacular pictures of the multiple-reel variety, most of which were imported from abroad.

But these occasional long "features," as they were called, could not possibly be made the backbone of so vast and complex an industry, and it became more and more apparent that the thing which was required by everybody was a program of feature productions, four or five reels in length, conceived from an entirely different standpoint than anything which had been placed on the market up to that time. Having waited, as I said, for someone to enter the field as I at that time had no thought of entering the producing end of the photoplay business myself, I finally decided that it was up to me to save my own theater investments and accordingly determined to become a producer.

Inasmuch as the theatrical business as a whole and stage stars in general seemed to be opposed to motion pictures, it seemed best to tackle the most difficult job first. I accordingly went straight to Daniel Frohman and found in his broad-minded reception of my proposition a new encouragement. I then obtained the rights to an adaptation of the drama "Queen Elizabeth" with which the name of the great Sarah Bernhardt was associated, and had the good fortune to introduce the Divine Sarah herself to the motion picture public in the title role of the photoplay.

What has been accomplished by the five-reel program in the face of a storm of opposition is now a matter of history. In our own case, it has resulted in a $20,000,000 corporation devoted to the production and distribution of photoplays of that type.

Judging the future of the motion picture, not with the eye of a seer or a visionary, but with the record of the past before us, there seems no room for doubt that the next ten years will see as great progress in the art of photoplay production as that which has been recorded in the last decade.

Kalem's Achievements as Pioneer

Treasurer Wright Reviews the Business Career of Company—Sensing What the Public Wants

THERE is satisfaction as well as honor in having been the first to do things that have been pronounced good by competitors—and also by them adopted. The Kalem company holds a record in a motion picture way that is unique. It was a pioneer in the scheme of organizing and sending a company out of the North in the winter time in search of sunshine; in sending a company abroad; in creating a serial that has lasted three years; in identifying its players on the screen and exploiting them; in being the first American concern, or surely among the first, to produce a five-part dramatic subject. And in speaking of this latter accomplishment it is noteworthy that of the older manufacturers Kalem has given less of its attention to features than any other. It has adhered to the shorter subject, and in so doing has been rewarded not only by appreciation on the part of the public, but in a financial way as well.

William Wright.

The Kalem Company was organized in June of 1907 by George Kleine, Samuel Long and Frank J. Marion. The title of the company, as will be seen, was obtained from the intials of the three chiefs and the insertion of a couple of vowels. The first office and plant were at 131 West Twenty-third street. The studio was near Stamford, Conn. Mr. Kleine, as well known, long since withdrew from the company. Mr. Long died July 28, 1915, of typhoid. For ten years before the organization of the Kalem Company, of which he had been president, he had been prominently connected with the Biograph Company. Mr. Marion, now president of Kalem, was out of the city at the time of the writing of this story.

William Wright, treasurer of the company, became associated with Kalem in the winter following the formation of the concern, and was stationed in Chicago.

"I remember the first picture that I handled in the Lake City," said Mr. Wright. "It was 'Washington at Valley Forge.' I think there were eight soldiers in the army. Nevertheless, the largest money-making theater in Chicago, the Orpheum, put it on and featured it for a week. It was not so long after the Kalem Company began business that Mr. Marion conceived the idea of forming a stock company. Up to that time it had been customary for a producer to send out on Broadway or Fourteenth street and pick up his players, usually those who followed vaudeville. It was from those connected with this branch of amusements that most of the early screen actors were recruited. In a majority of cases the other actors were reluctant to play before the camera. 'We'll build up a company on exactly the same lines as if we were sending out a show to play repertoire on the road,' he said.

"Coming into the winter of 1908 conditions for picture-making in New York were unsatisfactory. Photographic results especially were bad. Mr. Marion said the only way to get around the situation was to send a company away from the home plant. The nearest place in his mind was Florida. Mr. Long went to Jacksonville. He had never been there, but on the map it looked all right. His guess proved to be a good one, and he selected a site on Talleyrand avenue, and the Kalem Company has been there ever since. If you will look in the MOVING PICTURE WORLD for December 19, 1908, you will find a photograph of our first company, headed by Sidney Olcott. He and his twelve players were then engaged on the making of their first Southern picture, 'A Florida Feud; or, Love in the Everglades.' By the way, we are to leave Florida soon, as we are consolidating our companies at our studios in Glendale, Cal.

"I was in Chicago when the initial subject produced in the South was put on the market. It was a revelation to the trade. What attracted attention first was the fine photography. Then the acting was far superior to what we had done before; it was along entirely different lines. Our business in Chicago increased a thousand per cent. the first week. In a few weeks the Kalem Company had the reputation of producing real pictures. Exhibitors told us it was the finest photography in America, rivaling that of Pathe, which up to that time had set the pace.

"There had been war pictures made by various companies, the background usually being the Civil War. Naturally, pictures made in the North by Northern manufacturers had portrayed but one side of that conflict. The officers of the Kalem Company were Northerners, and some of their ancestors had fought on the Union side. Mr. Marion suggested it would be a novel thing to make pictures from the Confederate side, and the plan was acted upon. So far as I recollect our company was the only one to follow this policy up to the making of 'The Birth of a Nation.'

"Well, we made Confederate pictures—and you may remember they were a hit—until we began to be flooded with letters from Grand Army men. I recall particularly one writer who relieved his mind by inquiring: 'Does the Kalem Company realize that the Union Army sometimes won a battle in the Civil War?' Following our success in Florida, practically all American companies organized on the stock basis

"Mr. Marion startled us one morning by announcing he was going to send a company to Ireland to make Irish pictures on Irish soil. A small party was formed under the lead of Sidney Olcott. Mr. Olcott selected Beaufort for his headquarters. Pictures were made on and around the Lakes of Killarney and in the Gap of Dunloe. The great majority of the character parts in our Irish pictures were portrayed by the natives of the soil. Their work compared favorably with that of high-priced character actors, because they were portraying things they knew all about.

"In our first year in Ireland—there were two visits subsequently—all sites were exterior. I remember that to one of the pictures was given the name of 'The Lad from Old Ireland.' Of that subject we sold in London alone 160 prints—a record-breaking achievement for a thousand-foot picture.

"We were afraid the English producers would flock to Ireland to make pictures, but not a soul did. The next year we went again. From the widow of Dion Boucicault we purchased the rights of 'The Colleen Bawn' and 'The Shaughraun.' The former was photographed in authentic locations, one of which was the Colleen Bawn rock in the Lakes of Killarney. For this production we had made three and six sheet posters, which were the first of that size to be used in exploiting a picture. On this second Irish trip several three-reel productions resulted.

"Unless I am very much mistaken, the Kalem Company also was the first to exploit its players with the public, to reveal their names and circulate their photographs to exhibitors. We believed it would be popular with the public. That it was is history."

"What about the inception of 'From the Manger to the Cross'?" Mr. Wright was asked.

"After the return from Ireland the second year," Mr. Wright replied, "Mr. Marion made the remark he regretted the company had not been held on the other side. I told him I believed it would have been a good plan to have it go to the Holy Land for the making of religious subjects. He jumped at the suggestion. Within ten minutes he had sent a telegram to Olcott, instructing him to report in New York with his company just as soon as he had completed the picture in hand. We arranged to augment the personnel of Mr. Olcott's forces. We purchased the four volumes of Tissot's Illustrated Bible as well as the books of a noted German architect who had made a study of the lines of Biblical structures. So you see we were prepared to reproduce costumes and buildings according to the judgment of the best authorities.

"The history of that expedition is interesting—a review of the many incidents and adventures would fill a book. We obtained much valuable advice and assistance from Mr. Marion's friend, E. Alexander Powell, former consul general at Alexandria. As the company could not work to advantage in Palestine in the winter, many pictures were taken in Egypt, about the Nile and around Luxor, where we installed a plant. We made a missionary picture in which appeared genuine missionaries and Africans. There were only two white persons in the cast.

"In the spring the company went to Palestine to record on film the life of the Saviour. 'From the Manger to the Cross' is so well known it is unnecessary to speak at length on it. I am inclined to think it was the first subject other than a topical to come from the studio of an American manufacturer in a length of five reels. It stands today the same length."

"That picture encountered some opposition when first shown, did it not" the WORLD man inquired.

"Yes, it did," was the reply. "But that was dissipated when the subject was seen. It is growing in popularity every day. You may be interested in knowing the picture is making more money with each succeeding year. How much has it returned in profit to date? Well, I would say roughly, between $350,000 and $400,000. We have calls from all over the country for it every Easter. All but two prints are retained in our home office. It was my impression that 'From the Manger to the Cross' was the first subject for which special music was written. You remember the initial showing at Wanamaker's auditorium? That was an event at the time in motion picture circles—and in religious, as well.

"The picture was the first, too, to receive large newspaper publicity. One great New York journal printed two pages about it and later issued a special eight-page supplement. The London papers, including the exclusive London Graphic, treated it on the same generous scale."

"What about your experience with series?"

"It has been most satisfactory. One of these, that of the railroad, has continued for three years, right up to the end of last month. It has made a record in several ways. The Kalem Company is strong for series."

Dodging Detectives

Independent producers still have a lively recollection of the earlier days of their business existence when they had to keep their cameras under cover when taking pictures. Motion Picture Patents Company detectives were everywhere looking for evidence of infringement. Many were the devices resorted to by the "independents" to keep their cameras away from prying eyes. Often an innocent grocer's delivery wagon masked a battery of cameras when street or other exterior scenes were being taken. If the detectives got too close the wagon would drive leisurely away and the players would disperse to meet under less annoying conditions. Cameramen with dummy cameras would seem to be taking a scene and thus engage the attention of the detective while the real work was being done elsewhere. Those were the happy days.

Actor Who Played Christ Now in Trenches

R. Henderson Bland, the English actor who was engaged by the Kalem Company to impersonate the Christ of "From the Manger to the Cross," is now an officer in the British army and is probably, if still alive, with the British Expeditionary forces in Mesopotamia fighting the Turks. Remembering some of the unpleasant experiances with the Turkish officials at Jerusalem while working in the Kalem picture it is not unlikely that Mr. Bland will improve the opportunity now offered him to even up some old scores.

Looking Back

By Thomas H. Ince

Noted Director Tells How He Made His Start in Motion Pictures

SO MANY and drastic have been the changes—so swift has been the advancement—of the motion picture industry during the past ten years, that it staggers me when I recall what it was like when I entered it, and then reflect on what it is today. Time has wrought wonders; a little more than a half decade has seen the business outgrow its age of experimentation and assume the aspect of a world institution. And thus it is that we, who at one time looked down with scorn upon the lowly moving picture, have occasion to rejoice, now that we are having a hand in giving to the people of the world their most beloved form of entertainment.

Thomas H. Ince.

I am frank to admit that I was one of those who regarded the moving picture with contempt. Reared in the atmosphere of the theater, I grew to look with disdain upon this new art—this art which had been given its start in Coney Island beer-gardens and the like. But an unexpected meeting with an erstwhile friend, during the fall of 1910, converted me in a measure.

Returning to New York, following the termination of a stock engagement in the middle west, I found myself in need of a job. I was walking along Broadway, when I nearly collided with an automobile. As I stepped aside to allow the machine to pass, its occupant shouted a salutation at me, and then I observed that he was a man who had worked for me in vaudeville some months previous.

I always had believed I was a better actor than he; and yet there he was riding in an automobile, something which I, of course, had coveted but never owned. He told me he was working in moving pictures, and advised me to "take a flyer" at them myself.

That night, sadly in need of work, I decided to follow his suggestion. So I went up to the old Imp studio on 101st street and applied. Tom Cochrane, who was then in charge, must have thought me a good type for a certain part in one of the current productions, for he offered me five dollars a day, which I readily accepted.

Scarcely had the picture been completed when I was summoned to the Biograph studio. And whether it was because someone very kindly had boosted me, or whether favorable reports of my performances at the Imp had leaked out, I do not know; at any rate, I was offered ten dollars a day. But I held out for fifteen; and after I had parleyed for some minutes over the matter, my request was taken to the director-general and he recommended the payment of my terms.

I worked in only one picture for the Biograph, however, for the Imp people offered me a position with the promise that I would be given the first directorial berth that presented itself. And this was what I wanted. I felt that directing was my vocation.

When the opportunity came and was given to me, there were many expressions of disapproval on the part of some of the studio's "veterans," but even in the face of this rather discouraging environment I seemed to progress.

One day I escorted Carl Laemmle, who was president of the Imp Company, to the Fourteenth Street Theater to sit in judgment upon the first picture I had directed. Throughout the show I continued to implore him to listen to the laudations from all parts of the house, but he didn't have a chance to hear anything, for I kept telling him too unbrokenly what a wonderful picture it was.

He left the house in such an enthusiastic frame of mind that not long thereafter he sent me to Cuba, at the head of a company. I remained there a good part of the year.

Upon my return to New York, I resigned from the Imp when I learned that there was a possibility of my being engaged by Messrs. Kessel and Baumann. They wanted to send a director to the coast to make pictures at their little Edendale plant, and preferring to take a chance on being "it" in Edendale rather than "nit" in New York, I applied for the position. It was given me and I started some weeks later for California, full of energy and plans.

My outlook, upon arrival and investigation of conditions in Edendale, was very discouraging. There was no scenery; the experienced actors totaled about three—and funds were not very plentiful. The little troupe that had been encamped there for a year or more turning out the Bison pictures was, however, optimistic and I simply made up my mind to get along.

For several months we continued to use this so-called plant at Edendale. Then, one day, I hit upon the idea of putting on some Indian and cowboy pictures in the mountain passes down Santa Monica way. So I leased the land and contracted with the Miller Brothers for the use of their entire stock, the "101 Ranch Show" having just at that time arrived at one of the nearby beach resorts for the winter months.

"War on the Plains" was the first of a series. And, because this measured two reels in length, many believed it would not be welcomed. It was, however, and the reception it was given inspired me to greater efforts. Then came "Custer's Last Fight" and still later the war picture "The Battle of Gettysburg."

Abandoning the brand name "Bison," we changed the name of our plays to "Broncho." And with the subsequent increase in the number of weekly productions, we adopted "Kay-Bee" and "Domino." The rest of our company's history is of comparatively recent happening—the affiliation with Mutual, the subsequent inception of the Triangle program and the attendant expansion of facilities wherewith to make our five-part subjects.

It has been an eventful decade, and my sincere wish is that the next ten years will prove an even greater era for everyone engaged in the upbuilding of this our new and growing art.

Twelve Years in One Studio---A Record

By William Shea

Vitagraph Veteran Describes Early Days Before the Camera—How He Died Twice in One Scene

THEY tell me around the Vitagraph lot that in point of service I am the oldest of the Vitagraph players. Well, I have been with the company twelve years —was with it before the present magnificent studios were dreamed of. I think it may be said in all modesty that in that time I have played many parts—in fact, paraphrasing Lord Byron, I recall one single-reel subject in which I did fifteen of 'em. My recollection is distinct that I was employed in the beginning as an actor, but frequently it happened before the day's work was done I had been painter, property man, messenger, electrician, carpenter and general utility man as well.

William Shea.

In those primitive days of pictures I would be asked by my employers to take a trip up town, in the sections where usually are to be found actors seriously considering which of several large offers they will accept and in the meantime not always spending enormous sums of money on the "eats," and see what might be done in securing extra actors. Do you know I tramped up and down Broadway for many an hour with the thermometer 102 degrees in the shade, begging actors to allow the Vitagraph Company to hand them a five-dollar bill for a few hours work? One in twenty would accept, but every last one of them would "touch" me for twenty-five or fifty cents to tide them over until the next day. Then, perhaps, they would show up for work and perhaps not—more oftener not, as they knew I always had money, and gambled on the chance of my being touchable again when I wanted actors.

Before the Flatbush studio was built all pictures were taken on the roof of the Morton Building, 116 Nassau street, New York, the original home of the Vitagraph. After the building of the Flatbush studio, interior scenes were taken at the Nassau street address and exterior scenes at Flatbush. In a picture that had both interior and exterior scenes it was a case of collecting all necessary wardrobe and props and moving to Flatbush. It must have been a sight to see fifteen or twenty people get off a train, some carrying bundles and boxes with a sword or spear sticking out, a little bit of a fellow struggling along with a big suit of armor, and various other bulky properties distributed among the members of the party, but it was part of the game. Very few of the actors kicked and the populace became used to seeing us doing all kinds of stunts.

The first big picture taken at Flatbush was "Julius Caesar," and I played First Citizen, and led with the "shouts." During the taking of this picture a dog spoiled two hundred feet of film by walking into the scene during Antony's oration. "Julius Caesar" was also the means of my getting a raise in salary, because of money I saved the firm. I was sent to town for 100 pairs of brown tights, with instructions to get them in a hurry. Unable to locate more than seven pairs, I conceived the idea of using brown paint. This saved the firm about $60, but lost them the service of a number of actors who had been inveigled into using the paint on their limbs in lieu of tights.

Moving picture actors were scarce in those days and many a time I doubled several times in the same picture. "The Servant Girl's Problem" is one I call to mind in which I played five different parts, three separate and distinct old maids and two character parts, a Jew and a Dutchman, and when the picture was finished it reminded me of a performance of a typical old-fashioned ten, twenty and thirty repertoire company—all action and no sense. "The Life of Washington" was another early picture in which I played fifteen parts, and in one scene, "At Valley Forge," I was compelled to die twice. This picture is still being shown.

In those early days there were no regularly equipped studios; only two rooms with no place to keep wardrobe or properties. If any special "prop" or scene was wanted the actors were called upon to make it. Frequently, when a picture was to be filmed, actors in costume came from all directions, some with hammers, some with saws, others with paint brushes or any tool they happened to be using at the time. In the picture "Romeo and Juliet" the balcony scene was forgotten until the last minute, and the actor who was playing Romeo had to build his own balcony. Even the office was stripped of all loose articles that could be used for "props." On one occasion a director had the safe moved to the "studio" and very important papers could not be obtained until the scene being filmed was over. Properties and furniture that could not be made were borrowed from neighbors.

There were two very important items that used to worry us—dressing rooms and lunch. The men when they had to make a change used to get in a corner and have three or four actors stand in front of them. These were called "living dressing rooms." The ladies were compelled to change in some convenient house. Lunch was the vital issue. The only place where we could get anything to eat was run by a woman, who after three months' profitable business married and closed up shop. Arrangements were then made to bring the lunch in hampers from New York. A couple of boards on horses served as a table and the sandwiches, pie, cake, and other eatables were spread out so as to be within easy reach. "Ladies first" was the rule, but the first lady to reach for a sandwich sounded the signal for a six o'clock rush and the modest got—nothing.

As there were no stock companies in those days the players were paid every night. Five dollars a day was the usual amount, except in special instances where an actor was called upon to play a particularly hard part, or some part that required special qualifications; then as high as $25 was paid, but this did not occur often. From two to three dollars extra was made when chases were put on or some extra stunt pulled off. It was usually a case of a fight among the actors to be among the ones to jump into the water, over a cliff or off a building, so as to be able to put their names down for the extra money.

When I first went into the work, the pictures looked like a series of athletic scenes; simply motion—running, jumping, tumbling, with rapid movement of hands, arms and legs. Nothing that portrayed human passion. Now it is poetry in every movement—expression, which tells a story of what is taking place in the human heart; the depiction of love, hate, revenge, malice, joy—all thrillingly shown on the screen.

Before playing before the camera I had served a number of years in the legitimate. Three years I was in a stock company in Albany, N. Y., under the management of John W. Albaugh; I played with Edwin Booth, Joseph Jefferson, Lawrence Barrett, Maggie Mitchell, Lotta, Clara Morris, the elder Salvini, the late J. K. Emmett, Ada Rehan Mrs. Fiske (who was then Minnie Maddern) and many traveling combinations.

I have often been asked the question: "Do you prefer the screen to the stage?" Well, they both have their own peculiar charm, but to an old fellow like me the pictures have added lure in their elimination of uncertainty.

The Vitagraph firm has been very kind to me. The exhibitors have stood for me during many years before them on the screen, and the public seems to appreciate my efforts to please. I am satisfied—I wouldn't be a Christian if I asked for any more.

Greatest Force in World for Progress

By Francis X. Bushman

Well-known Player Recalls His Entrance to Screendom and Sees Great Things for Pictures

MY ENTRANCE into the motion picture field was accidental. My attention was first drawn to pictures while playing in theatrical companies. In stock one has little time for anything but study; and after study come rehearsals, performances, and then more study. My only recreation at this time was the moving picture theater, and I found it very relaxing. Like other "fans," very soon I came to know the players, had my favorites and would watch the lithographs and lobby display for their appearance. Their attraction was irresistible.

Francis X. Bushman.

Later when I broke down under the strain of stock work and was offered an engagement with a well-known motion picture concern I was delighted. Being a lover of the open, I felt that it would mean recuperation, and, better still, I would be able to remain in one locality sufficiently long to establish a home where I could have some social activity and real comfort.

Fortunately for me I made good on my first picture. But again came the call of the spoken drama, and an excellent opportunity was offered me. I was on the point of accepting it, but Theodore "Pop" Wharton convinced me that the motion picture field held out more and larger opportunities, and I there and then determined to remain in it. That will conclude my reminiscing.

I am far more interested in the worth of motion pictures and their wonderful possibilities than in personal anecdote. I have seen the motion picture industry grow to its present proportions and expect to see it attain a growth that will be one of the wonders of the world. I believe that even at present it is the world's greatest and most popular amusement, and has the greatest influence for good that the world has ever known—greater than the press or pulpit. Reaching as it does all nations and all classes, it constitutes itself the only practical Esperanto that is understood by the whole world, regardless of intelligence or illiteracy. The motion picture takes its wholesome lessons into all sections and preaches its sermons to those who know nothing of churches or creeds.

I believe, too, the tendency of the motion picture is to weld together those of every nation who are banded for good, for as we travel via the screen we will gradually come to realize that we are all brothers of God's family. It is an acknowledged fact that the mental retina retains more accurately what is visualized.

The poor who live in cheap, ugly homes and have never had an opportunity of visiting or seeing homes of comfort and great beauty are not only transported to elegantly furnished establishments in all parts of the world, but they are encouraged and educated in the exercise of good taste and refinement. Then, too, they are carried to cities of beauty and witness architectural wonders and structural triumphs only hitherto heard or dreamed of. In fact, many people have received their first introduction to nature by means of the motion picture.

All this has its effect on the home, or at least ought to. Imitation is inherent in all classes. Therefore, it is not difficult of imagination to find that the appealing and admirable conditions of living shown on the screen instill new ideas in the watcher and make him abhor whatsoever is unclean and unlovely. Thus the motion picture encourages the love of the beautiful and makes the appeal in a definite and retentive manner.

There is, too, a great moral uplift in the motion picture. Nearly every photoplay has its moral. Virtue is invariably triumphant, while vice has its corresponding punishment. Its teachings are not inculcated through fear, as is too often the case in church methods. The motion picture inspires by means of its visualized lesson; it makes virtue attractive and vice repellent; points to sin as the one thing retarding physical and spiritual growth. And because of all this I believe the motion picture theater should be encouraged and multiplied and kept open on Sundays. It keeps men from the saloon, the pool parlor and the cabaret and other forms of amusement that are not agents for health or morals.

The saloon keeper will tell you that his business suffers not from the proximity or activity of the churches, but from the nearby motion picture theaters.

Perhaps some reader may be inclined to think that I praise too fondly the industry with which I have the honor to be connected. But I wish him or her to remember that I have watched the motion picture field from every angle and viewpoint during my almost seven years as a player and am able to verify every claim I have made.

The motion picture art and industry have kept pace with the world's progress. They are no longer in swaddling clothes, but stand Jovelike among the world's wonders. The manufacturer wishes at all times to give the public the best in pictures—the actor should dream of nothing else. Some of our largest producers have risked hundreds of thousands of dollars in their efforts to encourage and elevate the tastes of the public.

So I conclude confidently that the motion picture industry has illimitable possibilities; is the greatest invention of the age; is provocative of moral uplift; needs not so much censorship but governmental encouragement, and is today the greatest force in the world for progress and for good.

The Actor in the Early Days

By Paul Panzer

Reminiscent Review of the Beginning of Motion Picture Production

IN A CRUDE "studio" high up on the roof of an office building on Twenty-first street, between Fourth avenue and Broadway, I began my motion picture career. That was in 1905, and a picture called "Stolen by Gypsies" was being made by the Edison company. This picture was directed and photographed by Edwin S. Porter, later one of the founders of the Famous Players company.

Paul Panzer.

After I had finished my work in the Edison picture I was engaged by the Vitagraph company. The Vitagraph studio at that time was also on the roof of an office building—the Morton Building, at No. 116 Nassau street—and well do I remember that "studio." The stage was a rough platform measuring about twelve by fifteen feet. The entire scenic equipment consisted of a wooden fence that surrounded the stage. There were two windows of different size in this fence, which was used as a background for all scenes. The fence had also a simple door, which upon occasion could be converted into a double door. J. Stuart Blackton was the director. He also acted in front of the camera. Albert E. Smith was the man at the crank. In these surroundings there were produced such pictures as "Monsieur Beaucaire," "Oliver Twist" and comedies of every description—all in single reels. Exteriors in those days had to be taken on the run. I remember that we were twice arrested for masquerading on the streets. But Mr. Blackton bailed us out both times.

We must have furnished a lot of amusement for the occupants of the structures surrounding the Morton Building, for every time we were at work there every window within reach of the eye held its capacity quota of spectators. I am quite sure that there was little office work done in that immediate neighborhood when we were "shooting," because most of the office employees were equipped with field glasses. They were generous with their applause, too.

After the Vitagraph company had made quite a number of pictures on the roof, property was purchased on Elm avenue and the Brighton Beach line, Flatbush. This little plot of ground was the nucleus of what has since grown to be one of the greatest of motion picture institutions. And it was when we began work in Flatbush that we had our first salaried director—the late William V. Ranous. I believe, too, that he was the first man to receive a regular salary as a motion picture director. He was a Shakespearean actor of the late Salvini school and a most capable man. Under his direction Vitagraph produced "Macbeth," "Richard the Third," "Othello," "Romeo and Juliet," "King Lear" and other Shakespearean plays. These were all in one reel each. Those are the days that I remember best. We built our own scenery and props, and we certainly must have presented an incongruous sight, doing carpenter work and painting canvas while we were dressed in the costumes of Shakespeare's time. After we had built a set we threw saw, hammer and paint brush aside and stepped on to the stage and assumed the characters drawn by the immortal Bard.

In this connection there is one thing that stands out with cameo clearness in my memory. There was a happy trio at the studio—a little girl named Florence Turner, a young man named Hector Dion and myself. Mr. Dion and I built our own frames for the scenery, and Miss Turner sewed the canvas together on a borrowed sewing machine. When all was ready, we three would tack the canvas on the frame. For these services we received the munificent salary of $14 a week; but we got $3 a day extra when we played in pictures. As a memento of those times Mr. Blackton still has one of the rough battle axes that I made of wood for the production of "Macbeth." We begged, borrowed, leased, bought and sold props of any and all descriptions.

It was then that such now-famous folks as Julia Gordon Swain, Charles Kent, Bill Shea, Ralph Ince, John Adolfi, Walter Ackerman and Edith Storey were making their debut in moving pictures. The late Bill Phillips was also among the group. Miss Storey made her first appearance as a page boy in "Francesca Da Rimini," a one-reeler of which we were all very proud.

Four years after I entered motion pictures I ventured, in my own mind, into a splendid proposition. I organized an independent concern known as the "Pantograph Corporation." It lasted just six months, and I was "broke." I then joined the forces of Pathe Freres, who had just organized an American company with a temporary studio in Jersey City. Production was under the direction of Louis J. Gasnier, whose wonderful adaptability to American methods and whose aptitude in combining the best of French art with the best of American art put him in the front ranks of motion picture geniuses.

Again, until the permanent studio was completed, I worked under primitive conditions. Theodore Wharton selected me for the lead in a picture called "The Gambler's End," with Octavia Handworth and Baby Handworth. I obtained the leading part in rather a humorous manner. Mr. Wharton had selected a natural type for the part—a man who looked like a gambler—but the poor fellow could neither act nor ride horseback. I happened to drop into the studio that day. Mr. Wharton welcomed me with open arms. I took the other fellow's clothes and the scenes that had been exposed were retaken. After that picture Mr. Gasnier offered me a salaried position in stock which, at that time, staggered me. Then came five happy years, finishing with the wonderful serial "The Perils of Pauline." On the strength of that serial's success I received a flattering offer from John J. Quigley, of Boston. Under this offer I toured the New England States, appearing in person in Poli's and Loew's houses. This was a delightful and successful tour, in which I met thousands of my admirers face to face. They called me "The Beloved Villain."

Upon my return from that tour it was my desire to again play hero parts. But such was not my fortune. Once more I was doomed to a role of deep-dyed villainy in the sixteen-episode serial "Jimmie Dale, Alias the Grey Seal," which was produced by the Monmouth Film Corporation under the direction of Harry McRae Webster.

One Decade of Picture Acting

By Hobart Bosworth

Veteran of Screen Triumphs Tells How He Got Started and How It Looks to Him Now

THE MOVING PICTURE WORLD celebrates its tenth anniversary with this number, and what wonderful things have been accomplished and registered in its numbers during that decade! What a history of the very beginnings of our vast new art and industry—for it is both—its numbers have recorded! It has been for all of us a groping in the dark, step by step, over unknown ground, beset by a thousand difficulties. We had too little money to start, and suddenly it began to pour in on us so rapidly that it swamped us, and I often think clogged our growth by giving us a too commercial view of our work, caused too much wastage, and a smug content with things as they were.

Hobart Bosworth.

I remember—such a few years back—the flat assertion made by many manufacturers that "exhibitors and public would never stand for pictures more than one reel long." And by contrast I heard a great director the other day, working on a twelve-reel feature, complain to a member of his staff that he was "as careless as though he were working on some miserable little five-reeler." As I heard him my thoughts harked back to the time we made "Monte Cristo" in three reels and wondered how we were ever going to manage our huge task.

Not in the history of the world has anything attained to like proportions in so short a time. We have had no preparation, no education, no technique, no history or traditions, no precedent. We have made, and are making, these things in all departments as we go along. Our photography keeps pace with our directing and sets and stories. We have had to learn by growth and mistakes only, groping our way into a pathless new country. What amazing progress we have made in those ten years! Astounding! Almost inconceivable!

We had to live down laughter and contemptuous disregard of our work. Take my own case: I had been an actor for many years, but broken health sent me to the Southwest. Only a very few months after the first issue of the WORLD a quiet-voiced gentleman called and asked me to play a moving picture. I was shocked, almost insulted. I had never seen one and didn't want to. I thought of my traditions—that Augustin Daly would turn in his grave if I so demeaned myself. I gave a decided refusal, but the quiet gentleman, who surprised me by not dressing and talking like a cheap circus man, said they were trying to improve the pictures by inducing better actors to work in them, and pleaded as a sop to my pride that no one would ever see me, that my picture would only be shown on Main street. The money tempted me and I fell—fell, too, in love with the work on my very first picture, and have worked, body and soul, for them ever since. The shoe is on the other foot now, isn't it? The only "legitimate actors" who have not yet appeared on the screen are those who are waiting to be asked.

Also we had to live down the contemptuous disregard of the press. I remember the eager joy with which I cut out a clipping from the editorial column of the Los Angeles Examiner, referring in a kindly and patronizing way to the possibilities of the motion pictures, and sent it to Mr. Selig. Surely we have come a long way since then.

My thoughts revert to the little shabby yard where began the growth of the colossal industry here in Los Angeles—where we made that little first one-reeler less than ten years ago. And I think of the wonderful studio in which I'm now working! It's like a dream!

As old Justice Shallow said:

—"that thou hadst seen that, that this knight and I have seen, * * * Jesu! The days that we have seen!"

Big Profits Ten Years Ago

By George Kleine

President of K-E-S-E Gives Illuminating Comparison of Conditions Then and Now

MERELY to touch upon a few of the high spots or matters of importance that should be included in an article giving a retrospect of the past ten years in the motion picture industry consumes a large part of the entire issue of the World. The subject is so vast and space so limited that I shall not attempt it along these lines. However, a comparison between conditions in March, 1907, and March, 1917, will be illuminating.

George Kleine.

The industry having found its commercial birth in 1896, an interval of eleven years had elapsed at the beginning of this period. There were not many manufacturers or exchanges in the United States during the early years. The sale of projecting machines was almost as important as the sale of films, the latter being limited in variety of subjects, and sales usually made to traveling exhibitors who would buy a few hundred to a few thousand feet and carry their stock from place to place, making additions rarely. The bulk of the business consisted of the sale of outfits which included a moving picture machine with stereopticon attachment, moving picture films of various lengths—from fifty to six or seven hundred feet—a few dozen lantern slides, stock paper, whose maximum size was about one-half of the present one-sheet; a calcium light outfit for oxy-hydrogen gases and frequently a cheap Edison Home Phonograph with a few dozen records. These peripatetics helped to sustain the dealers by an occasional purchase of supplies for making gases and a set of song slides.

In March, 1907, moving picture theaters that rented films from exchanges had just found themselves. Nickelodeons were springing up all over the United States, particularly in the larger cities, and in such great numbers that manufacturers of projecting machines could not fill all orders. Film exchanges then in existence had, with very few exceptions, started within the past year. They were poorly organized; prices were unstable and were largely guess work so far as they were based upon estimated expense for wear and tear of films; machine operators were not expert, and serious damage to films in projection was frequent. The length of subjects in this country had not yet been standardized to one thousand feet.

Manufacturers were at sea as to the quantity of new footage or number of subjects necessary to supply the demand weekly. I remember discussing this question with an eastern film manufacturer at that time, and he stoutly maintained that the entire demand would be satisfied by an issue of "eight subjects weekly," it being understood that subjects were of variable length, from about four to eight hundred feet each.

Contrasting the conditions of that time with those of today we have in place of the nickel theater that seated from ninety to two hundred and fifty people the many picture palaces involving investments in single ventures as high as one million dollars. The program of 1907 consisted of about one thousand feet of film, of one or more subjects, changed twice weekly. This program was projected in some theaters as often as thirty times daily. It was this that made it possible for theaters of one hundred seats, charging five cents admission, to return fancy profits to their owners. The cost per foot of negative was possibly one-tenth of the cost today.

In those days manufacturers made heavy profits on their investments, and exchanges that started with a shoestring in capital or without capital, by renting films from a few old concerns in order to subrent them to exhibitors, made big profits. Today manufacturers are gasping for financial breath owing largely to the exorbitant salaries being paid to stars; exhibitors are paying high rentals for films, and most distributing concerns are losing money. I believe that the testimony which has been given recently before the New York State Committee as to the unprofitable condition of the business is justified by the facts.

I had intended making some comments upon the trade press of then and now, but I have probably used more than the six hundred words allotted and will pause.

Exhibitor's Interesting Ramble

C. B. Burkhardt Reviews Picture Experience and Pays Tribute to the Moving Picture World.

IT was in February, 1904, or thereabout, that I first broke into the moving picture game. I bought my first machine, an Edison One Pin, in Chicago from Carl Laemmle. Any flicker? Well, yes.

At that time if we received a four-reel program with two or less repeats in it we thought it was "some" film service. At the present time I am paying about twice as much for service as in the old days, and it makes me smile when I read about some of the exhibitors of today "hollering" about having to put up a deposit that they eventually get back. How would they have felt about paying the fees of the Moving Pictures Patent Company of $2 per week to run your own machine? This meant $104 per year, payable in advance, and it had to be paid or the exchanges would refuse to send you your film. Of course there were independent exchanges from which film could be rented, but their stock of films and subjects were not of the best at the start.

In all the thirteen years which I have been exhibiting pictures I have missed only two weeks. This was on account of the Board of Health closing all my places. I operated the machine at all my shows, and in the early days could obtain only a plain resistance coil. Later on I purchased a set down transformer which was much better, of course, than the coil. My last purchase was a G. E. Mercury arc rectifier, after which I had no more trouble with light.

After using the Edison One Pin for some time I bought an Edison Model B, but am now using a Powers 6-B. My first screen of plain muslin, later coated with whiting, has now been replaced by a Minusa Gold Fiber screen. After worrying along with my machines for some time, I remember one day receiving a vest-pocket manual on operating moving picture machines. It was sent out by some film exchange, and was Mr. Richardson's first attempt. I have also a personal letter from Mr. Richardson with regard to operating a machine, and the way of resistance was hooked up to a 500-volt trolley wire proposition which I had at Homer Park.

The first copy of the MOVING PICTURE WORLD that I ever saw I bought at Champaign. It has certainly grown right along with the picture game, never lagging behind, but always in the lead and away ahead of all of us who followed its many helping suggestions and developments. I have always enjoyed reading the operator's column more than any other part of it. Of late years it has discussed a lot of things that I have not the time to get posted on; but it is surely making a lot of good operators all over the country. Through the efforts of Mr. Richardson most of them are expert electricians today.

In looking over some of my old books I find that the receipts have not always kept up with the expenses. But then think of the difference between investments now and when I started. When I entered the game I do not suppose that my investment amounted to much over $150, and today it represents $4,000. I own my theater, but am not showing in door receipts over $15 per week more than in the early days with the small investment. The fact remains that if I had not made the improvements some one else would, and why should I worry as long as the pictures paid the bills?

One more thing that old-timers will remember as perhaps the hardest to overcome was the small fuse at the power station. How many remember putting the whole town in darkness through blowing the main fuse? I used to have a circuit of six towns where I gave a show once a week. The first time around I blew the main fuse in every one of these towns. I have found out since that time that my trouble came from using 30-35 amperes A. C. I now use 65 amperes on direct side. Carbons were then five-eighths inch above and one-half inch below, and now one inch above cored and five-eighths inch solid below.

May the business continue to grow in the next ten years as rapidly as it has in the past. If so it will certainly be "some business."

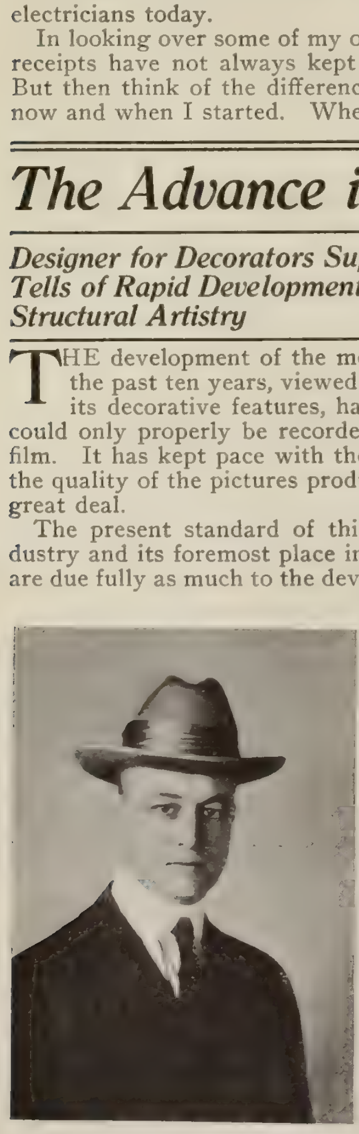
The Advance in Theater Decoration

By A. F. Powers

Designer for Decorators Supply Co., of Chicago, Tells of Rapid Development of Structural Artistry

THE development of the motion picture theater in the past ten years, viewed from the standpoint of its decorative features, has been so rapid that it could only properly be recorded on a moving picture film. It has kept pace with the rapid development of the quality of the pictures produced, which is saying a great deal.

The present standard of this whole wonderful industry and its foremost place in the amusement world are due fully as much to the development of the artistic and magnificent surroundings of the theater building as to the quality of the pictures produced. However, one must not forget that credit is due the pioneer of this industry who blazed the trail with his little store show, and created in the amusement-loving public the desire for entertainment that made possible the present-day theaters.


A. F. Powers.

It is only natural that in an industry that was entirely new and that grew by leaps and bounds progress should be made by natural evolution from the embryonic state in which the returns from the investment were purely speculative, in exact ratio to the confidence of the exhibitor and producer in the possibilities and permanence of the popularity of this new form of amusement.

The decoration and ornamentation of the first theater was confined to the fronts and lobbies chiefly, as it was considered necessary mainly to attract the patrons with the flash of decorations and illumination which would get them in and introduce them to this new form of entertainment. This was, in a way, the proper procedure in the beginning. Enterprising exhibitors, however, soon realized that artistically decorated and comfortable interiors were necessary to permanently hold the patronage already gained, and to induce the better class of patrons to attend.

The pioneer exhibitor was also handicapped greatly by his inability to get in touch with the proper specialists to produce an artistic and well arranged theater, especially so in localities far removed from commercial centers, and with the unfamiliarity of the local architects and contractors with the necessities involved.

The proper decoration of a theater does not mean alone the application of the ornamentation to the front and interior, but includes a comprehensive study of the proper arrangement of the whole building, both from an artistic and practical view. It is therefore necessary, in order to produce a theater that will meet all the requirements, that the architect or designer be familiar with the theater business in all its angles, and should be an expert in this particular line so as to be in a position to give his client the benefit of his experience.

Inasmuch as the decorations of a theater adds to the comfort of the patron through his appreciation of artistic surroundings, the whole arrangement of the theater should be carefully considered by the designer, such as the proper seating arrangement, the incline of the floor of auditorium and balcony and the manner and convenience of ingress and egress. All these points affect the comfort of the patrons. In fact, it is impossible to produce a wholly satisfactory theater unless the designer is thoroughly conversant with the motion picture industry in all its departments.

Let us hope for the good of the whole industry that it will continue to progress in the next ten years as it has in the past ten, and that the motion picture public will see better pictures and better theaters. We are sure that the exhibitor will see not only larger audiences, but better patrons, because of the education and culture produced by splendid productions and artistic surroundings.

Filling the Raw Film Demand

Eastman Kodak Company's Struggle to Perfect Quality and Supply Demand Have Been Boon to Motion Picture Industry

SEVERAL years ago an official of the Eastman Kodak Company went on a sightseeing tour through one of the New York motion picture studios. In the carpenter shop he noted a large spick-and-span stairway and said to his guide, an officer of the studio:

"Hello, what's this—a stairway going nowhere?"

"Yea, dang it," the studio man replied. "We used to paint 'em in the scenery, but you fellows make your films so blamed good that they showed us up in great shape. We have to show the real thing nowadays."

This incident epitomizes the results of a definite trend in the manufacture of Eastman cinematograph film. In the first big rush days of the industry motion pictures were, of course, in the novelty class and crudities could easily creep into stage settings. Even in the first heydey period, however, those at the helm for the Kodak company kept their ears close to the ground and tried to sense what the future requirements would be. Quality then, as now, was of paramount consideration; but the company went further and made elaborate preparations for the future. Consequently, as the demand for film stock grew, the Eastman Kodak Company was ready with the goods and prepared to make shipments promptly, without a hitch. Naturally the company looks back with pride at this preparedness record and feels that it too has played no small part in placing the motion picture industry on the high level that it now occupies.

It takes a great deal of time and incidentally a great deal of money to prepare for the manufacture of a cinematograph film of high average quality in the large quantities necessary for present-day production or, for that matter, to prepare for such great increases in production as have been necessary in the past. And to keep ahead of the demand and always be ready for big business as the Eastman Kodak Company has done requires vision and pluck—the vision to anticipate every demand and the pluck to spend hundreds of thousands of dollars as a toll for preparedness.

To put its film on a high-quality basis the company has always made a special effort to obtain the best and purest of raw materials, which are worked together in the cleanest of surroundings. Every roll of film is examined and re-examined and subjected to repeated tests for quality, mechanical strength, speed, etc. A research laboratory has been organized in which trained scientists and photographers are continually delving into fundamental problems and searching for new ideas and improvements; but no change in the manufacture of any product is instituted until comprehensive trials and tests have been made. Service has always been an important watch-word. Orders are filled promptly and a large staff of

George Eastman.

View of Eastman Plant, Rochester, N. Y., U. S. A.

men is employed in the field who are in close touch with the producers and keep the company posted about their requirements.

The demand for cinematograph film, which was at first for simple amusements only, has grown tremendously in the past ten years, and is, of course, still greatest and most varied in the amusement field. But new uses for the film are continually being found. The straight commercial use of film for advertising and selling purposes is increasing and in medicine the advantages of motion pictures for illustrating clinical lectures, special operations, etc., are becoming more and more apparent. The educational features of motion pictures in other directions are also growing in favor. Motion-picture outfits now form a part of most every naturalist's and travelogue lecturer's equipment. With the many new demands for film the responsibilities of the manufacturer naturally have increased many fold. The Eastman Kodak Company, however, is stronger than ever for preparedness and will exert every possible effort and means to produce high grade film to meet all the varied needs of the industry in the future, just as it has done in the past.

Optimistic Mechanical Outlook

By Donald J. Bell

Donald J. Bell Talks About Progress of Mechanical Side of Industry in Past Ten Years—Predicts Continuance

THE purpose of the Moving Picture World to celebrate the tenth anniversary of its entry into the motion picture field is altogether commendable. The history of the industry has, for the most part, been made during the past ten years. It is surely worth while to study history as well as to make it, and we may well spend some time in reviewing the past in order that we may profit by its lessons.

Twenty years have passed since I secured a position as an operator and began to acquire a knowledge of the motion picture business in the School of Experience. The work fascinated me because of the tremendous possibilities of the motion picture, and I early determined to find my life work in the motion picture industry. It was natural that my attention should be attracted to the mechanical side of the business and that, as the years passed, the mechanical problems of the industry should command an increasing portion of my time and thought. This tendency has found expression in the policy of the Bell & Howell Company, wherein association with Mr. Albert S. Howell, we have sought to solve important mechanical problems in the interest of increased economy and efficiency.

Donald J. Bell.

The motion picture industry of twenty—or even ten—years ago was a standardless industry. It has not yet altogether grown away from "rule of thumb" methods. But in those days an endless variety of perforation gauges, perforations of different shapes and sizes and a lack of agreement as to where the picture should start, combined to take the joy out of life and to make good screen quality impossible.

The necessities of the business have wrought certain changes and improvements. While no definite universal standard of film perforation has been adopted the tendency, until recently at least, has been away from freak perforations and toward a universally accepted gauge. The adoption of such a gauge must precede the introduction of real efficiency and economy into the mechanical processes of motion picture making.

Just as the motion picture business was standardless at the start and through its early years, so too the tools of the industry were crude and often inefficient. That good pictures were made and exhibited in those days is the strongest possible proof of the individual cleverness and efficiency of many men, some of whom have risen to high places in the industry. But often the handicap of poor equipment proved too strong to be overcome and the business suffered in consequence.

No doubt, the conditions here noted—the absence of settled standards and the handicap of insufficient tools—may be attributed to a spirit of conservatism, which regarded the enthusiasm for the picture as a craze and dared not risk the expenditure of time and money necessary to the introduction of better methods and the making of better tools. Happily, these conditions no longer govern. The moving picture has an assured place whether it be considered as a means of entertainment, a help in education or an aid in the advancement of science. And there are not wanting those who take the long look—who are willing to sacrifice something now in order that the future may be the better assured.

Ours is a great industry. And because that fact is being accepted by an increasing number of the men who rank as leaders, there is every reason to believe that better things are in store for us. The internal affairs of the industry must be so adjusted as to comport with the dignity and importance of it. To that end men are working unselfishly to promote mutual good feeling and good will within the industry—to win the confidence and respect of the great public, our patrons.

The character of the mechanical equipment of the motion picture business was at one time a drag upon its progress. Today this department is abreast of the others in orderly and systematic progress. As one who is engaged in the manufacture of motion picture machinery, I am certain that this condition will continue. And my efforts and those of my associates are pledged to that end.

The Turning of the Ways

By George K. Spoor

Picture Maker's Profits Have Narrowed to What Can Be Saved from Waste—Strict Economy the Only Salvation, Says President of Essanay

THE motion picture industry has come to a turning of the ways. Early in the past decade manufacturer and exhibitor traveled along a broad and comparatively easy highway. But the road gradually roughened and narrowed, until now we have arrived at the crossroads.

Everyone sees the sign post that points out the diverging paths. It is plainly lettered; its directions are clear to those who can read. To the manufacturer who reads aright the sign of the times the way to ultimate and established success is clear; those who fail to interpret correctly are on the road to oblivion.

George K. Spoor.

Ten years ago the maker of pictures was also confronted by a sign post. At that time, however, the deviation was marked by the man who could see the dramatic possibilities of the cinema and the one who did not dream of its development beyond the split-reel scenes. Today it is the parting of the man who tries to operate on the old-time principles and the one who sees that operation must be adapted to modern business methods.

The path of the manufacturer, until he became established, never was strewn with roses. He had battles to fight and problems to confront just as he does now; he had to fight ignorance, skepticism and prejudice. Now that the motion picture has been accepted as an established institution, the manufacturer is confronted by a new problem. His present battle is to put his business on a basis in which the enormous and ever increasing cost of production does not eat up all the profits.

The man who had the foresight to see the possibilities in pictures ten years ago, after he was well started in the field, had a relatively easy task to that confronting the manufacturer of today. The cost of production then was small; no enormous amount of capital was required. The motion picture was comparatively new and the public was eager to see pictures in motion regardless of their dramatic value.

Then came the divergence from the split-reel scenes to the one-reel drama, a picture with continuity of action. That was the first tremendous leap forward. Since that time pictures have been developed to the multiple-reel feature of today.

Gone is the time when two men can chase each other around the block and whack each other with slapsticks on a back lot platform and call it a comedy. It must now be a carefully prepared effort, skillfully executed. The public has been educated to discriminate between good and indifferent plays, and there is practically no market now but for the best.

Every manufacturer of consequence is striving to get out better plays. This has meant a tremendous increase in the cost of production. It has gone up by leaps and bounds. More competition has come and the market flooded with poor or indifferent plays, selling for almost nothing. The exhibitor also has hit the snag of competition and is looking for the best play at the least cost. So while the cost of production has increased, the profits have gradually diminished.

Gone are the days of the piker in the field. The man with small capital can no longer compete. It now takes vast resources and business acumen to carry on a successful motion picture manufactory.

The manufacturer has awakened to the fact that his profits are not what they were. For some time he has been seeking the cause. Some have discovered the leakage and are taking steps to plug the holes.

The lightning growth of pictures and the large profits naturally led to great waste. Money was literally thrown away. What mattered it to the man who was making millions that thousands were slipping out of his hands. The motion picture industry was a new and untried field. It had not adjusted itself to modern business methods. It has been working toward this end for some time, but it has not yet arrived.

Today the manufacturer of pictures is beginning to look after the thousands, just as the man in every other line of business has been doing. In the future it is these smaller sums of waste that will constitute the margin between profit and loss.

Undoubtedly the greatest waste has been in the production end. In the past years there was a lack of efficient preparedness in the making of pictures. They were made in haphazard fashion. There was no controlling force that mapped out far in advance the work of the various directors, so that some would be working on the floor while others were preparing scripts. There was constant conflict, resulting in interminable delays, with half of the force of directors and actors idle.

There was waste in studios not working full time and waste in men drawing large salaries only working part time. The delay of one meant the delay to the entire force, so that there was leakage on every hand.

This has been more or less rectified by the manufacturer of foresight, but the system is yet far from perfected. The manufacturer who hopes to exist in this time of competition is planning his production ahead. He is adopting means to see that his producing force is working in harmony, so that it is not interfering with itself; and working in harmony with the various other branches of the industry so that there are no hitches or loss of time to any department. He is putting his production end on a systematic, scientific, economic and efficient basis.

There is another waste that has grown through the strong force of competition. This is in the excess in accessories. Each exhibitor is feeling the force of competition, so he must throw out as alluring a bait to the public as possible. To meet the demand of the exhibitor the manufacturer must furnish this bait or the exhibitor passes up his picture, no matter what the merit, for one with something more tempting to draw his crowds.

It will always be necessary to give the exhibitor first-class advertising to attract his patrons, but it must be gotten out in a more economical manner and must be utilized more economically through the various releasing systems. It cannot be put out in wholesale quantities, for fear a competitor has more material, as at present, allowing a large part to go to waste. These are only a suggestion of the almost wanton waste of the past which every manufacturer now realizes.

The manufacturer who will be in business a decade from now will have read the sign of the times on the crossroads sign post. He will have established his business on a system of efficiency and economy, on modern business methods. The manufacturer who is not doing this now is on the greased skids that head straight and swiftly to oblivion.

Persuading Actors Into Pictures

By Herbert Prior

When Directors Walked Broadway Looking for Types and Actors Took Parts Only for Pocket Money

MY FIRST introduction to the pictures occurred about ten years ago. In those days the actor did not seek the engagement, the director would walk down Broadway and when he saw a player of the type he wanted he would ask him if he had any objection to work in pictures. It depended on how much money the actor had in his pocket to tide over the summer months whether he accepted or not. If the five dollars meant anything to him he reported for work without any idea what he was going to do—it might be to play the lead or the butler. The pay was the same, no matter what the part was. But what a difference today; everyone is in it or trying to get in and the director can pick and choose without leaving his chair in the office and the actor for once in his life is getting a decent salary.

Herbert Prior.

Mabel Trunnelle.

Some of the happiest days I have spent in pictures were at the Biograph Studio, under D. W. Griffith. Before reporting to work the majority of us left our address (Biograph Studio) at the agencies, so if any theatrical engagement hove in sight they could telephone us and we would get enough time off to look into them. No one of us in those days thought pictures would amount to anything. I guess the theatrical managers thought the same thing, as it took them a long time to get into the game. The majority of that old Biograph stock today are mostly famous and rich beyond any of their expectations, and I'm glad of it, as they certainly worked for it.

I left the Biograph and returned to the stage, but not for long, as the company I was with came to a sudden death. My next picture engagement was with Edison, with whom I stayed three years, leaving to go with the Majestic. I played a year there, then returned to Edison and stayed three years. During my first year with Edison I went with J. S. Dawley to Cuba. That was the first time I had ever traveled at some one else's expense. Nothing was too good for us, everything the best. I used to sit down in the evening under a palm tree, take out my theatrical date book and read over the one-night stands and the bum hotels I had played the season before. Then I came to the conclusion that pictures were the things, and I prayed they might last forever and that I could continue to live and put my feet under some one else's table. At the present time I am under contract with the Canadian Feature Film Company, Toronto, Canada.

Programs of Variety Will Come Back Again

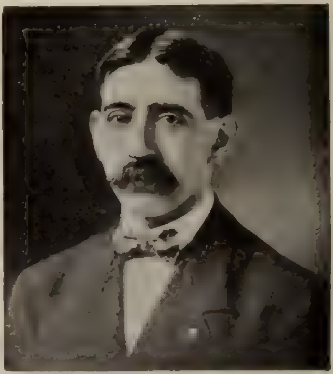
So Declares Philadelphia Supply Man—Tells of Building Safe in Early Days to Store Twenty Reels.

By Lewis M. Swaab.

IN looking back over the last ten years I have seen changes that indeed are remarkable. It was in 1904, April, that I engaged in business for myself, and at that time the rental of film was by no means as popular as it is today.

Time there was when films were kept in safes and to lend a reel of film meant more than what it is today. I well remember having a safe made in the early days to hold twenty reels and they were precious and as important as the bank account.

Only a few days ago I met one who has been in the feature film business for about five years, but who has never seen the ordinary fifty or one hundred feet films used in the early days. When he was informed that on many occasions twenty films, each only fifty feet long, or several films in number, were used to make up one reel, he was dumfounded; yet in those days this was of common occurrence.



L. M. Swaab.

Of course the ordinary exhibition of short length pictures will not be repeated, but I am of the opinion that the so-called feature film must to a certain extent be relegated to the rear to make room again for the program of daily release. It is beyond question a fact that children are not interested in the ordinary five reeler. The child wants variety, such as we had ten years ago or more, and he will get it, come what may.

It was in the early days before the amateur photographer engaged in the supply business and called himself expert motion picture engineer when the sale of a machine meant a splendid profit. It was also in the day when the industry was growing by leaps and bounds because it was not yet in the hands of the reformers, who hypercritically see wrong in everything and who eventually saddled on us the unspeakable censors.

It is a long way from censorship back to the day when one could rent a vacant store, and by the aid of a machine, a few cheap chairs and a piece of muslin sheeting, engage in a business that brought him returns far beyond his most sanguine expectations. It is true that some, for a paltry dollar, have made films that were to say the least unfit to show to the general public, but those should have been prosecuted by the police. However, the genus politician, who usually sympathizes with his constituents when they complain, saw an opportunity to create positions for his henchmen, hence censorship, which is at once uncalled for, un-American, and by no means unbiased; those who take themselves seriously actually think they are preserving the morals of millions, whereas they are merely forcing their opinion on the masses. Perhaps we would not object, were they capable and efficient and of the proper calibre, but they are not selected for their fitness so much as they are to satisfy the political ambitions of those to whom they owe their appointment.

To look back ten years, one can truthfully say, "Them was the happy days." I take this means of wishing you continued prosperity.

From a Pennsy Barroom to the Rialto

Roxy Tells a Story of Romance and Battle, of High Hope and Hard Hustling and His Reward

IT IS now about eight years since I first went into the moving picture business, but it seems only yesterday that I stood up on my little balcony in the old dump of a hall behind the barroom at Forest City, Penn., with its 250 undertaker's chairs, an old Power No. 4 Machine, a screen made from an old bed sheet, and a second-hand piano. We were running then three single reels for 5 cents. To me those days afford the most pleasant recollections. How I worked and how I strived, but it didn't discourage me—I loved it.

S. L. Rothapfel.

I used to get up in the morning at daybreak, and go out and paint my own signs on paper that I procured from the printing office — ordinary one-sheets of different colors—and I became quite adept with the brush. I used to arrange my music for the orchestra, which consisted of a piano player, and then I went up and cleaned my machine. When I had everything spick-and-span, I cleaned the theater, met the train in the afternoon, got my films, looked them over, and saw that the patches were in good shape. Then I was ready to make my announcement from the back of the little balcony, where the people had to turn around in their seats to hear me. Gee, those were the good old days.

I remember one instance when I had to get an old Vitagraph reel which I had advertised. I walked from Forest City to Carbondale in a blinding snowstorm, a distance of seven miles each way, so that I would not disappoint my patrons. I left at 4 o'clock in the morning so as to return at 9.30 and not disappoint my audience. That audience consisted of four people. Shortly after this, however, I began to build up.

A Mr. Shirley, who is still manager of the Wilkes-Barre branch of the General Film Company, took me to a convention, where I met, for the first time, a great many men with whom I was destined to be thrown into contact later. I voiced my dreams and my ambitions to a Mr. Chalmers, who listened carefully and who believed in me and who made me promise to write several articles for the Moving Picture World, which I did. They were the first I had ever written for the moving picture industry. What I had seen at the film service convention so impressed me that I immediately began to look for larger fields.

Then came my invention of the daylight pictures and the trip around the country putting them in the different theaters. Next came my management of the Alhambra Theater in Milwaukee; then my sojourn in Minneapolis, then my coming to New York.

It is like a dream or a tale from Fairyland, but here I am, safely ensconced in the Rialto, still dreaming and still wishing to do bigger things, and just as dissatisfied today as I was after my trip to New York the first time. Some day perhaps I am going to have my fondest dreams realized, to have a theater so magnificent, so fine, so big, so powerful that it will stand, not alone as a monument to myself but to the entire moving picture industry.

I cannot express to you how grateful I am to the Moving Picture World for what it has done; to the members of your staff, each and every one of them, and especially to a former member of the staff and my good friend James McQuade, who used to take me in a corner and lecture me for hours and get cross if I didn't agree with him. Never will I forget his first visit to me in Minneapolis. Arm in arm we walked around the corner and it was then I first discovered his fondness for the spirit of Pebbleford and learned that his liver was out of order, and that he was about to expire. Good old soul, there isn't anything I wouldn't do for him.

It was the Moving Picture World that first gave me any prominence, that discovered me, as it were. It told the moving picture trade what I was trying to accomplish, and may I take this occasion to congratulate it upon its tenth anniversary and to wish it continued success along the lines which have done so much to bring the industry to the place it has attained. May it bend every effort to fight the enemies of the picture relentlessly until the picture is so big, so powerful, so influential it can laugh with scorn at the puny attempts to discredit it. May it wage the war against the grafters, continue the fight against censorship, urge and demand cleaner pictures, better pictures, better direction, and better stories. May it insist and preach the doctrine of maintaining an ideal, and never pander to a taste.

All of us in the industry must put our shoulders to the wheel and assist your splendid publication in its fight to place the moving picture on the highest pinnacle, a place where I am sure all of us who love it and have it at heart hope some day to see it.

How the First "Independent" Started

David Horsley Tells an Interesting Yarn of His Beginnings as a Producer

HAVING devoted the past ten years to the production of motion pictures I have naturally been a more or less important factor in the "game," as we like to call it, but whether I have been a star or just an extra is not for me to say, as naturally my point of view might be prejudiced.

The things that stand out clearly in my mind from the early days have a humorous tinge, although many of them were tragic at the time. My entree into pictures came about through meeting an old friend, whom I had not seen for several years, and I discovered that he had been with the Biograph Company for two years. This chance meeting led to my opening a motion picture theater, which failed to pay expenses, so after a few weeks I closed it. This was in 1907 and the loss of a few hundred dollars was a very serious matter. I decided that I would get my money back out of the same game I had lost it in if it took me the rest of my life, so after thoroughly canvassing the situation I decided that the next best bet was manufacturing, as there was a scarcity of pictures. I believed that I could make better pictures than were being made by any of the manufacturers except the Biograph and Pathe, whose photography was the envy of the other makers.

David Horsley.

Not having any knowledge of manufacturing it was necessary for me to depend on others to do the actual manufacturing. Under the arrangement I made I was to furnish the bank roll and sell the pictures while my Biograph friend was to paint the scenery, write the scenarios, select the actors, direct the pictures and any other little thing that we had forgotten to enumerate. Another chance acquaintance, who had had experience with Miles Brothers as a cameraman, was to obtain a camera and act as cameraman, do the developing and printing and a few more little things connected with the manufacturing of pictures.

A small building, which I owned in Bayonne, New Jersey, was made into a laboratory and the yard in the rear of the building was floored over for a stage so that the entire plant covered an ordinary city lot, twenty-five by one hundred feet.

When the plant was ready for operation word was sent to the laboratory expert, but he declined to proceed with his bargain, as he had meanwhile obtained a "steady" job at fifteen dollars a week and much preferred to follow a conservative course rather than to come to me under an arrangement whereby he was to receive twenty-five dollars per week and one third of the "profits." No amount of argument could move him from his determination, so in desperation I decided that I would have to do the camera work myself. I needed a camera, however, and the one that he was to obtain had in the meantime been sold to a photographer in Cuba.

Bright and early the next morning I went to Orange, New Jersey, and tried to buy a camera from the Edison people, but they did not seem to be anxious to inflate Mr. Edison's bank account with any of my money and explained that they did not sell cameras.

A visit later in the day to the Biograph studio on Fourteenth street, New York, met with the same result. As I was leaving the Biograph office my gloom was lightened somewhat by Edward Gausman, a stranger to me, who either had a kind heart or had taken a liking to me, and suggested that I might obtain a camera from George Kleine on Sixth avenue. Through the visit to Mr. Kleine's office I learned that cameras were not obtainable in this country, but that they could obtain one for me from England and that it would take from eight to nine weeks to get it. I could not see my way clear to wait eight or nine weeks, as I had learned that a combination was being formed and that unless I could get my pictures on the market before the trust plans were carried out I would be left high and dry with no market. I was now in the project so deeply and the situation was so serious I determined that something would have to be done and done quickly, so I decided to build a camera of my own.

With no knowledge whatever of motion picture mechanism, never having seen a motion picture camera of any kind, I started to figure out in my own way the mechanism that would produce the results. I worked feverishly for several weeks, putting in many hours with a few tools and finally succeeded in making a machine that would answer the purpose.

The first picture I made, "The Cowboy's Escapade," would not be classed as a masterpiece according to present standards, but in those days it was considered a good picture and told an interesting story.

Any review of the old days would be incomplete without some reference to the late J. P. Chalmers, founder of the MOVING PICTURE WORLD, and without doubt the man entitled to the most credit for the rapid advance of the art, for without his advice and knowledge, which he gave just as freely to the struggling beginner as to the more fortunate manufacturers who had already gained a foothold, many of the present manufacturers would not have survived in the fierce struggle.

Mr. Chalmers always advocated clean pictures and refused advertising of questionable productions when the finances of his publication were in a precarious condition and demonstrated in more ways than one that he was one of the least mercenary of men. His publication was for a long time the only bulwark the industry had against hostile legislation, which was inspired by the regular theaters, who began to fear for their own interests, which the growing popularity of the pictures threatened.

Personally I wish to acknowledge a debt of gratitude to Mr. Chalmers for the advice he gave me during my early struggles and for the photographic knowledge, of which he seemed to have an inexhaustible store, and in which I was sadly lacking. The friendship between Mr. Chalmers and myself was never ruffled except on one occasion and that only for a short time. At the time when the patents situation was in its most critical period Mr. Chalmers visited me at my plant to try and discover the reason for certain photographic troubles that I had, and after we had talked some time and he was about to leave for New York he casually asked me what camera I was using. While I did not doubt his sincerity and trustworthiness I did not feel that it was wise to say what camera I was using so I endeavored to turn the matter off jokingly by saying, "I am using a Billiken camera," the toy called the Billiken being very popular at the time. He did not catch the joke and said, "Billiken, Billiken, I never heard of that camera. Is it patented?" To which I replied, "Yes, in all uncivilized countries." I saw immediately that I had offended him and nothing that I could say seemed to remove the first impression.

In the next issue of the Moving Picture World he scored very heavily by stating, "In a conversation recently with an independent manufacturer, who specializes on cowboy pictures in New Jersey, I asked him what camera he was using. To which he replied that he was using the 'Billiken.' For making unsteady pictures we can certainly recommend the 'Billiken' camera."

Mr. Chalmers soon recovered his kindly feelings toward me and my enterprise and our friendship continued until the time of the accident which removed from our midst the industry's best and most ardent advocate and defender.

No Longer Unhonored and Unsung

By Carl Louis Gregory, F.R.P.S.

Giving Public Recognition to Cameraman Has Done Much to Stimulate Artistry in Motion Picture Production

OF all the square miles of paper besmeared with printer's ink and lurid lithographic colors for the exploitation of the motion picture perhaps as large an area as a few square inches out of each 640 acres of puffy publicity has been grudgingly given to the men who made possible the popularity of the photoplay. I refer to the cinematographer and to the inventor of cinematographic apparatus.

Carl Louis Gregory.

It is a sign of great portent that the real progress of the cinematographic art bears almost a direct ratio to the increasing recognition of the hitherto "unhonored and unsung" workers whose labors have brought the camera to its present high estate.

There is no stimulus so great as appreciation. Placing the photographer's name on the screen in equality with the author and director has done more for the artistic and photographic improvement of the motion picture than any other cause.

No less an authority than the noted psychologist Hugo Münsterberg asserted that the dramatic and emotional possibilities of the photoplay have not kept pace with the improvement in photographic quality. It is up to the producer and the director to get in still closer collaboration with the photographer.

The past presages the future; the cumulative progress of the last decade will be more than duplicated in the half score years to come.

Had I the space at my command I could fill the pages of this entire magazine with the names and achievements of those who have made important contributions to this great industry. As it is, I can only name a few and omit with regret many whose work has been as illustrious as those who are mentioned. They all belong, the mentioned and unmentioned, with the names that head the roll such as Daguerre, de Abney, Muybridge, Marey, Aushütz, Edison, Paul, Lumière, Friese-Green, Pathé, Gaumont, Carpentier, Jenkins, Latham, etc. Even some of these like Edison have continued their labors into the last ten years.

In the field of photographic materials many important advances and improvements have been made by men who are still devoting their entire efforts to farther refinements. Among them are Kenneth Mees, Professor E. J. Wall, George Eastman, James Wallace, Professor A. B. Hitchins, Lumière, Seywitz, Sangers-Shepard, and Chapman Jones.

Smith and Urban have given us a glimpse of the limitless palette of nature's colors which will flash in all their gorgeous glory on the cinema screens in the decade to come. They are the vanguard of a patient army whose goal will soon be reached. Already in their laboratories such men as Joy, W. Burton Wescott, Professor H. T. Kalmus, Dr. D. F. Comstock, C. W. and Van D. Kelly, Frederick Ives, P. D. Brewster, Hernandez-Mejia, C. Raleigh, W. F. Fox, and others are striving to make commercially successful the natural color processes which they have invented.

Camera construction has pushed forward under the impetus of such men as Donald J. Bell, F. B. Cannock, C. B. Akeley, C. F. Jenkins, H. A. Keepers, J. Roy Hunt, Newman and Sinclair, Ernemann, Prevost, De Brie, Ernest Moy, Schustek, Edison, Lubin and Commodore Blackton.

Electrical illumination has released the cinematographer from the superstition of the sun god, and he now pays allegiance to Steinmetz, Cooper-Hewitt, Kliegl, Wohl, Mayer, Allison, with incense from cored carbons and mercury vapor.

To the wide range of subjects impressed on the retentive retina of the camera's eye, George and Ernest Williamson have added the limitless depths of the sea.

My allotted space is nearly spent and I can only hint of the scientists who have coupled the motion camera with the microscope and the X-ray; who, with the ultra-speed camera, reduce the flight of bullets to the appearance of idly swimming fish or who compress a life cycle into a few swift seconds. And last but not least, Bitzer, Broening, Wykoff and their brethen of the camera crank whose once unknown names are now limned in light on thousands of cinema screens.

Song Slide the Little Father of Photodrama

By Charles K. Harris

How Actors Posed for Still Photographs in the Days Before the Entrance of the Motion Picture Camera

A LITTLE over twenty-five years ago I attended an entertainment given at a church social and saw a magic lantern performance and was very much entertained at some of the funny slides as well as the scenic illustrations and colored views.

While sitting, gazing upon them, an idea suddenly took birth in my brain. "Why not have magic lantern slides made for one of my songs and have it thrown upon the canvas?" I waited until after the performance and met the man who gave the entertainment, who, by the way, was a Chicagoan and a slide manufacturer. I laid my proposition before him and asked him if such a thing could be done. He told me to have photographs taken of the actors, as well as the locations in which the scenes of the song were to be laid; to send him the negatives and he would do the rest.

Charles K. Harris.

I had just written a song entitled "I Love Her Just the Same." There was an act named "The Silvers" doing a singing turn at the Alhambra theater in Milwaukee—my home town at that time—and I asked if they would consent to pose for these pictures. They were delighted to do so, and that was the birth, not alone of the illustrated song slide, but of the moving picture play scenario of the present day, as an article published ten years ago in the first issue of the Moving Picture World will testify. By reading that article you will find that the same methods that were used in making song slides are now being used by the greatest moving picture directors in making their scenarios.

In making song slides for "I Love Her Just the Same" I laid out the scene for each line. Scene 1 contained a farmhouse, with a loving couple seated about a table; scene 2, a quarrel; scene 3, the wife running away from home with another man at night; scene 4, the streets of Milwaukee; and so on, to at least twenty-six different scenes. I was compelled to look for locations, as well as the different types who were to appear in this song, and I was just as careful in selecting the types and different locations as the most celebrated producers of picture plays at the present date. I purchased a stereopticon machine for the Silvers, as well as a curtain; rehearsed them in the song, and it was first sung at the Alhambra theater in Milwaukee, where it created a sensation as the first illustrated song ever thrown upon a canvas.

The next song to be illustrated was "Break the News to Mother." As I could not get the war scenes for this song, I was in a quandary for a while, when suddenly the idea struck me of painting backgrounds of soldiers fighting, and to have them photographed. I never will forget the rendition of the song with these slides. They were simply awful. I was scared to death when the song was put on for the first time by Joseph E. Howard, at Haverly's Minstrels, Chicago, but in spite of the crude pictures it was a novelty and the audience took it like a duck takes to water. I was thunderstruck when I received a telegram from Howard saying that the song and slides were a sensation.

Edwin Thanhouser, who today is one of our greatest moving picture producers, leased the Academy of Music in Milwaukee and placed a wonderful stock company therein. I conceived the idea of using regular actors for the slides. I placed the proposition before Mr. Thanhouser, who gave me his help, advice and encouragement and told me he would be pleased to allow me to use his company any morning to make the pictures for a song I had written, entitled "One Night in June." I laid out the story in regular scenario form—thirty scenes; obtained one of the best photographers in Milwaukee, and scoured Milwaukee for location. I then secured five carriages, and with the entire company and a photographer I directed the thirty scenes for the song, and the difference could be seen the instant it was flashed upon the screen. The actors knew how to pose, and in fact fell into it naturally, and the slides and song were a wonderful success.

Here is an illustration of how hard it was to secure locations, etc., for pictures:

I had just finished a song entitled "Better Than Gold." The story concerned a party of traveling men in a Pullman parlor smoker, arguing as to what was better than gold. They made up a purse of $10 in gold for the best answer to the title. One of the traveling men said that he wished that he was a child again on his mother's knee, back again in the old home, and away from the world's sins, sorrows and troubles, which he thought was better than gold. Another traveling man wished he had $100,000. With that money he could live comfortably and do a lot in charity and live to a happy old age in peace and comfort. The conductor, who had listened to the conversation, butted in and in his gruff way told them their wishes were all very good and true, but he thought the best wish he could think of and which to his mind was far better than gold was his wife, baby and home. The $10 in gold was promptly turned over to him. However, how to get the interior of a Pullman parlor smoker for these slides was a puzzle.

John Hinsey was the superintendent of the Chicago, Milwaukee and St. Paul road. I laid my plan before him. He immediately saw the possibility of a great advertisement for the road, as he knew the song would be sung in every theater in the United States. He told me if I would just take the first flash of the new parlor de luxe train which had just been put on to run between Chicago and St. Paul he would grant my request. I agreed, and a beautiful parlor car was switched off in the yards, with a conductor and a porter. At the old Planketon House I found five traveling men who eagerly entered into the project. They were taken over to the train and were rehearsed just the same as a moving picture scene is rehearsed today, with the result that this song and slides also created a sensation.

I believed in natural scenes. I did not like the idea of painted drops, as they never looked natural when thrown upon the screen, and the audience were commencing to "get wise" as to what was a painted drop scene and what was a natural scene. When I wrote "Hello, Central, Give Me Heaven," I needed the interior of a telephone exchange, with all the girls at the board, to make the slides realistic. I applied to the superintendent of the telephone exchange and I was turned down flat.

While attending a banquet the following week in Chicago I sat beside a man who, when he learned I was a composer, grew interested. I told him of the trouble I had in securing the interior of a telephone exchange. He handed me his card. To my surprise I learned he was the vice-president of the Chicago telephone exchange. He told me I could use the interior any Sunday morning. You can take my word for it, I jumped at the chance. I rehearsed the girls at the board—especially one of them, who was supposed to be the leading feature of the song, and she acted the part just as well as any of the $10,000 stars today. When the scene was flashed upon the curtain the applause was tremendous, as the audience recognized the real thing. From that time on no more painted drops were ever used by me in any of my illustrated songs.

Shortly after that time the New York publishers were beginning to recognize the drawing power of illustrated songs and were following in my footsteps. It was not long before every publisher in the United States publishing ballads was using illustrated song slides, and in every vaudeville and burlesque theater throughout the United States for many years the song slide held its own and was always the hit of the bill until suddenly the moving picture came into vogue, and that was the finish of the slide business. Very rarely now, except in the very small cities (and I doubt even if they are seen there at the present time) can an illustrated song be seen.

The country is moving picture mad, just the same as it was mad over the illustrated song slides, which has gone the way all other novelties of that kind go when newer novelties and newer inventions take their place. Consequently, it was natural for me to write scenarios, and so when the song slides passed into oblivion I turned my attention to the writing of scenarios, and among the original scenarios which I have written and which have been produced in moving pictures and have all made successes are: "After the Ball," "Always in the Way," "When It Strikes Home," "The Hearts of Men," "School Bells" and "Should a Baby Die?"

I am also working on a number of scenarios, taken from some of my songs, such as "Break the News to Mother," "Somewhere," "A Mother's Duty," "Fools in Bohemia," "The Girl Who Forgot," and one hundred others which will soon be produced in moving pictures.

Al Jolson, one of the biggest singing comedian stars in America today, was one of the earliest singers of illustrated songs, under the team name of Jolson and Moore. He sang with illustrations "Hello, Central, Give Me Heaven," "There'll Come a Time Some Day," "I've a Longing in My Heart for You, Louise," "For Old Time's Sake," "Just Behind the Times," and many others.

Meyer Cohen, the "California Baritone," was also a famous singer of the illustrated song, and whenever his name was flashed on the screen on a slide it was always the recipient of a round of applause. He was always given the hardest part on the bill, viz., to close the show, and invariably was the hit of the bill, which only goes to show the hold the illustrated song had upon the audience at that time. Some of the best singers in America today, stars in comic opera and musical comedy, were graduated from the illustrated song slide class.

Joseph Howard, who is a star in vaudeville now, for many years sang my illustrated songs. In fact, if all the names were to be mentioned of all the stars today it would cover an entire page, and in the title of my new song, entitled "You Came, You Saw, You Conquered," the story is told.

The slides came, saw and conquered, and passed away into oblivion, as I stated before, for something newer and something more wonderful.

A Short Story of Large Contracts

Resume of the Many Changes That Have Been Effected for the Better in One Decade.

By Harry Schwalbe.

REMARKABLE changes certainly have taken place in the last decade in the exhibition, distribution and manufacturing end of our business. The exhibiting end has doubled over the five-cent show of the old-time store variety to theaters of large seating capacity and prices of admission ranging from ten to fifty cents.

Harry Schwalbe.

About ten years ago most of the theaters were conducted by three persons, one man at the door, a piano player and an operator. At the present time when visiting the up-to-the-minute theater you are first met by a uniformed footman ready to open the door of your limousine, then a polite ticket agent, then an attentive doorman, then a courteous usher requests you to follow him to a chair that costs about twenty times as much as the chairs cost when this business was started; suitable music is arranged in keeping with the theme of the feature which is projected. In place of the old tinny rattle-trap piano you find an orchestra of skilled first-class musicians, in addition to which there is usually an organist receiving about eight times as much salary as the pianist formerly received. The ventilation of the theater is carefully looked after, loud smelling so-called "disinfectant" is entirely done away with, and nothing but pure air, and in many cases washed air, is the only ventilation that the theater of today has.

In addition to this the average program of today is carefully balanced and selected. Great care and many hours of thought are given to this phase of the work by careful theater managers. Where formerly anywhere from five hundred to one thousand feet of film were given to the public at an admission of five cents, today the average is at least eight thousand feet of film.

The distribution of film has changed likewise. The autocratic dictatorial exchangeman is fast disappearing.

The time has passed when the object of the exchangeman is to charge the exhibitor arbitrary prices, little caring whether the exhibitor can live or not under the burden that is imposed upon him, and the time has come when the exchangeman assists the exhibitor to select his program and arrange the prices therefor so that the exhibitor will have a reasonable chance of realizing a fair return on his investment. This same spirit of co-operation is rapidly coming to the front between the exhibitors and exchangemen all around.

Needless to speak of the improvement that the manufacturers have made. We all remember the subjects that varied from fifty to seven hundred feet in length; a comparison in our mind between these subjects and the immense spectacular, well acted features that are being offered today with high-priced stars, expert cameramen, beautiful lighting effects and gorgeous settings, will satisfy us our business certainly has made remarkable strides in the past ten years.

I hope that the time is not far distant when a general spirit of co-operation on the part of manufacturer, distributor, exchangeman and exhibitor will make it possible for our industry to reach still higher planes.

Directing in Other Days Was No Snap

Silent Bill Describes Some of the Difficulties Surrounding Picture Making with Scant Personnel and Small Purse.

By William F. Haddock.

I HAVE often wondered what some of the present day directors would do if they were confronted with the problems we who were directing in the early days of the industry met. In those days it was hard to get actors to work in the pictures, as they were looked down upon and considered somewhat in the light of a joke, and to admit that you were a celluloid actor was to lay yourself open to ridicule. Our scenery, which was painted on canvas, was used over and over again, until the slightest movement caused it to wave like a flag flying in the breeze. If we requested the use of a residence for our exteriors we were frowned upon and often threatened with the dog. Added to this, we had no assistants, and usually had to write our own scenarios and very often had to act as our own property man; not infrequently doing carpenter work as well and helping to construct our sets. We had no location man, consequently we would leave the studio in the morning with our actors in autos, bus or trolley cars and ride until we found something near what we wanted, and then beg, borrow or steal the privilege of working there; and all this for a very nominal salary. The close-up and fade-out, used so extensively today, were unknown, and not half the cameramen knew how to make a double exposure. The director of today has his scenario constructed by a specialist in that line, at least one assistant and a staff of scenario writers, carpenters and property men at his disposal; a trained technical director, a thoroughly competent cameraman and a location man; in addition to all this he has a flock of automobiles at his disposal to transfer his people from one location to another, and is not looked upon by property owners as a highwayman fit only for the noonday meal for the inhabitants of the kennel.

William F. Haddock.

Today a director can spend any amount he desires on any and every scene of his picture, but in those days if we spent more than ten or fifteen dollars on a prop it had to be one that was used through the entire picture. If one of us had suggested hiring a railroad train for one scene we would have been considered a fit subject for Matteawan. Being obliged to economize in this way at one time nearly landed me in jail, as the following little story will explain:

We were out on the marshes in the vicinity of Hackensack working on a picture that was to be known as "The Trials and Tribulations of a Cameraman." The idea in the scene was for a cameraman to be grinding on his camera and be struck by a train, after which he would pick himself up and brush off his clothes and go back to work.

We made arrangements with the conductor and crew of a local train to pay no attention to a dummy that had been placed in the middle of the track with a fake camera, as a substitute for the regular cameraman. We had quite overlooked the fact that a mail train was due about that time and the local took a siding to let it go by. It is quite probable that the crew of the local supposed that we knew all about the mail train being due first, but we didn't. Along came the mail train bearing down on the poor dummy. When we saw it was going to stop we began to realize that in about half a minute more we would be guilty of holding up the United States mail, and therefore liable to imprisonment. There was nothing to do but run, and there was no place to run except through the swamp. All hands, men and women, floundered in the mire while the mail train came to a halt quite close to the dummy cameraman. I have no idea what the conductor had to say, but I do know that when we got into Newark that night we were a sad looking lot and kept to the dark side streets to make sure that we would not be arrested for vagabonds.

I was one of the first directors to take a company away from New York, and this happened shortly after my introduction into pictures, when I went with a few Edison players to Savannah, Ga. There, after one week, I was left, through a misunderstanding, with a cameraman and with very little money. I loafed for about three days, and then my Yankee blood rebelled over the fact that expenses were piling up and no results were being obtained. I took my nerve in both hands, got out the camera and went to work. On the day the new cameraman arrived I finished a one-reel picture, that, while not perfect in photography, was one of the best sellers of the day. Since that time I have made pictures in all parts of the United States, Mexico and Cuba. I have seen the companies that were the leaders then stop producing entirely or produce under another name; companies that were unheard of and undreamed of then rise to the top.

Today the names of Lasky, Zukor, Fox, Laemmle, Powers, Brady, Goldfish, Selig, Hutchinson, Rolfe and Freuler are known as leaders in the business. Will they still lead ten years from now, or will other names take their places? Or will some one man dominate the industry as Morgan did the banking and Schwab the steel industry? Who knows? I don't, but I hope I'll be here ten years hence to read the answer in the Twentieth Anniversary Number of the Moving Picture World.

When the Field Was Fresh

By A. Kessel, Jr.

Possibilities in Early Days Astonished Kessel and Baumann—Found that Renting Paid and Manufacturing Paid

"THE last ten years in moving pictures," said A. Kessel, Jr., president of the New York Motion Picture Corporation, "have seen the business bound forward with wonderful strides. I think it safe to say that the world has never known a business which has multiplied so marvelously in so short a time.

"Ten years ago I had no idea of what a moving picture was like, other than it was a series of photographs of people moving to and fro.

A. Kessel, Jr.

"I will never forget," said Mr. Kessel, smiling at the recollection, "how I came to enter the field. It was in 1908. I loaned a friend $2,500, and when the money was not forthcoming I went to see what property he had, to protect my loan. He showed me six reels on a shelf in a little office. I didn't know a reel from a Chinese prayer, and I asked him what they were. He said he rented them out to moving picture people and then he explained his business.

"It looked good to me. When I asked him if he knew where there were any more reels, he said a fellow in Brooklyn had thirty, but wanted $5,000 for them. I bought the thirty reels for $2,800 and that was how I started my first exchange.

"Then six or seven of us got together and formed a little combination. We districted the city into territories and agreed to keep the price up to a certain point—ten cents a foot! Some of those in the combination started other exchanges outside of New York City.

"I had a pal, named Charley Baumann, who had a small commission office on Sixth avenue. I took a part of Charley's little office, put in a few films, placed a man in charge, and made Charley a partner for the use of his office. Charley didn't know anything about moving pictures and gave me the laugh when I declared him in. 'Don't bother me,' he said.

"This was my sub-exchange. At the end of the first week when my manager gave Charley $210 as his share, Charley didn't say anything, but his look meant, 'My God, this can't be right!'

"Next week, when his share was $320, he began to come down early in the morning and look around to see what a film was, and got busy with me in renting them. In a month Charley's bit had gone up to $1,000 a week, and then it quickly shot to $2,000 a week.

"Right at this juncture, the other members of our little combination got sore at me for running a sub-exchange and they fired me out of the association. This put us in a devil of a fix, because we had about $30,000 worth of film on hand and we couldn't get any more, for the reason that the people in the association who made the pictures would not sell us any. Of course, I knew a film was a moving picture, but I had no more idea of how the moving pictures were made than a baby knows how to run an aeroplane. But there was nothing to it—we simply had to make the pictures!

"Say, the first picture we made was a wonder! We had no story, but I directed it. And such a cast! Charley Baumann was the father. He played the old man and nearly broke his neck coming downstairs, and shook hands with everybody in sight in the first two hundred feet. Charley certainly put in the action. As a picture it was a scream, and I want to say right now that there is one picture in the world that will never be thrown on the screen again for love or money.

"Well, we made three pictures and then put a little 2x4 ad in the MOVING PICTURE WORLD, announcing three coming releases.

"It was agreed that the first picture was not to cost over $200, and when we figured it up and found it cost $215 we had an all-night fight and the partnership nearly split. We finally compromised by cutting off an excess wagon charge of $2 and let it go at $213. This first picture, by the way, brought us in $2,300, and when we figured over $2,000 profit on that first picture we said to ourselves: 'By Golly, there's something wrong here!'

"Well, we went on and prospered—prospered because we made good pictures, and then the General Film people began to sue us, claiming we had infringed their patents. They tried hard to put us out of business and how they nearly succeeded is a matter of film history. We fought them in every possible legitimate way, and when they sent around men to smash up our cameras we hired men to smash up the men they hired to smash up our cameramen. It got so we never sent out a cameraman that was not protected by at least ten strong-arm guys, who smoked Havana cigars and lived on the fat of the land.

"Through all the bitterness of that desperate fighting and that deadly competition, we tried to make better pictures than anyone else and I think we succeeded. They got after us in every possible way, and we retaliated in kind. Finally, we got together all our available assets and put $135,000 into a plant in Brooklyn. Then we hired away from the Biograph Company every good actor they had and doubled their salaries. But our laboratory man failed us, and over night our whole investment of $135,000 went overboard. We were cleaned! The Biograph gave us the laugh and put up a two million dollar plant, but we stuck at it and now we have four studios, running capacity.

"If we have succeeded in spite of all obstacles, it is because we have conscientiously endeavored to give exhibitors the very best product at the lowest possible rate. We have spared no money in endeavoring to put out week after week the best pictures in the market. We have turned over many a picture for less money than it cost us to make, but all the while we have remained steadfast to our set purpose—namely, to give quality and to give no offense.

"Mr. Ince and Mr. Sennett are recognized master directors in the business. An Ince Kay-Bee and a Sennett Keystone are the standards of moving picture excellence today.

"When I look back and think of the sturdy battles we fought, and the hardships we endured, and realize finally what we have achieved in the moving picture world, I cannot help taking a little pride and comfort in the fact that all our worry and work have not been in vain."

Reminiscences of Picture's Babyhood Days

By Edwin Thanhouser

Interesting Details of Difficulties Under Which Manufacturers Labored—Shoveling Snow from Stage and Making Locale Fit the Clime

IN NOVEMBER of 1909 the walls of our first New Rochelle studio were up and waiting for the glass for the skylight. We experienced a long delay in the delivery of this glass, just as we had a long delay in obtaining anything connected with building a studio. Everything had to be made. There were no stocks of cameras, perforators, printers or lamps available, or any of the necessities of moving picture making. Our failure to get glass to cover our roof did not deter us, however, from taking pictures. Winter was coming on early, but our enthusiasm was not to be chilled. Though we had a roofless winter studio, yet we decided to start our picture career. A big stove, with a few screen lean-tos for dressing rooms, were to make it possible. It was necessary each morning to shovel snow from off of our stage before beginning work.

Edwin Thanhouser.

I remember well Christmas Day of that year when the studio was all buried in snow. The happy idea occurred to me to use the snow by changing the location of our story to "In Siberia." It wasn't long before our stove and the sun melted our scenery completely and another change in the script was necessary. The scene shifted suddenly to "Later—A Warmer Clime."

Our company was exceptional, for we had an established scenario department to start in with. This was a novelty in that the other independent companies depended upon the morning's mail and the immediate inspiration of the director for a scenario. I remember asking Mr. Lonergan to write me a moving picture scenario after I had outlined to him what my ideas were and what the requirements should be.

The result was a script called "The Mad Hermit." There were plots and counter-plots enough in this one-reel subject to make up any twelve-reel melodrama of today. It started out with a stunt—a runaway horse pulling a buggy containing a man, a woman and a baby. As the horse galloped madly by the mother saw a white-haired, long-bearded hermit cross the road. It was quite natural for the mother to throw her child in the hermit's arms to save its life. Of course we used a fake baby. We rehearsed the scene so diligently that our dummy was all worn out by the time the scene was ready, and when the scene was finally taken and the supposed child was thrown from the carriage the sawdust broke lose and turned into a veritable snowstorm effect. At any rate, it looked like a snowstorm on the screen, and we changed the title to correspond.

Our first release was called "The Actor's Children," a one-reel subject with "heart interest." At this time there was only the Patents Company supplying regular releases. We independents, five in number, were in the early months of our career. We had no established market and we had to sell our pictures to such scattered exchanges throughout the country who were unable to purchase the product of the Patents Company and who longed to get into the business.

I took a chance and boldly made nineteen copies of "The Actor's Children" without a single bona fide advance order and sent them out to nineteen dealers throughout the United States. Most of the exchanges were unprepared for the sudden responsibilities of buying a thousand-foot subject without thinking the matter over several weeks. The result was that out of the nineteen copies sent out ten were returned, most of them with letters saying that they were agreeably surprised at the interesting production we had turned out, and if we expected to make another one to be sure and let them see it, as they would enjoy looking at it. Some said they had all the films they needed that month.

Our next film was a picturization of the well-known novel and play, "St. Elmo." "St. Elmo" was having a New York run at the time, and our picture made an instantaneous hit. I only printed ten copies of "St. Elmo" to start in with, and sent them for the most part to the exchanges that had bought "The Actor's Children." The fame of "St. Elmo" soon spread, and I had telegraphic orders for more prints, until I had disposed of twenty-five. Then "The Actors' Children" began to find its own, and soon I had disposed of the ten copies that had been returned to me from my first attempt. Our second picture, "St. Elmo," indicated that I was early in the game of making picturizations of novels and stage successes. In the early days I produced "Jane Eyre," another picture play from a novel, and "Thelma," a picturization of the novel and play. Soon we put out "Romeo and Juliet"—the first company among the independents to put out a two-reel subject, and the first to put out a Shakespearean production. "Romeo and Juliet" in two reels was too much for our exchanges to absorb at one time, so we had to put it out one reel at a time—a week apart.

Dickens' "David Copperfield" in three reels followed not long after, and this had to be put out one reel at a time, so that it took three weeks to get out the three-reel subject.

Early in the moving picture business I made a statement that the time was coming when one moving picture would provide a whole evening's entertainment. I was ridiculed for this, and that was only seven or eight years ago.

"The Vicar of Wakefield" was one of our subjects produced in the early days in one reel. We are now about to market this same subject in eight reels, featuring Frederick Warde. The eight-reel subject just completed marks the most ambitious production the Thanhouser Film Corporation has thus far attempted.

I suppose every producer who entered the film business had certain ideals as to the needs of the art. My pet ideas were always that we must have good actors, and that there should be some repose in the characterizations instead of the then proverbial jumpy, quick action. The idea in the early days was that motion pictures should have as much motion as possible—never mind the acting.

In one of our early productions, "Pocahontas" by name, we tried a dissolve for the first time, and though it jumped and shook and shivered, we received telegrams from all over the country and columns of praise. It was commented upon everywhere.

A funny thing happened when we were taking a one-reel subject called "A Girl of the Northern Woods." A minor part of a woodsman was intrusted to an ambitious young actor, and his principal work consisted in setting in front of a log cabin and smoking. He had rehearsed this scene with becoming modesty and restraint, but all the while he was plotting to steal the center of the camera for himself. When the photographer began to turn the crank my woodsman at the same time began to smoke, and he smoked and smoked and smoked—like the consolidation of seven chimneys, his idea being that an unusual column of smoke would rivet all eyes upon him. When we developed the negative we found the scene so clouded in smoke that the entire action was lost in a dense haze—the effect of one pipe and an overzealous actor.

One of our early pictures, a comedy, had in its principal feminine role a leading woman with the real "erratic temperament." She seemed hopeless, such were her eccentricities of temper. In one scene we employed a live monkey. When this temperamental leading woman attempted to pick up the monkey it bit her in the finger, and from that moment she was a changed being, a sweet tempered, amiable and almost angelic actress.

Most of the early manufacturers will remember the universal practice of placing the company's trade-mark on every scene, whether exterior or interior, that they made. It was with pride that we put a big "T. Co." in a king's palace, in Juliet's tomb, in a slum scene or a fashionable drawing room, or in our exteriors. Location never embarrassed us. We, together with other manufacturers, put the largest sized trade-mark we dared in the most conspicuous place in every set.

We put on "Uncle Tom's Cabin" in one reel and offered it at the same time that a rival manufacturer was putting it out in two. I remember a bit shamefacedly that I advertised broadcast: "You can see the whole thing in one reel—why buy two?"

It was not unnatural that exchangemen in the early days were totally mistrustful of the ability of a would-be manufacturer to make pictures. "You say you can and are going to, but show us," was the invariable answer to your prospectus of what you intended to do as a manufacturer. They would buy one picture and at the same time express an almost certain opinion that that was the last good picture we could make. There was no stability in the business, and many of us would not look more than thirty days ahead for the permanency of our business life.

A Toast to Those Who Made Mistakes

Courage of These Men Made Present Eminence of Industry Possible, Says "Pop" Lubin—One Weak Spot Yet.

By Siegmund Lubin.

IN commemorating its tenth anniversary The Moving Picture World will doubtless thrill with admiration over the motion picture achievements that mark the beginning of a new decade.

Let me bespeak a tribute to the mistakes that have been made and the men who had the courage to make them. Each of these mistakes has served as a stepping stone to success.

Without them the industry could not have attained its present position of eminence. So, while the loving cup is being passed around, let each of us grasp the opportunity to drink a toast to the man who made mistakes.

Siegmund Lubin.

It is due to him that the experimental stage, with its manifold difficulties and staggering cost, has been passed.

The shoals and reefs have been charted and buoyed and the motion picture navigator of today in shaping his course is enabled to steer clear of the rocks that threatened the voyager of yesterday.

While out of the breakers and headed for the port of perfection it is not yet all clear sailing for the motion picture craft.

Storms will still be encountered. Fog and collision are still to be entered upon the log of the navigator. But guided by the charted experiences of the adventurous pioneers, the man at the helm will be serene among obstacles which once spelled disaster.

Facing the future with confidence born of priceless experience founded upon mistakes the worker in the world of motion pictures should be an optimist.

All of the mistakes, however, have not been made. It is my belief that I have put my finger on one of the weakest spots in the structure. For some time I have been working out a plan to remove it.

In the near future I hope to put into practical operation the plan now being evolved. I believe it will score immediate success.

Meanwhile, and to all, may you live long and prosper.

Twenty-Four Years in the Picture Business

That's the Record of George Breck, Supply Man of San Francisco—A Reminiscence

GEORGE BRECK, of the Breck Photoplay Supply Company, Inc., of San Francisco, began his connection with the moving picture business in 1893. Twenty-four years is pretty near the limit. It's so long ago Mr. Breck is satisfied that his setting up of a motion picture projector in the Orpheum Theater in the Bay City in the year named was the second event of that description within the confines of the United States. It was an Edison Vitascope Mr. Breck mounted, one that previously had done business in one of the large theaters in New York. The affiliation then established in the industry Mr. Breck has never broken.

George Breck.

Mr. Breck in the early days built a projector known as the Picturescope, of which many were sold. He was threatened with infringement litigation, but instead he became the agent for the Edison machine. This was about fourteen years ago.

Mr. Breck built up a large coast trade in motion picture supplies. On January 1, 1916, the business was incorporated under the name of the Breck Photoplay Supply Company, Inc. The growth of the Vitaslide Company, in which Mr. Breck was deeply interested, had so expanded it became necessary for him to incorporate that also and to bring in managerial assistance. Thomas Maguire, an old time exhibitor of Portland, Oregon, came in as manager and part owner. The company is doing a large wholesale and retail business, covering the entire coast with its distributing agencies.

In the early days of the business Mr. Breck traveled through the coast towns doing stereopticon advertising and lecture work. On one of these occasions he gave an advertising outdoor exhibition in the temperance town of Pomona, in Southern California. The projector was placed in the second story of the building over an awning so that the operator could not see the sidewalk underneath, the picture being projected on a screen on the opposite side of the street. The exhibition being a little late in starting, nobody appeared on the street to see the "ads" and pictures, but, nevertheless fearful noises, howls, screams, stamping and ravings were heard on the sidewalk under the awning. Mr. Breck could not imagine what was going on unless some man with the tremens had got in the wrong town.

The next day when Mr. Breck was around collecting for the "ads" one man threw down the money with a look of disgust saying, "There's $3 gone to —." Upon making inquiry as to why this statement was made, the man replied that there was no one out to see the exhibition. Mr. Breck promptly responded this could not be true, as the noise on the street established the fact that there was some one there. To the astonishment and everlasting amusement of Mr. Breck the man loudly replied: "That was me. I paid for the ad and thought I would try to get somebody out to see it."

Independent Production Made Balboa

Horkheimer Brothers Have Always Been Independent Producers, Says Balboa's President.

By H. M. Horkheimer.

THE plant of the Balboa Amusement Producing Company at Long Beach, California, is the best indication of what has been accomplished by my brother and myself since we first started making pictures in 1912. At first it was a game of hide and seek with the sheriff for us, because money was scarce and obligations were very much not so. But we pulled through. The plant that now occupies all four corners of two intersecting streets grew from one small building in the space of four years. Balboaville, as the section of Long Beach is now called, is a community all by itself with a population of more than 350 workers. It comprises a score of buildings, substantial, attractively finished and set off by appropriate landscape gardening.

H. M. Horkheimer.

The initial capital of $7,000 has been turned over and over. At present the Balboa Studio represents a very substantial investment, and is operated at a weekly expense far in excess of the original capital. It is the property of E. D. Horkheimer, my brother, and myself. He is associated in the active management of the plant and is secretary and treasurer of the Balboa Company. I hold the office of president and general manager.

When I decided to enter the film world I determined at the very outset to be an independent producer. I have always remained such. I attribute any success that may have been ours to that reason. I endeavored to avoid what to my mind was the handicap of tying up to a single release. The result has been extremely gratifying and, I believe, Balboa is at present one of the largest actually independent motion picture studios in the industry.

At the present time Balboa has three active outlets—Pathe, General Film Company and B. S. Moss. In our time we have sold pictures to William Fox, the World Film Corporation and other well known distributors. I believe that our position in this respect is unique in motion picture annals. We have proceeded on the assumption—the fact, rather—that there is always a market for good pictures.

The Balboa Company has made a vast amount of money since going into business. Aside from what has been acquired for operating expenses and a good living the profits have all gone back into the business. That's the way we have kept on enlarging. We have never resorted to outside capital.

A Glimpse Into the Past

By J. Stuart Blackton

Happenings of the Early Days Told by One Who Took an Active Part in Them—Tricks That Won't Pass Muster Now

JUST before the great San Francisco fire we erected our first Vitagraph studio building. It seemed rather a fine and inspiring thing to have an entire structure all our own, set in the midst of our own broad acres in Flatbush, just on the hither side of Sheepshead Bay. We had been producing pictures for quite a few years already—in a rented room, and on a house-top, in the down town section of New York. Now, we told ourselves, we would do pictures that should have the benefit of all the trimmings and improvements. Before the cement-block walls of our new motion picture home were fairly up, however, we realized that we had made one very vital mistake. We ought to have planned a building just four times as large as the one we were rearing. Otherwise put, the progress of our business outdistanced our architectural foresight in the ratio of four to one—even while our walls grew before our eyes.

J. Stewart Blackton.

A few years earlier, housed in a little eight-by-ten studio, my partner, Mr. Smith, and myself, had sent flocks of little home-made and home-grown films out toward the American public. Harbingers they were—of the vastly bigger things to be. The American public had responded so heartily that the Flatbush studio, which had once been a dream, resolved itself into an actual duty. But we hadn't gauged the extent of that duty—it had turned out so much bigger than our expectations. We consoled ourselves that we had at least plenty of room and that more cement blocks might be purchased and laid one on the other. This studio, with all the trimmings and improvements, about which we had dreamed, revealed itself as the merest nucleus of things to come—before we had even housed ourselves in it.

In spite of all that, there was much thrill and zest in being able to send out pictures that represented the very summit of the art—for those days.

Take "Raffles," for instance. How proud we were to be able to describe so huge a feature in our business prospectus. One of these neat catalogues de luxe is before me as I write. A few quotations at random will give the film fan of to-day a better idea of this picture of yesterday than any words of mine: "By arrangement with Kyrle Bellew and Liebler and Company, 'The Adventures of Raffles the Amateur Cracksman, Seven Thrilling Adventures in Eighteen Wonderful Scenes.'"

If our eye now skips to the bottom of the page, we will learn that "Raffles" was 1,050 feet long, a most sensational size. On this same page, the various adventures of "Raffles" are described in detail. The general character of this synopsis may be illustrated by a quotation from the paragraph labeled "The Third Adventure."

> "Raffles . . . rescues his pal in a very nervy manner. This subterfuge is very cleverly executed, and the audience really sees the point and admires Raffles' stratagem."

Happy innocent days—when a catalog could assure an exhibitor, with candid pride, that an audience *sees the point.* We can't always do that now. Exhibitors have grown skeptical.

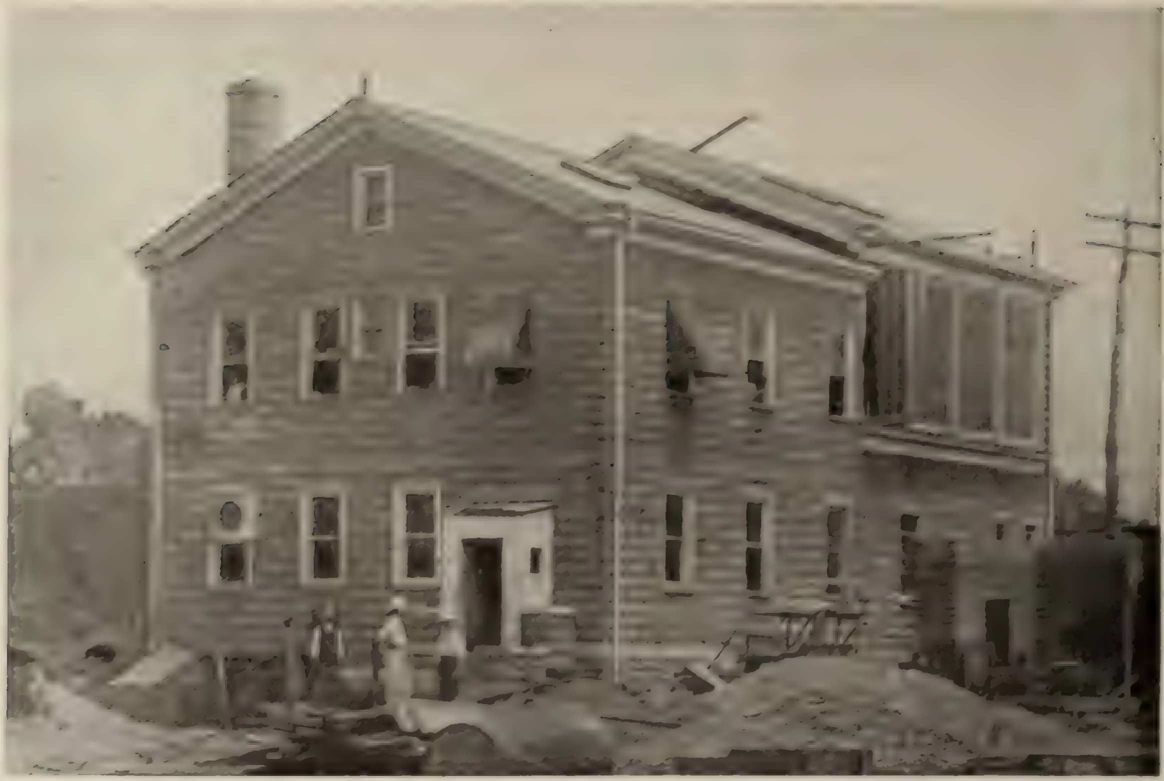
In that year of 1905, I had not yet outgrown my fondness for all kinds of "trick" photography, generally of my own devising. What pride I took in carrying out all the weird happenings in "The Haunted Hotel"! By means of a stop mechanism in the lens-shutter, I endowed heavy pieces of furniture with airy animation. The knife sawed through the loaf of bread unassisted, "In a manner calculated to baffle the spectators," as our catalogues might have said.

Nowadays, a vastly different order of problem engrosses my attention.

The enthusiasm is the same, but I fear I have outgrown my joy in lens magic as a thing by itself. Camera tricks are still all right, but they have reached a point where they must interpret rather than divert. The things that interest one nowadays have big names and sound very "highbrow." First and foremost comes screen psychology. We had begun to think of that even before we moved into the big, free spaces of Flatbush. But, on the whole, it was more engrossing to get a picture of a miniature girl, about two inches tall, dancing on the bowl of a bachelor's smoking pipe, than to make any camera study of that bachelor's individual temperament. Such psychology as we sought was along pretty elemental lines. A gambling man wore a checked suit and a fierce, black mustache. A western man wore a sombrero and carried pistols and knives. About there, our psychology generally stopped. If we wanted a good many types at once, we asked Bill Smith, or Jim Brown if he couldn't find us a few. Then Bill Smith would scratch his head and remember that John Jones, Ed. Morgan and a few others might come over to help us out, if we got 'em on the telephone. And, Jim Brown would recall three or four acquaintances who would be "just what we were after." Following which we would round up as many of these proxy friends and acquaintances as we could, and proceed with our picture.

Nowadays, the most experienced actor must first "show us" in a registration made by the camera. He may, in his own proper person, appear to be exactly what we are looking for, and yet transpire as an altogether different character in his film version. He may look strong in life and weak on the screen, or vice versa. Mind you, I am not saying that such contradictions are inevitable. They are not. The camera is generally a very truthful if slightly exaggerated analyst of actual characteristics. But, its analysis often seems to diverge from face values, and I make the assertion with no thought of punning.

Colors, too, had comparatively little value for us in those early days. What could colors matter when the only fate ahead of them was transmutation into plain black, or white, or gray? Nowadays, we have discovered



Beginning of the Vitagraph Studio. First Building Erected for the Purpose in America.

how infinite a scale of gradation lies between the black and the white. We assemble photographs of every varying tone of every color on a chart, and if our picture heroine is told she must wear a particular shade of cerise, it is because we know just what tone will be produced in the picture through the use of that shade. Problems like these, and the manifold problems of lighting, constitute the "aesthetics" of the screen. That is another "highbrow" word about which we worried less in the older days. It engrosses us now—keeps us awake more hours than our "haunted hotel" tricks used to in the olden days. A rousing big western story, say eight hundred feet long, didn't go in much for aesthetics back in 1905. It contented itself with thrills.

To-day we don't even stop at the things I've alluded to already. We throw a whole system of ethics on the screen in the form maybe of an eight or nine reel parable. We try for *eloquence* in pictures. Our "Battle Cry of Peace" was a preachment. We've tried hard to make our "Womanhood" an epic poem. In pictures like these, we've gone deeper than screen psychology. We've thrown heart and soul into the problem of screen metaphysics.

To all these things I can do no more than passingly allude. They are matters for a big book—much bigger than the one left us by the late Hugo Munsterberg. Maybe some one among us may write that book some day, if the fascination of picture making should ever relax enough to give us the time.

Death's Toll for the Decade

THE hand of Death has not fallen heavily upon the big men in the motion picture business during the past ten years. Four men prominent in its affairs have passed to the Great Beyond. Most notable among these, mentioned in order of demise, are:

Charles J. Hite, president of the Thanhouser Company at the time of his death, August 22, 1914. Mr. Hite was killed in an accident while driving his automobile. He started in the motion picture business in Chicago in 1905 with S. S Hutchinson, carrying on an exchange business under the firm name of Hite & Hutchinson. Afterward he became interested in the manufacturing of films with Mr. Hutchinson in the American Company and was one of the incorporators and directors of the Film Supply Company, and later of the Mutual Film Corporation, with which he was connected at the time of his death.

John Bunny, famous as a screen comedian, died at his home in Brooklyn, N. Y., on April 26, 1915

Samuel Long, one of the organizers of the Kalem Company, died at his home in New York City on July 28, 1915. Long started his motion picture career with the Biograph Company in the photographic department. His success with the Kalem Company placed him among the leaders

M. A. Neff, best known for his work as organizer and first national president of the Motion Picture Exhibitors' League of America, died in New York City on October 6, 1915. He began as a picture theater manager in 1907, and was three times elected president of the National League.

Arthur Spiegel, president of the World Film Corporation, died in New York City on April 7, 1916. He was a comparatively new man in the motion picture business, but he headed a corporation of importance and gave promise of doing much constructive work. His home was in Chicago.

William T. Rock, one of the pioneer picture men and founder of the Vitagraph Company of America, died at his country home at Oyster Bay, New York, July 27, 1916. He was one of the best known picture men in the business and probably the wealthiest.

Gaston Melies died in France during the year 1915, to which country he had retired after turning its affairs in New York to his son, Paul Melies. He was well known to the trade and began business here as representative of his brother, George Melies, a French producer.

George A. Magie, widely known film salesman and manager of production, died in Chicago on October 12, 1916.

Edgar J. Mock, editor of Motography, a trade paper published in the interests of motion pictures, died in Chicago on December 18, 1916.

Fred Mace, a veteran comedy player and director, died in New York, February 22, 1917. An extended notice of his death is given in the news columns of this issue.

The Great Works of Pathe Freres

Buildings in France Cover Many Acres and Provide Employment in Peace Times for Thousands of Employes

THE house of Pathe Freres is one of the most important film manufacturing and displaying concerns of the world, and perhaps the most important industrial concern of France. It is a house which employs over 6,500 workers and which in time of peace has offices in almost every civilized country on the globe.

Charles Pathe.

Situated along the large boulevards, "the glory of Paris and wonderful center where the five parts of the world meet together," the head office of Pathe Freres occupies a sumptuous building. Here are situated the executive and accounting departments of the company, which alone employ about 400 men and women. At the ground floor an immense hall gives access to the exhibition rooms and premises for the sale of phonographs and moving picture apparatus.

On the first and second floors are the salesrooms and the auditorium, the general management and the various departments connected with it, and the magnificent room of the Board of Administration. On the third floor are the executive offices of the moving picture business. On the fourth floor is installed the very important department of film exchange and sale of apparatus for France and the colonies. There is also to be found the management of the "KOK" cinematograph device for private families, together with the associated sales and exchange departments. The other floors are reserved for the various departments of the Pathe News, the senior of the moving picture press.

The city of Vincennes, the cradle of the famous manufacturers and founders of the Pathe Freres company, has rapidly grown to be the city of the film. The factories, which cover an area of 20,500 square meters, representing a workshop and studio area of 28,000 square meters, occupy permanently a staff of 1,700 employees and workmen of both sexes.

In 1908, the date of their creation, the works of the Rue des Vignerons occupied a modest area of 1,600 square meters. At present the works employ a staff of 900 employees of both sexes.

In 1907, when the concern of Pathe Freres was still purchasing from outsiders the necessary raw film, their daily production was 30,000 meters of printed film; in 1909 it was 70,000 meters. Since 1913, the date at which the house of Pathe Freres finally freed itself from foreign tutelage, the daily production jumped to 160,000 meters. Today it amounts to over 300,000 meters a day, and the factory is sufficiently vast and equipped to furnish regularly a still greater output.

The hothouses, menagerie and laboratories, as well as the vast studio special to that department, occupy the largest part of the old buildings in the Rue des Vignerons. In these premises are continuously working a number of French and foreign savants assisted by experienced operators. They have created the marvelous scientific films which have become the indispensable auxiliaries of teachers and public speakers. Among such educational productions may be mentioned films on popular science, entomology, microbiology, radio-cinematography, oceanography, etc., also ultra-microscopic views.

The Pathe News was founded in 1909. It was received with general enthusiasm all over the world. Previously located in the factory of the Rue des Vignerons, Pathe News soon increased in such proportions that its transfer to the head office, Boulevard des Italiens, was made necessary about a year ago.

At some hundred yards away from the factory of the Rue des Vignerons, 39 Rue du Bois, is the coloring factory, which occupies immense premises over five stories high and keeps busy a personnel of over 500 girls.

The lack of light, which is an unavoidable consequence of the winter season, has induced the Pathe Company to erect a third studio in the country of eternal sunshine—the marvelous coast of azure of Southern France—thus doing away with any possible stoppage in the production.

Pathe Studio, Jersey City, N. J.

Older than the factory at Vincennes—it was erected in 1905—the factory at Joinville-le-Pont occupies an area of 15,000 square meters and provides permanent work for 1,100 persons. The establishment is equipped with a 500-horsepower engine, with boilers which can evaporate 10,000 kilos of water per hour. The production amounts to 150,000 meters of emulsioned film per day, i. e., about one-half of the daily production of non-flam base in the Vincennes factory. At the Joinville factory also are developed, printed, verified and forwarded to the various parts of the globe the plays edited by the house of Pathe Freres, which represent a daily production of 150,000 meters of printed film.

The factory for the mechanical construction of all moving picture apparatus of the well-known Pathe Freres brand is located in Paris, at 9 and 13 Rue des Envierges, on an area of 8,800 square meters, and employs a staff of 850 workmen and 100 clerks. Besides the cameras and projection machines, this factory makes all devices used in the manufacture of films, punching machines, measuring, cleaning and printing apparatus, etc., as well as small motors for continuous and alternating current, transformers, rheostats, switchboards, etc. The manufacture of moving picture and electrical apparatus alone is assured by 1,070 machine tools.

Ten Years of Film Publicity

Sam Spedon Relates His Experience as an Originator of Advertising Stunts.

TEN years is a long time to go back, for a man who lives in the present keeps up to date—keeps pace with the conditions of the present and lets yesterday remain where he left it. Nothing makes a man feel and look more like a "has-been" than to take out the old family album and the dog-eared scrapbook and refer back to the reminders of the past.

Just because a fellow is called the dean of publicity men is no reason why he should be elected to live ten years of his life over again and record the sins and transgressions of that decade, unless it might furnish some material for his obituary. These reminiscences being entirely my own, I trust you will pardon the necessity of using the first person singular.

Sam Spedon.

Ten years ago there wasn't much moving picture publicity to speak or write about; my actual experience began eight years ago when I went with the Vitagraph Company. At that time the Vitagraph produced a one-reel picture each week; the publicity for its releases comprised a one-page circular, descriptive of the picture with a half-tone cut of a still and a one-sheet poster printed in black and white with a big half-tone cut of one of the stills. To get out this publicity two newspaper men, Epes W. Sargent and Frank E. Woods, were employed, assisted by George Hedden and supervised by Messrs. Smith and Blackton. The Vitagraph output then increased to two releases a week. It was at this time A. E. Smith said to me he thought there was a very comfortable little niche for me in the publicity end of the business. I often wondered if he meant that as a joke, for it was not very long afterward he fitted up a corner of the negative and joining room where I was installed (it always reminded me of a stall), as the advertising and publicity manager of the Vitagraph Company of America. With the aid of a stenographer I assumed what seemed to me one of the most important positions in the undeveloped industry. This feeling was enhanced by the distinction of being the first regularly recognized publicity manager in the industry with an actual publicity department. In addition to getting out the publicity I interviewed actors, actresses and aspirants; incidentally I drew plans for "props" and went to the libraries, sometimes at night, to get references and to make sketches of periodic furnishings and costumes for the more pretentious productions. If there was nothing to do till tomorrow I read scenarios, then called manuscripts.

To make a long story short, the releases increased until they reached six every week, with one or two "specials" of two to five reels, making the output from twenty-four to thirty reels a month. In the meantime we added photographs of the plays, postal cards, advertising novelties, colored one, three, six and twenty-four sheet posters and special music. All the releases had to be seen before written up and published in a monthly bulletin of fifty-six pages, with publicity matter, music cues and helps. For four years and a half I handled the whole outfit with the aid of two stenographers and an office boy, who did the wrapping and shipping of photographs and novelties. I almost overlooked the weekly contributions of publicity to the trade and newspapers. By way of recreation I engineered the personal appearances of the players on "Vitagraph Nights," conducted our exhibits at all the expositions and represented the company at conventions, etc. By way of variety, in addition to writing the ads, I made most of the drawing for the ads to save expense and not deprive my employers of a new flying machine or some other necessity.

Wherein did I sin and transgress? By setting the pace for all other publicity men, up to three years ago, who were expected to do the same things and show like results.

Three years ago the Vitagraph plant and outfit grew to such proportions it gave us a more commodious room for the publicity department, where the light of the sun shone in, the first in five years, and we could look out upon the earth that surrounded us. The publicity staff was increased to five, including a man to write publicity.

Three years ago came the dawn of a new era in motion picture advertising and publicity. The one-man publicity department of the Vitagraph had foreseen the coming era, was prepared with all the necessary office equipment and arrangements, but it lacked the monetary appropriation, the authority to exercise the initiative and the staff. Since then its staff has been increased to sixteen, including two artists, each one of the sixteen doing his or her special bit.

The history of the Vitagraph publicity department is characteristic of the old-line producing companies. Those who are engaged in motion picture publicity and advertising today under present conditions can hardly be expected to fully appreciate what it meant in years gone by. It is only a repetition of the history of commercial advertising; I have been through both campaigns and watched their growth and development. While I have been through both, I am not living in the past. I rejoice, with those who rejoice, to see motion picture publicity and advertising come into its own and know that it has not yet reached its limit.

The Small Town Exhibitor

By H. S. Newman

By One With Nine Years' Practical Experience—Pays His Respects to Some Film Salesmen and Suggests More Co-operation.

DURING my nine years exhibiting experience in different sections of Delaware, and at present located near two large cities, I am prompted to give some of my observations pertaining to the relations existing between the film exchanges and the small town exhibitors. I have come to the belief that producers and exchanges are neglecting a fertile field of output by the manner in which service is supplied to the smaller exhibitors of the country. As the small tributaries are essential to the forming of and maintenance of larger streams, likewise the small exhibitors now contribute to and eventually will prove a vital factor in the maintenance and growth of the great motion picture industry.

H. S. Newman.

The service, with few exceptions, now available for use by small exhibitors at a price permissible of profit is a disgrace to the companies producing the pictures and to the exchanges supplying same to exhibitors. Exchanges, exempting a very few, send out road representatives that antagonize an intelligent exhibitor on the first approach. Time and again I have had a salesman representing an established film organization solicit business, using as his principal argument "It's a clean up." If I did not warm up under this assertion, he would open up his "Pandora" packet and fish out a lurid poster, or else one showing nudity of the female form. "It will pack your house," he continues. Yes! perhaps it might one night, but how about weathering the storm of protest sure to follow the exhibition of a questionable production in a straight-laced, small community? On one or two occasions I have had a salesman call at my home to see me when his condition from excessive bending of his elbow caused a hostility on my part that made me cuss an exchange that employed this type of a representative. When will exchanges realize that the type of their representatives reflects the quality of their organization? No definite steps seem to be taken to study the needs of the locality where business is solicited. We hear the same old story in the same old way. Selling methods followed with a country exhibitor that more aptly apply to his city brother. No argument advanced to show where the exhibitor will profit, except the old stereotyped expression "It's a clean up," or it's the "biggest thing on earth." The industry is old enough to demonstrate the fact that what might be shown in one locality at a profit proves a loss in some other locality.

Many photoplay fans in towns adjacent to cities, since the advent of the automobile, frequently attend theatres in the larger cities where the film brands shown in their home town are exhibited under the most favorable conditions; namely, good grade of film, good music, most attractive surroundings, etc. Naturally, they come home, hunt up the local exhibitor, and desire to know why he does not show film like that seen in the city theatre. This type of fan knows something is radically wrong when in his home town he is forced to watch a "rainy" film, a film with a hundred and one jumps caused from improperly made patches, a film completely matted with oil; sometimes with no title, and oftentimes merely a flash of subtitle. It is not a pleasant ordeal to explain to this fan why he is not shown better film. When a fan from a small town visits the city he very naturally will seek that theatre where his favorite brand of pictures is advertised to be shown. The better grade of film of any particular make that we can give them at home creates a demand to see that brand whenever one is visiting in another town or city. If poor film of any brand is constantly exhibited in the smaller communities, residents of those communities, when they have an opportunity to witness some other brand in some other town or city, are more than likely to seek such change in brand feeling that the brand names of those films they are in the habit of seeing may *all be in the same faulty condition,* no matter where they see them advertised.

If other large commercial enterprises take unlimited pains to satisfy small town dealers and users of their products, why should not the same efforts prevail in the fifth industry of the United States? Are there not enough small town exhibitors to warrant one print or more being used solely for their use by the exchanges? By this I do not mean a worn out print, but a new one.

A short time ago I received an invitation to attend a luncheon given in a nearby city by one of the most prominent film organizations. I had to pinch myself to see if I was really living. I was not a user of this particular program, hence the more complete the surprise. Attending this affair, I was treated to the first concrete evidence that at least one distributing agency had foresight enough to at least reach out and seek co-operation with the small exhibitor. Exhibitors present vouched for the reality of the good things this organization was supplying its patrons, chief of which was film in excellent condition, new prints having been bought of early releases that had proved their worth as money getters and that were available to small town exhibitors throughout the territory, and at a price, too, that would permit of a profit by the small town exhibitor. A large assortment of free advertising accessories calculated to help the exhibitor make money is also available.

A representative of one of the large express companies was present and stated how this particular exchange manager was instrumental in arousing his company to an appreciation of the importance of better express facilities, citing what had already been done along these lines and promising other reforms to come—think of it! Is the small exhibitor at last to come into his own? After waiting nine years for co-operation of this nature, surely at last there is hope. I predict this progressive distributing concern is going to sign up a bunch of appreciative small town exhibitors who will whoop their heads off for this particular program, and who some day, if not at once, will prove valuable assets.

Let the exchanges give a better inspection of all film, and devise a system of reports covering its handling by all employees of the exchanges and the exhibitors. Arrange a different schedule of film rentals commensurate with the earning possibility of any film with any exhibitor anywhere. Give the small exhibitor a chance to live. Some of us have large families and have no other source of income. Exchanges seem to lose sight of the fact that in most towns it is only feasible to give one exhibition, namely, at night. It is not possible to start at 11 A. M. and continue until 11 P. M., as is the custom in very large towns and cities. The opportunity to earn the price of the film rental and to make a profit is a mighty uncertain proposition with but one exhibition. As is often the case, the small exhibitor has for a competitor a church entertainment, or a free lecture by some fraternal organization or woman's club, which will pull just enough of his patronage to turn the evening's exhibition into a losing venture. When this happens on possibly a couple of the three or four running nights that you have been in the custom of running your show, it is easy to infer how often the country exhibitor has to dig deep into his reserve funds to meet his film rental and other expenses.

Exchanges play safe. They have your hard earned coin in their coffers before a reel of film is shipped out. Weather conditions or other deflecting causes cause them no concern—only the exhibitor has to take the gamblers' chance, and when he only has *one* chance to win can any one wonder that he is sometimes a hard prospect to handle, and that he is prone to squeal at some of the abortive prices asked for decent film, and in some cases for "junk?"

The problems of the small town exhibitors are in a class by themselves. Exchanges err in trying to solve them along the same lines as applied to large town and city exhibitors. The same exactions of film rental should not apply. Concessions not logical to larger exhibiting centers should be given small town exhibitors.

Salesmen capable of studying the needs of the smaller exhibitor and willing to aid them in making their ventures profitable are the only ones who should be sent into such territory soliciting their trade. To send any other type is doing both the exchange and exhibitor harm.

Thanks to the efficient trade journals, the small exhibitor can keep posted on doings pertaining to the industry in general. To sell some of us film we desire to know how far any organization will co-operate to meet our needs; we want assurance by *demonstration* that promises made by salesmen will be respected by the exchange; we want film in a condition that it can be projected with credit to every person concerned, and we want it at a price that will enable us to make a decent profit.

When it pleases certain powers that be to let the small exhibitor know that he is considered a cog in the wheel of this great big growing industry, I firmly believe they will not regret having done so.

When Film Reviewing Was a New Job

When there were only seventy picture titles released a week, commenting on the films was a different job, and in many ways pleasanter. There was Chester Clapp of the Mirror, Calder Johnstone of the Telegraph, and the World man. Projection rooms were never entered. I suspect we were better known to the vaudevillians, who saw us every day, than to the screen players, but those were the good old days.

Development of the Gaumont Company

Founded in 1893, This Notable Establishment Has Taken Prominent Part in the Development of the Motion Picture Art

THIS well-known French firm was founded in 1893 under the name of "Comptoir Gemeral de Photographie," and has occupied since that time the building at 57 Rue Saint Roch, at the corner of the Avenue de l'Opera, Paris. It became a corporation in 1895 under the name of L. Gaumont & Co. Under the direction of the founder, Leon Gaumont, the company rapidly extended its activities to all branches of photography.

In 1895, within two years of the founding of the company, Mr. Gaumont began work on the problems involved in the perfection of animated photography. In that year the company placed on the market pictures obtained with the apparatus known as the Demeny Bioscope. A year later Mr. Gaumont built the Chronophotograph, using the principle of the tappet (came d'entrainement) invented by Demeny. His next apparatus, built for professionals and named the Chrono, met with such success at the Universal Exposition in Paris in 1900 that four-fifths of the cinematographic attractions at the Exposition and throughout Paris were provided with it.

Realizing the growing importance of the moving picture branch of the industry, a new department was created to take charge of the manufacture of apparatus and also to take cinematographic pictures and release them for public showing. This department was organized as a separate corporation late in 1906, under the name "Société des Establissements Gaumont."

The growth of the plant had difficulty in keeping pace with the development of the business. In 1896 the first quarters occupied the small space of 1,100 square feet and only a dozen employes were required, a ten horse-power generator being sufficient for all purposes. By 1912 the company required 157,000 square feet of floor space and a 1,000 horse - power generator, and had forty-six branches in foreign countries. At the present time the Paris plant of the Gaumont Company occupies an area of 275,000 square feet and requires a 2,000 horse - power generator. The main hall of its immense studio has 11,000 square feet of floor space and a height of 60 feet.

Leon Gaumont.

has opened the door for such a power of illustration, enlightenment and record that a far greater impression has been made upon the multitude than was possible with the discovery of printing. Great has been the power of the press, greater is and will be the power of the picture.

The library of the picture will be a world power in the future. Only by letting the mind dwell upon what help today would a picture library of the past be can we form an idea of the value to future generations when the picture library shall bring from history those riches which history alone holds secret.

These are the days of the full strength of the early youth of the moving picture, no longer in its infancy, but in the buoyant strength of that vigorous development associated with healthy growth of youth the days of maturity will be truly remarkable for their educational advancement and advantages.

The last ten years has seen the coming together of all classes of leaders in literature, science, art, music, the drama and all scholastic circles in behalf of that which appeals to them in the moving picture possibilities. With these forces (which ten years ago were in no way to be counted upon) no optimistic outlook can be portrayed which will unduly enlarge the vision of the future; to all this the moving picture which has been interwoven with the progress hitherto will still be dedicated with the highest possible motives looking for the highest possible achievements.

Projection Light

By J. H. Hallberg

Birth and Development of Electric Economizer and Motor Generator for Control of Motion Picture Arcs

IN THE fall of 1907, on a certain cold and dreary evening, while sitting around the stove in the moving picture and lantern slide establishment of Al Harstn, on East Fourteenth street, in company with a friend of mine who had business there, I was first initiated into the requirements for improvement in the means then used for the control of projector arcs. While we were conversing an operator, much flustered and disturbed, rushed into the room, carrying with him parts of a moving picture outfit he had used the night before while giving an exhibit in a small Pennsylvania town. He immediately unloaded his mind before all of us and stated that he had to call upon the Electric Light Company to put in a special large transformer, and had to construct a water barrel rheostat on the premises in the exhibition hall in order to secure sufficient illumination to show his pictures. He said the arc roared like a threshing machine and could be heard all over the building; that his carbons sputtered and that he had an awful time trying to keep the light sufficiently steady to give the exhibition.

J. H. Hallberg.

While taking in these statements of one experienced in the practices of that day, it occurred to me that great improvements could be effected by applying certain principles and devices to overcome just such difficulties as this particular operator had met with.

On that evening the now well known "Economizer" was born—at least in my mind—and it was not more than ten days before a working model of the Economizer, in crude form, was ready for a test. The test came up to the expectations of all concerned, and at about that time Hugh Hoffman, a former associate in the editorial department of the MOVING PICTURE WORLD, who then conducted a theater in Jersey City, happened in. He was told about the wonderful improvement in the illumination and the great saving of from 50 per cent. to 60 per cent. which could be effected by installing this device in place of the rheostat on his moving picture machine. The cost of this model was necessarily high, but Mr. Hoffman did not bother. He said: "If the Economizer will do for me what you claim for it I will pay you $100 for it, and you can bring it over any time and test it out." The following day the test was made in Mr. Hoffman's small "Nickelodeon" in Jersey City, and there, for the first time, was the "Economizer," or Transformer, as some people call it, put into actual service. It may be stated that this original device was never removed, as it performed its work to Mr. Hoffman's entire satisfaction, and was left there until the theater was finally torn down several years later.

After this preliminary installation had been made other models were constructed in fireproof cases and submitted to the New York Department of Water Supply, Gas and Electricity, where at that time Jack Skerrett, now general manager of Nicholas Power Company, was the chief inspector. After exhaustive tests by the department, both in the laboratories and in actual service, the Economizer stood the test and delivered the goods as claimed for it, and was the first transforming device approved for use in Greater New York on alternating current, with moving picture machines, in place of rheostats.

Harvey L. Watkins, representing B. F. Keith's moving picture interests throughout New England and Canada, was one of the first managers controlling several theaters who adopted this device for all of his shows.

In the meantime, while the Economizer business was put on a commercial basis, I was devoting my time to exhaustive experiments to produce direct current at the arc for moving picture machines, where the current supply was alternating current, because it was appreciated by all concerned that the smoothness, quietness and intrinsic brilliancy of the direct current arc would mean a wonderful improvement in the projection where only alternating current could be secured.

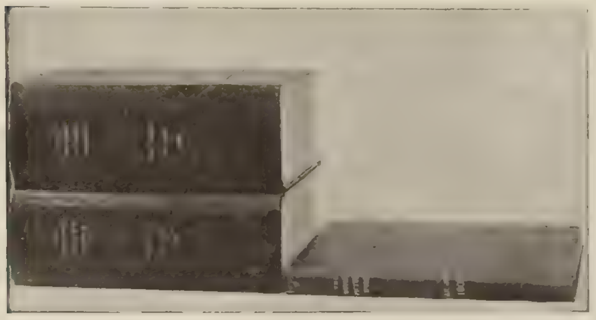
These motor generators could not be constructed like ordinary motors and generators which would require resistance or rheostats in series with the arc, which would necessarily materially reduce the efficiency and greatly increase the expense of operating and the cost of the motor generator. Therefore an entirely new type of motor generator was devised with such regulating qualities necessary to permit the arc to operate directly across the terminals on the generator without a rheostat in series with the arc. As a result of these developments a motor generator was produced, which ranged in capacity from 30 to 60 amperes, adjustable at the will of the operator with a small controller in series with the shunt eld of the generator. Many of these machines were installed and they revolutionized the projection with alternating current. The expense of motor generators of this kind, when considered in conjunction with the many small houses with seating capacity under 300, limited the general application of the motor generator, and only the larger and more prosperous houses felt that they could afford to install them—in the beginning, at least.

The introduction of the larger theater with 600 or more seats, the elimination of vaudeville as a part of the moving picture performance, and the introduction of the feature film called for better projection, and the expense was then justified, due to the increase in the admission price and the larger number of seats.

While 35 to 45 amperes was considered a large amount of current for the direct current arc, three or four years ago, the better exhibitors who are up to date and who desire to give their patrons a real picture performance, realizing the value of greater brilliancy at the arc in order to bring out the delicate half-tones in the shadows portrayed by the film on the screen so as to make their pictures stand out in relief with great distinction, have called for generators capable of delivering up to 100 amperes for the arc.

How the World Has Grown

THE accompanying cut will illustrate the growth in volume of the Moving Picture World. It shows a bound volume of the first six months of 1908 compared with the first two quarters of 1916. In the little volume are 552 pages, an average of a little over 21 pages to an issue. In the two large books there are, for the first quarter, 2,110 pages and in the second 2,324—that is, those numbers are folioed. As it is the practice of the World not to folio "inserts"—i. e., the colored sheets of advertising that are printed independently of the regular run—the actual total of the volumes is considerably in excess of the number quoted. These are sufficient to make the total for 1916 well above 4,700 pages for the first six months of last year, or between eight and nine times the bulk of the issues for the corresponding period of 1908.



Six Months of the Moving Picture World—Now and Then.

This growth as a rule has been gradual. The first acceleration came with the organization of the Patents Company at the end of 1908 and the corresponding activity of the independent manufacturers. Again, beginning about January 1, 1914, the growth in the number of pages became marked. January-June of 1910 contained 1,136 pages; July-December of the same year the number was 1,564. January-June of 1911 recorded 1,636 pages and the last half of the year 2,128 pages. The first half of 1912 showed 2,524 pages, the last half 2,688. In 1913 the figures were for the respective six months periods 2,816 pages and 3,080. In 1914 they were 3,668 and 3,674. In 1915 the pages had jumped to 4,232 and 4,746.

PARAMOUNT SALESMAN TRANSFERRED.

H. C. Remington, who had covered the North and South Dakota territory for Paramount's Minneapolis exchange, has been transferred to the Milwaukee office and will cover Wisconsin and the surrounding territory, succeeding Leo Eckstein. Mr. Remington's position in the former territory has been taken over by F. W. Bauer.

Vic Miller, Cinematographer

VIC MILLER, cinematographer at the Balboa studios, Long Beach, Cal., whose honest-to-goodness name is Victor Milner, believes in taking food for his mind and food for his body at the same time. That is why he punctuates bites of his "location" lunch with bits of information from the pages of the Moving Picture World. (If you don't believe it look at the acompanying snapshot, which was taken while Vic and his wife were at Santa Monica Beach lately.)

Victor Miller.

Mrs. "Vic," who is a daughter of Eberhard Schneider, says that the honeymoon enjoyed by her husband and herself would have been incomplete if they had not kept in touch with the doings in the motion picture industry through a thorough perusal of the pages of each week's Moving Picture World.

Mr. and Mrs. Miller will return to New York from the Coast this spring. They plan to make the trip by automobile, and have allowed for stopovers at all points of interest along the transcontinental route.

FAIRBANKS WINS INJUNCTION SUIT.

Douglas Fairbanks, according to a decision handed down by Justice Hotchkiss in the New York Supreme Court on February 23, cannot be restrained from making pictures for any concern other than the Majestic Moving Picture Company. The decision was reached in the injunction proceedings brought against Fairbanks by the Majestic company, who alleged that the star had violated his contract with them. The court held that there was insufficient proof that Fairbanks had waived that provision of his contract, which stated that David W. Griffith was to direct all of Fairbanks' pictures. But the star will have to answer to the $200,000 damage suit, which the Majestic company has brought for alleged breach of contract.

In the case of the Majestic company against John Emerson, who is also alleged to have left the Majestic company while under contract, Justice Hotchkiss decided that Emerson should be restrained by an injunction from working for any other company pending trial of the $100,000 damage suit brought against him.

ANOTHER TAX ON THE EXHIBITORS.

The Music Publishers' Association passed a resolution that no place of entertainment or amusement, charging an admission fee or being run for revenue can use any music copyrighted by its members, without paying a fee for the privilege of playing it.

They decided that moving picture theaters are included in this resolution. We understand the fee is sixty dollars a year, or a proportionate amount for any portion of the year.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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The office of the company is the address of the officers.

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Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.
Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1678.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 10, 1917

Facts and Comments

GREETINGS and best wishes to every reader of our Tenth Anniversary Number. On this occasion in the life of the Moving Picture World, we must express as fully and as heartily as we can our appreciation of the continued and constantly increasing interest and support of every branch of the trade. In getting together the material for this issue, it has been a source of greater satisfaction than we can express to find so many of the friends of the early days who have achieved and who have maintained leading positions in this wonderful industry.

* * *

THE respect and goodwill of the friends of the old days is the most valued asset we possess. To the exhibitors who have been readers for years (some ever since the paper was started), to the film manufacturers and exchanges, to the theatrical equipment and supply manufacturers and dealers, to all who have used and supported the paper in any way, we express the hope that we may continue to merit your confidence and support to an even greater extent that in the past decade. We certainly will make every effort to do so on the same straight, clean and upright principles which have governed our past relations and which controlled the late founder of the paper.

* * *

A SOMEWHAT peculiar phenomenon is the great number of welfare leagues and similar organizations that are springing up all over this country like daisies in the month of May. Underneath all of them lies the desire that is ever present in the minds of the few to make laws for and control the lives of the many. Surely we have a sufficient number of laws and more than an ample number of elective officials in every community to carry out these laws. Again does it seem reasonable that volunteer and non-elective bodies of irresponsible enthusiasts or propagandists of this or that fad are likely to improve conditions? We think not. We have more than enough of good laws and good means of enforcing them. We have efficient city, state and federal officials and departments competent to cope with any question, and they are responsible to the people.

* * *

MOVING pictures to-night at the —— church. Admission one, three and five cents. Notices like this are not infrequent in the newspapers. No doubt many of the churches are finding it hard to meet the competition of some of our well-conducted picture houses, but it seems to us that this is unfair competition for the theater men. We also have an idea that no church running pictures in this way should receive films from any reputable exchange.

* * *

UNDER the caption "Our Neglect of Export" our worthy amusement contemporary, The Billboard, published an excellent review of film export conditions in its Christmas number. This article covered the ground most fully and gave many concrete examples of how American film manufacturers were either ignoring export possibilities or selling them for a trifle to some London or other European agency. The writer of the article dwells particularly on the possibilities of reaching the great Mongolian population and the Latin-American field. It was particularly with a view to developing this latter field for American films that the publishers of the Moving Picture World took up the publication of a Spanish monthly at the first of last year, under the title Cine-Mundial. While progress has been slow, the volume of correspondence has steadily increased and our Latin-American film men have shown that they can and will pay the price for the right kind of film. Few of our American firms have yet made real effort to handle this business intelligently, even to the extent of conducting their correspondence in Spanish. It does seem that now is the time to get a first-hand grip on this business.

Our American banks have very greatly increased their connections in foreign countries. The shipping lines running out of New York to South American points are steadily adding to their fleets and increasing the number of sailings. As this country is producing more than half the world's supply of film, does it not seem reasonable that the export trade in films should be largely centered in New York? Cine-Mundial is doing its share of popularizing American productions in all the Spanish-speaking countries.

We're at the Dawn

By Louis Reeves Harrison

TEN years ago there was naught but scorn and ridicule for the "Movies" in newspapers and periodicals, and we're still getting it from editors who do not know enough to *follow* public opinion, much less guide it in the way it should go. Others fall into the ranks more or less reluctantly, still proving, though all unconsciously, their lack of those qualities which make for leadership. They lack imagination. They can not project their minds into the future and conceive of what has not been, as Jules Verne did of the submarine, as inventive genius always does.

As far as theaters were concerned we were in the cellaret stage. We sat in coffin-shaped rooms, with the darkness of funeral drapings about us and watched a badly vaccinated film projected in wobbly fashion on what had every appearance of being a dirty sheet, and this to monotonous strumming on one of those kind of pianos they take in exchange by a young lady of the chewing-gum variety occasionally assisted by a bristly-haired young man with a drum, triangle and sand box. It took courage to be prophetic.

I dared to look forward. I described the opening of a beautiful theater on Seventh avenue near Forty-second street, where there was a stage decorated with flowers, a grand organ and an orchestra or large proportions, then admitted at the end that it was only a dream. At Forty-second street and Seventh avenue, a few doors from this dream theater now stands a beautiful one with grand organ, orchestra and flowers on the stage, almost exactly like the one described in these columns many long years ago. But it took courage to be prophetic just the same. Not one in a thousand believed then that moving pictures would ever rise above a form of cheap entertainment for the shockhead and lowbrow.

Up rose that wall of the incompetent which did so much injury to stage representations—"Give the people what they want, raw meat and plenty of it." We got it. I think one story did service a thousand times. The noble hero is accused of a crime he did not commit and convicted on evidence "planted" by the villain. He was on the point of being executed, usually by an enthusiastic band of cowboys, when the villain is mortally wounded and makes a dying confession to the heroine. She flies to the rescue and arrives just in time to save the innocent and otherwise innocuous hero from a shameful and undeserved death.

It was that sort of stuff that kept millions of intelligent people from attending the picture shows until it was stung out of existence by those scorpions the critics. Those progressive gentlemen, ever busy with new ideas, spoke out fearlessly when their sense of justice and fitness prompted such utterance, though they often wounded the sensitive natures of advertising producers to the point of breaking off friendly relations with their respective papers. The MOVING PICTURE WORLD in particular championed the oppressed exhibitor with a sturdy independence that more than once imperilled its advertising support.

In the evolution of no other art has there been such a manly fight put up for quality of production. Merciful to the weak, when there was obvious sincerity back of the effort, intelligent critics exerted a tremendous pressure on the strong, not merely to maintain a standard, but to improve it in all branches of artistry. There have been incompetent critics, men of extreme opinions, ignorant of the principles and difficulties of production, but, as a rule, they were honest. On our own staff, I recall no instance of bidding for advertising favor.

No matter how fair-minded a producer may be by nature he becomes biased by a single viewpoint—there is more than one facet to the brightest jewel. An author writes a story of vital significance and effective structure. A director of intelligence selects a flawless cast and handles the visualization with unusual skill. The financial result is staggering. The release pays a profit of many thousands of dollars. The producing concern is complacently delighted. "See what *we* did!" Yet the first thing they do is to destroy a happy artistic combination. They obtain another story by the same author and put in a cheaper director, or keep the director and dispense with the author.

The stupidity of producers themselves, in not grasping the composite nature of motion-picture making, is responsible for a very large percentage of the failures recorded. There are even many critics who do not perceive the necessity of composite effort, and the art falls back upon the personality of certain gifted interpreters, the star performers. We have gone to extremes in the personality of actors and in the skill of remarkable directors, and thus moving pictures are still incomplete in their very essence.

We are just beginning to understand that there is an aim. They have been limited by accident and true sense of direction in a very large number of cases. The basis of success is that rare and beautiful quality which has not only made the other arts so fascinating, but has provided us with nearly all improvements that make daily life enjoyable, creative imagination. Not understanding the origin of any art of expression, how can we judge beforehand of results? We will only grow the weed and the thistle until we plant the field with the seed of creative genius.

But we're at the dawn. Through rose tints on the horizon comes filtering now and then a faint gleam of light that is bound to shine in the full unless the day is overcast by persistent stupidity. We are no longer the slaves of words. No trammeling vernacular need spoil our spiritual awakening. Intelligent people are beginning to love and understand this lusty young art of expressing thought and emotion. Genius will provide the thought and emotion to be expressed, increasing our experience through intense assertion of the individual and save us from monotony of presentation, the deadliest enemy of joy and success.

When the sun of intelligence rises out of the morning mists, when we reach an artistic adjustment and balance of composition, people who go to the picture show will no longer pray for relief from monotony and dull repetition. They will see on the screen the gold of inspiring drama, the shadows of guiding tragedy, the flowers of romance, even the marvels of science, so completely presented that the critic will find his vocabulary of praise inadequate. We are now wandering in the visible world of color and form. We shall then penetrate the invisible world of passion and thought.

We are *not* at the dawn for those who thought in one-reel terms a few years ago, who are thinking in terms of attenuated five-reel imitation and repetition today. They had no imagination then, and they have none now. The new generation and those of the old generation who are benefiting from experience will increase the virility of screen representations, only using life's physical incidents of action and circumstance to bring out the spiritual side of human nature in storied form. To reach intelligent people at the picture shows, we must address them with intelligence, and, in the art of so doing, we're at the dawn.

Commercialized or Subsidized

By Rev. W. H. Jackson

MANY good and broad-minded people who sanction the exhibition of moving pictures on Sunday only hesitate at what is called the commercializing of them on that day. A certain anti-picture clergyman is always sounding the same note; he has opposed high class concerts on Sunday solely on the ground that a charge for admission was made, thus, the simple fact that a cash payment, the purchase of a ticket, being a matter of trade, the Sabbath law against Sunday trading is thereby broken; therefore, if allowed in one instance the whole flood gates of trading might be opened, and a wholesale desecration of the Sabbath follow.

There is logic in this general view of the whole situation, but is there wisdom in the basis upon which these conclusions are allowed to grow? Surely we are not so incompetent that we do not know how, when and where to draw the lines in the universal application of any or all laws; if we open the window of the house to let in a little fresh air, are we by that act logically compelled to open all the windows and doors for a hurricane or, on the other hand, are we to be compelled never to open a window, fearing lest by so doing we run a risk of being inconsistent if we don't open all the windows and doors?

The Supreme Court of the United States has decided that there is a "rule of reason." Under the rule directing application of reason let us, as a common sane people, look at and do things reasonably; let us also remember that there is a law of casuistry to help us in these things, so that we are not blind leaders of the blind, but walking openly as in the day.

At a closer glance, however, the writer has come to the conclusion that the whole question is one bearing on the relationship between that which is commercialized and that which is subsidized, and to find out where the one ends and the other begins. What is the difference between paying cash for a ticket entitling one to a seat in the building (a commercialized transaction), or the payment by check in advance for a seat in a building (a subsidized transaction)? Are not both payments for the same purpose? Are not both transactions similar? Do not both transactions have the same results, i. e., a hired seat for a financial profit? The matter evidently narrows itself down to the method in which the money is paid; if beforehand by specific arrangement it is legal, right and good; if as cash at the time, it is illegal, bad, and wrong; nay, further, should be made criminal offence.

We are reminded of a good old piece of righteous denunciation of such hair splitting as this when we remember one who said, "Ye strain at a gnat (nickel), and swallow a camel (check)." It is probably true to say that there is not a fashionable church in New York of any denomination which has not its system of seat-rents, a commercial system, a poor mans' prohibitory system, a legalized Sabbath day cash transaction, simply and only because it is changed from a commercial act to a subsidized one. Is it not worth while endeavoring to find a plan as to how the poor man can subsidize his legitimate Sunday attractions, or is he to suffer every time, and everywhere, simply and only because he is poor. Surely we are punishing him terribly for his poverty, as though it were a crime and he a criminal against whom all legislation must be aimed, lest he enjoy some of those privileges which only the rich can command.

What a hue and cry is raised because in asking payment for a seat on Sunday to cover expenses the exhibitor is only asking an honest thing. Where is there a church or institution of any kind which would live for one year if a financial claim were not made? Is a prepayment, or an agreed payment or a collection not a payment or a charge? Some will answer that it is free will. Granted, but let the free-will offering fall short and the people will soon be told how much they have fallen short which must be made up and that in hard cash.

If, then, there are many of those who feel that the commercializing of the picture is its only or even its greatest evil, surely it will not take long for them to see the injustice of their fears. Can a picture exhibition be right in a church where a collection is taken, and wrong in a place where a charge is made?

The more we delve into this question the more we find that while there are many and various problems to be solved, they can and must be solved, and not dismissed in an off-hand way with supercillious contempt, and the law invoked to stultify the desires of the many according to the limited views of the highly favored few. The writer takes the view that those who enjoy all the privileges of life must find it incumbent upon them to see that those less fortunate shall, by some means, have kindred opportunities. In the lowest places in life we give bread to the hungry and clothes to the ragged. In the higher places in life we give a free education to all who can not or do not wish to pay for their own. True life is doing all it can for the benefit of each other, and those who place a stumbling block in another's way must be condemned. "Sunday was made for man." Let us do all we can to find out how man can best profit in the use of it; strain the rules of casuistry to find the helping way and not the hindering one. Let us for once call commercializing and subsidizing a distinction without a difference, otherwise we shall, if we discriminate between them, be guilty at the same time of dividing free citizens into castes and make lack of riches a crime.

Thoughts of a Jellyfish on Beholding the Backbone of a Whale

O vast and voluminous vertebra!
That giveth thee power to make thy way
Where minnows and jellyfish hold sway
And have the nerve to say their say
On moving questions of the day.
No wonder thou art ready for the fray!

O backbone anything but frail!
That meets and moves thy mighty tail
Minnows and jellyfish to assail,
At thought of thee we all turn pale!
Thou scourge of spinelessness; thou flail
Of falsehood! thou nail—
—er of nothingness; thou—
Words fail;
But, anyway, old mammal, I'll go bail,
At swallowing thine own words thou art a whale!

And yet, for all thy class,
Methinks 'tis strange it came to pass,
Thy backbone at this end, alas!
Supports the jawbone of an ass.

We Are Facing Facts; Not Theories

By Sam Spedon

IF YOU heard the shrill cry of "fire!" rend the midnight air what would you do? You would get the old bucket brigade together, haul out the old hand engine and do the best you could to fight the flames. If you sent twenty or thirty miles to the next town for a more improved fire apparatus the house would be burned down by the time it arrived.

When you hear the cry of "censorship, tax and Sunday closing bills" in your midst, get the exhibitors of your state together and fight the impending measures as best you can. Don't look elsewhere for help, if you do the legislatures will have passed the bills and everything will be over but the wake. Call on your local senators and assemblymen, go before the legislatures in a body, with your hometown orators and spokesmen to present your plaint and make your plea. Send out your S. O. S. and P. D. Q. messages to every exhibitor in the state and tell him to get busy. Don't send elsewhere for the silver tongued orators and erudite literature; if you do you may be locking the barndoor after the horse is stolen. If necessary canvass the sentiments of your theater patrons by the use of your screens and give expression to your own in the columns of the local press. Every little bit helps.

We have any amount of high browed literature, so has the National Association, telling about the persecution of the early Christians and the martyrs of free speech and press. Our editor in chief wanted us to write some more of it. What's the use? We are getting this more to the point stuff off our chest, hoping it will stir up some action and everybody will get busy. Indoor oratorical sports and literary exhibits are not practical when you have got to go to it and do something to rescue the perishing and care for the dying.

We know you need cash to oppose unjust legislation and you will need it worse if you don't oppose it, so you might as well dig down in your old jeans and chip in. The Lord only helps those who help themselves. How in the name of all that is sacred and profane do you expect others to help you if you don't help yourselves?

The Christman censorship bill was killed in New York state. Three censorship bills were squelched in Indiana and federal censorship was squashed in Congress. These results were accomplished by the concerted action of a few, who got busy and did things.

You have been reading, talking and showing pictures about preparedness for the last two years. If you have not heard the cry of "censorship, taxes and Sunday closing" in your state, now, in the time of peace you should prepare for war. Get together, organize and do something. Be prepared, for these things come upon us as a thief in the night, seeking whom they may devour.

Avoid Suspicions of Graft

By Sam Spedon.

THE circulated reports of the appropriation by a few individuals of a portion of the profits from the exhibition held at Chicago last July brings all organized effort of the industry under suspicion.

Any organization which undertakes an exposition, ball or entertainment with an advertised object should give a published statement to those concerned, of moneys received, expenses incurred, and showing that the profit, if any, had been applied or given to the advertised object. A statement is due those of the industry who have contributed their money and support to the success of such undertakings. Their success depends upon co-operative effort and all co-operators are entitled to know the result of their co-operation. The abuse of confidence and privileges is what has brought many, individually and collectively, into disrepute.

The recent reports we have received from Chicago are a repetition of those we have heard about the expositions held at the Grand Central Palace in New York City, and they awaken all the suspicions attached to those functions.

With a knowledge of the deplorable facts connected with last year's Chicago exposition, we would be amiss in our duty if the Moving Picture World, as the representative journal of the industry, did not call attention to them and urge all organizations in all branches of the industry to insist that the game be played fairly, with all the cards on the table, above suspicion, and see to it that a few unprincipled ones do not bring reproach upon all the rest of us.

Exchange Fails—Ties Up Deposits

Triangle Brooklyn Distributors Discontinue, Owing Exhibitors for Advance Rentals.

ABOUT one year ago the Big T. Booking Company of Brooklyn, N. Y., secured a special franchise to distribute Triangle productions in Brooklyn and Long Island. This franchise has been discontinued and the Triangle pictures for Brooklyn and Long Island can only be secured now from the New York Triangle Film Corporation's office of New York City.

Some of the Brooklyn exhibitors, who had placed their deposits for the Triangle service with the Brooklyn office, are now anxious to have these deposits returned because they cannot continue the service without placing a fresh deposit with the New York corporation.

We are informed that the Big T. was an entirely separate and independent business concern operating under the special franchise for Brooklyn and Long Island with no connection whatever with the Triangle Film Corporation. It is, therefore, up to the Brooklyn exhibitors to look to the Big T. Booking Company for the return of their deposits placed with that concern.

In answer to the exhibitors' appeal for the deposits in Brooklyn they were told at the Big T. office that they would all receive their deposits just as soon as arrangements could be made for the return of the different amounts, which we were informed aggregate about $1,800. This reply did not satisfy the exhibitors, as many of them need their money to deposit with the Triangle Film Corporation of New York, if they wish to continue the Triangle service. They claim that the holding back of their money by the Big T. works a hardship upon them by being deprived of its use when they are sorely in need of it.

The exhibitors claim, and we agree with them, that this experience with the Big T. is an evidence of the seriousness of the deposit system, particularly if an exchange conducts its business merely on a franchise, with no tangible assets to counterbalance the responsibility it assumes.

MIRIAM FOUCHE WITH FOX.

Miriam Fouche, a new William Fox discovery, will make her debut in filmdom in the photoplay starring Valeska Suratt. Miss Fouche, who spent practically all her life in the Ozark Mountains in Arkansas, has the feminine role next in importance to Miss Suratt's. Miss Fouche is a crack rifle shot, as she dwelt for a decade on what is known as "The Devil's Backbone," in the Ozarks, where no timid individual would have a very happy time, as bear and catamount are almost as plentiful as the foliage.

SON BORN TO CHARLES GROGG.

Manager Charles Grogg, of Grogg's Theater, Bakersfield, Cal., has a smile for the whole world these days. And it's only for a "little tiny reason," but that reason is a mighty important one to the fond parents. The "reason's" name is Walter Charles Grogg; arrived February 11; weighs ten pounds, and he looks like his dad.

No Other Business Would Stand Censorship

By B. B. Hampton

If Average Industry Should Suffer Interference Experienced by Picture Men Revolution Would Result

IF the principle of censorship should be applied to general business as it has been to motion pictures in certain states we would have had red revolution in this country within twelve months' time. The American business man would rather fight than tolerate practice that the motion picture industry is compelled to endure in those States where censorship is now in existence. Good pictures, wholesome pictures, instructive, progressive pictures are impossible so long as any man or any group of men are given the autocratic right to determine what shall or shall not be shown on the screen.

Censorship is un-American. Censorship in any form is so repugnant to American ideals and traditions that our people would not tolerate it in pictures if—there are two "ifs"; the first is, if the public is made to realize that if censorship creeps into one phase of our life it will find its way into others; and second, if motion pictures can be made clean the demand for censorship will die.

The very popularity of pictures is responsible for the demand for censorship. The movies have won such an important, intimate place in so many million homes that fathers and mothers deeply resent the sewage that slips on to the screen.

"We don't dare let our children go to the movies," they say, "because we cannot be sure that they will not see indecent or suggestive pictures hidden under smugly hypocritical titles."

Along comes the politician with his eyes on new jobs for the faithful and suggests censorship. The public, without thinking deeply enough to understand the dangers of censorship, responds to the place-hunter's suggestion—and censorship threatens us in nearly a score of states.

Statistics Prove Small Percentage of Evil.

In fairness it cannot be said that the motion picture industry has brought this curse on itself—any more than the charge of indecency can be made justly against the publishing industry because an occasional panderer prints a vile book or starts a filthy magazine or newspaper. Fortunately there are very few evil pictures, but unfortunately they are very obnoxious. Statistics compiled by experts prove that in 1916, of nearly ten thousand reels less than one hundred reels (about twenty-five pictures) were objectionable. Less than 1 per cent. of the output is to blame for the danger that now threatens to throttle the art.

However, we must not deceive ourselves. This bad 1 per cent. is very bad. Men who live, breathe and have their being in the Tenderloin of New York and the little Tenderloin of Los Angeles forget that the great American public is not an ass. This unhealthy type of producer thinks he can market a mess of filth by disguising it as "art" or "reform." He believes that by posing a preacher at the opening of a "white slave" picture he can "get away" with rotten sex stuff. Or by hiring a preacher to "indorse" his "picture that every mother and daughter ought to see" he can deceive "family trade" into regarding his work as "reformative."

No human being can fool himself so thoroughly as the hardened Tenderloiner—unless it is his money-blind brother of Wall Street. The producer who knows America by living in a high priced hotel in Longacre Square knows nothing. If he spends a few weeks in New England, or the Middle West, or Down South, disguised as a human being, he would learn that his little tricks, his evasions and sophistries, fool no one but himself. He would learn that the filth, the sewerage that he is pouring on the screen interests no one but the evil-minded, the diseased and the curious.

He would learn that his vile stuff is ruining the movies. If he digs deep enough he will find the great "silent vote" is being cast against the movies. Mothers and fathers who can not and will not spend the time necessary for thorough investigation and careful discrimination have reached or are reaching the conclusion that the movies are dangerous. These people have been shocked and horrified by the things thrust at them on the screen. They have taken the safe course—they have forbidden their children to go to movies, or at least have placed restrictions on them.

This "silent vote" is the power back of the demand for state censorship.

Hand in hand with the filth-producer is the exhibitor who uses the sign "Children Not Admitted."

These two classes are the sewer-scourers who have befouled the industry.

Publishing Pictures Should be Regulated As All Other Publishing is Regulated.

The overwhelming majority of men who create pictures know that only clean pictures will pay. They demonstrate their knowledge by making none but clean pictures (note, please, the statistics to which we have referred in a previous paragraph).

There is no basic difference between the publishing of printed words and printed pictures and the publishing of pictures in motion. Both sets of operation consist of entertaining and educating the public by setting forth news, views, facts, stories.

We hear nothing of censorship of the press and yet decent publishers face constantly the problem of competition with filth.

Everyone who reads these lines can recall scandalous, sensational newspapers that sprang up suddenly, flourished for a time and disappeared as quickly as they came; or magazines that reached popularity through the sex-lure channel; or books that got into demand because of their naughtiness or vileness.

These things prosper—or apparently prosper—for a period, then they fade away and we hear no more of them.

The decent newspapers, the high class magazines and the standard books move steadily forward. For every thousand copies of filth sheets or sewerage books published in a year, ten million clean, wholesome periodicals or books are circulated.

The 99 per cent. in the picture industry know that cleanness and decency are the only things that pay eventually, and this great majority is determined to drive the filth purveyor out of the industry. All that they ask of the public is that the men who publish pictures in motion receive the same treatment that is given to the men who publish words. If the publishers of newspapers, magazines and books do not need censorship—and certainly they do not need censorship—then there is no need for censorship of the publishers of pictures in motion.

The Police Power is Sufficient.

The simple truth is that the police power of cities and states is abundant to regulate publishing, no matter what form the publication may take, the existing power is abundant to safeguard the public.

Further, the facts are that the police power has been so trained that it operates effectively against the publication of vile books, magazines and newspapers—and in some places it operates effectively against the publication of vile motion pictures. Notably in New York City the present commissioner of licenses, George Bell, is said to have exercised this power to good purpose.

In comparing censorship and the police power, we must remember that censorship permits no appeal to the courts or so restricts appeal as to render it practically impossible or ineffective. This condition is so monstrously un-American that it is unthinkable. Our forefathers fought and died that they—and we— might have the right of trial by jury and the right of appeal from lower courts to higher courts. Our whole outlook on life is based on these principles, but censorship of motion pictures sweeps aside these fundamentals and delivers us bound and gagged to petty autocrats.

Ask your business and professional friends their opinion of a system that would prevent appeal from the decision of a police magistrate or a judge of a lower civil or a probate court. Ask them how long they would tolerate a condition that placed them on trial for a misdemeanor or a crime without the right to summon a jury; or what would they do in a civil suit in which a small judge had decided against them and refused an appeal to a higher court? Is it extravagant to say that Americans would prefer red revolution to a general condition of this kind? And yet that is the situation threatening the pictures industry in many states today.

We do not need new laws. We need to use nothing more than the police power as it exists in relation to the balance of the publishing business. We need to educate the public that publishing pictures in motion can be regulated by existing means just as well as publishing pictures and words in type.

Reform From the Inside.

Mr. Griffith's idea of "reform from the inside" is excellent. It is fundamental.

No reform can be genuine or permanent unless it comes "from the inside." People cannot be legislated away from evil. Legislation may create conditions to restrain the vicious or to bolster up the weak, but real, lasting changes for the better can come only when a majority of the class affected want the improved conditions.

There can be no question as to the prevailing sentiment in the motion picture industry. The demand for good, clean pictures vastly outweighs the demand for the vampire and sex-lure sewerage that threatens the life of the industry.

The picture business is today largely in the hands of serious, responsible, decent men who have made large investments and want to do all in their power to protect these investments. These men know that their only hope of permanent success is in developing and holding "family trade." The nickels and dimes of women and children form the backbone of this half-billion dollar industry. Women and children abhor smut and suggestiveness. Ask one hundred theater owners if this is not the case, and ninety-nine of them will answer "Yes," and assure you emphatically that objectionable pictures have worked a most serious injury to the business by driving decent people away from picture houses.

The publishers of pictures are moving swiftly and effectively. The leading producers, distributors and exhibitors, working through a special committee in the National Association led by David Wark Griffith, have pledged themselves to aid in the prosecution, under the criminal laws, of every producer of indecent or obscene pictures in the United States.

Thomas Evans an Early Bird

President of The Evans Film Manufacturing Co., Made His Start in 1908.

THOMAS EVANS, president and general manager of the Evans Film Manufacturing Company, whose plant is located at Two Hundred and Sixteenth street and Broadway, New York, became active in the motion picture business late in 1908. At that time he organized the Pantograph Corporation, of New York. The concern was not a big success, and Mr. Evans accepted a position as western representative for David Horsley — Centaur Films, Chicago. Later on Mr. Evans became the representative of A. G. ("Sole Agent") Whyte. It was after he had been with Mr. Whyte for some time that Mr. Evans was made general manager for Powers Picture Plays.

Thomas Evans.

Continuing his rise in the industry, the man who now heads his own corporation was made laboratory and studio manager for the Universal Film Manufacturing Company. That was at the time the Universal was formed, and when their producing activities were confined to Coytesville, N. J. It was the experience gained in the latter position that led Mr. Evans to form his own company.

Mr. Evans' company specializes in laboratory work, and so busy has the Evans plant become that it is working day and night. It is never closed. This is due to the fact that the high quality of the Evans company's work has never been lowered in the slightest degree, no matter how busy the plant has been.

Upstate Man Champions Sunday Shows

Rural Districts Opposed to Sunday Opening—No Immediate Legislative Action Likely—Clergymen Discuss Films.

DECLARING that he would as soon have his son go to a motion picture show as to hear Billy Sunday, James Bradshaw, a well known resident of Troy, addressing a meeting of ministers and laymen, when the entire program was devoted to a discussion of Sunday pictures and censorship, has stirred up a tempest among certain friends of the pictures and likewise certain admirers of the evangelist. Coming just at this time, when members of both the Senate and the Assembly are looking ahead and wondering what, if any, action will eventually be taken either on Sunday pictures or the censoring of films, Mr. Bradshaw's views have been given much publicity among legislators. If any action favorable to Sunday shows is taken at the present session, it is certain that it will be in the face of most strenuous opposition from the rural sections. Judging from the petitions that continue to come to the members of the Legislature, some central and controlling body in the church is conducting a systematic campaign through this and Central New York.

Rev. J. V. Moldenhauer, of the Second Presbyterian Church of Troy, was some time ago selected as an official investigator of the motion picture houses in what is termed the Aalbany conference. For several weeks, it seems, Mr. Moldenhauer religiously viewed almost every picture that was shown on the screens of this and surrounding places. Judging from his report to the conference, he was not highly impressed with what he had witnessed.

"From what I have seen," the minister reported, "I believe that the pictures exhibited today show evidences of a primitive mind. It requires no intelligence to follow the plots and every plot is repeated over and over. To my way of thinking the greatest virtue in the pictures is the scenic development."

Rev. C. H. Walker also spoke and severely arraigned those pictures tending along sex lines. He said that many of the advertisements and titles were so worded as to arouse the curiosity of both the old and the young along lines that should not be permitted.

Summing up matters, as the situation now appears from expressions among both Senators and Assemblymen, no legislative action is likely either along censorship or deciding the Sunday question.

HOLBROOK BLINN AND DORIS KENYON IN "THE EMPRESS."

Holbrook Blinn and Doris Kenyon, two celebrated stars, will appear on the Pathe program in "The Empress," a five-part Gold Rooster Play made by Popular Plays and Players, to be released March 11th.

Mr. Blinn is one of the best known actors on the stage. From the time when at the age of six he appeared with Frank Mayo in "The Streets of New York," he has been identified with the best plays and best companies.

Miss Kenyon, while still very young, has achieved an excellent reputation as an artist and has a most charming personality which screens particularly well. It was recently announced that she has been engaged to play opposite Henry Walthall. "The Empress" has been very well put on and the story offers both Mr. Blinn and Miss Kenyon excellent opportunities for their art.

NORTHWESTERN STATE RIGHTS BUYER IN TOWN

G. A. Hager, of Seattle, Washington, who is one of the best known film men in the Northwest, is in New York on the trail of good state rights propositions. He is stopping at the Hotel Breslin. Mr. Hager has ventured into the state rights field with a knowledge of film conditions in the Northwest that will stand him in good stead. He has been active in the selling end of the film business for several years, his efforts being confined mostly to the territory in which he and his associates will operate.

Mr. Hager was, up until about the middle of January, manager of the Universal exchange in Seattle. Before that he had been connected with exchanges in Montana, Portland, and several of the other larger cities that lie West of the Rockies. He states that the new business will have its main branches in Portland and Seattle. Mr. Hager's home address is 2021 Fourth avenue, Seattle, Washington.

S. G. SLADDIN LEAVES FOR MONTREAL.

S. G. Sladdin, general representative of the Consolidated Film Corporation, left last Monday for Montreal on an extended business trip through Canada in the interests of Consolidated. Mr. Sladdin expects to be gone several weeks.

Random Shots About Export

By F. G. Ortega

THE export situation ten years ago—— but let's talk about something serious. Ten years ago we were fighting tooth and nail to keep foreign competition in this country within reasonable bounds. We all know how well this was accomplished. Let's talk about the present.

The war has entered its last stage. From now on France, Great Britain and Italy will pay as little attention to export as the Central powers. Export means surplus energy and none of the belligerents has any to spare. During the final, the most savage phase of the struggle, they will countenance no effort or initiative that is not directly connected with the war.

The Latin-American republics have suffered from the war even more than we have. They have had the same internal troubles, brought about, as in this country, by unassimilated immigration of different nationalities. Some of the southern republics have found themselves on the verge of civil strife. They are tired of this gigantic conflict, and during the past two years, thanks to Mr. Wilson's stand in regard to Mexico and in spite of the yellow press and other yellow-thinking elements in our midst, they have been drawing closer to us mentally as well as in a commercial sense.

London was, before the war, the film clearing house of the world—at least this is what American manufacturers were taught to believe. Before Cine-Mundial, our international organ, made its appearance a year ago, the Spanish and Portuguese-speaking markets, with a population of over one hundred millions, were as little known as Mesopotamia to most of our producers. The foreign activities of our companies were dominated by the English metropolis. If anyone suggested in the downtown district of New York that hardware, dry goods or any other line of merchandise should be sold in Argentine or Brazil through London houses, he would be placed in the hands of an alienist, but this is exactly what our producers were doing. The manager of a company that had just released a pretentious feature—a very stout gentleman, by the way—yawned so much when one of our solicitors tried to impress him with the importance of South America that he nearly fell out of his chair. Another so-called export manager lost a lot of breath and became quite excited in an attempt to convince the writer that the London houses were and had been exporters "by divine right" (textual words). And this man was a German, think of that!

France is out of the running today as a film manufacturing center. Its half a dozen selling and distributing organizations, some of them the most important in the world from an international viewpoint, are really helping our manufacturers, as they have been compelled to use American-made subjects to keep their contracts. Italian film production is on the decline. This is acknowledged by its foremost critics. But whether it is or not, the fact remains that the Spanish and Portuguese-speaking public are sick and tired of the eternal tragedy and morbidity of Italian scenarios. Great Britain, being a tributary nation in this field, was bound to suffer most in abnormal times, and the war has brought about the entire collapse of its foreign moving picture trade. It is needless to say that this has had no marked effect on Latin America, as England never supplied the market. We have another proof of this in the recent announcement made by a London trade publication, which admits the "enormous importance of South America and proposes to start an edition in Spanish to help the British middlemen. We presume that the "invasion" will be attempted with American brands. However, these post-humous activities—for that is what they are, in fact—have no practical meaning and will not change the export situation, although their significance is great as an object lesson to our producers.

It is true that our producers know very little about Latin America and its possibilities; but in spite of the opinion of some of our self-appointed experts, our British friends know even less. Their ignorance of conditions is so great that in a recent article published in the magazine referred to we find the following statement regarding Mexico: "At present any old junk, so long as it can run through a machine, can command big prices." This is wonderful. So any old junk will go in Mexico, eh? How about Granat, of the Salon Rojo, who six months ago bought over $30,000 worth of films in New York and Chicago? And the other exchanges that practically every month are sending experienced buyers to the large producing centers of the United States? Moreover, how in the name of common sense can you get big prices for any article in Mexico, when the Mexican dollar that used to be equal to fifty cents gold four years ago is only worth today seven or eight cents?

Some of our manufacturers are already intrenched in Spain, Portugal and Latin America, but many still lag behind. **What can be done in six months today will take years of constant effort after the war, so no time should be wasted.** The theory that the southerners will not pay reasonable prices has been exploded. If they are willing to post fancy figures for Bertini, Menichelli or Boreli subjects, what will happen when they become familiar with our stars, who act quite as well and have the advantage of youth, beauty and superior technical direction?

No manufacturer of any importance should be without branches or agencies in Buenos Aires (for Argentine, Chile, Uruguay and Bolivia), Barcelona (for Spain and Portugal), Rio Janeiro (for Brazil) and Havana (for Cuba, Puerto Rico, Venezuela and Colombia). We do not mention Mexico for obvious reasons.

It should be remembered, however, that haphazard theatrical methods in dealing with foreign countries only foment trouble and that films where every Mexican or South American is a bandit or a "desperado," whatever that means, should be kept in this country or shipped to Europe, Africa or the North Pole—they are not appreciated in Latin America. And films where the cute hero, with cowboy hat and sport shirt, becomes dictator of Brazil in a couple of days, or puts to flight the whole Mexican army with his trusty revolver, are not popular either.

Whether this country goes to war or not, if the film manufacturers are far-sighted enough they will emerge at the end of the crisis with their products firmly established in Latin America and with the consciousness of having done more toward practical Pan-Americanism than all the politicians with their theories and speeches.

There is nothing cold-blooded in this way of looking at things. We take no mean advantage, but are merely coming into our own. The Italian and French houses will doubtless compete with us in foreign markets after the war and we should hail this competition with open arms, as monopoly in any line has always meant stagnation.

ALICE BRADY HAS NARROW ESCAPE.

For several days Alice Brady has been receiving the congratulations of friends upon not having been burned as badly as at first supposed in a fire episode, which forms the spectacular climax of a motion picture in which she is to appear as the star player late in April.

"After it was over," said Miss Brady, in recounting her experience, "I took an inventory and discovered that I had lost a big bunch of hair from the very top of my head, together with a part of one eyebrow, the sleeve and shoulder of the waist I wore and about a third of my skirt. On the reverse I had gained two large, sore blisters on my arm, a raw spot on my elbow, a bruised ankle and the knowledge that, however I may feel about woman suffrage, I never wish to be a fireman."

The scene of this exciting incident in Miss Brady's photoplay, which is called "Maternity," represents the exterior of a large hospital, in which the heroine, with her child, is among the patients. The structure takes fire, many of the inmates throw themselves from the windows and roof, and the mother and child are trapped upon an upper story. At the critical moment the flooring gives away and they fall through the flames to safety.

ERB AND GOEBEL MAY SPRING SURPRISE.

Ludwig G. B. Erb, president of the Erbograph Company, and O. E. Goebel, president of the Consolidated Film Corporation, spent four days in Atlantic City the past week, during which time certain matters that eventually may be of considerable importance to the film world were considered. Mr. Erb entertained a party of important persons at the Traymore Hotel.

Since the success of "The Crimson Stain Mystery" serial, which was produced by Messrs. Erb and Goebel, the eyes of many men in filmdom have been centered on these two factors, as it is known that they have other and greater plans in the making.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

What to Say to Your Law-makers

Two Letters on Censorship That Cover the Ground Quite Thoroughly.

WHILE some exhibitors are wondering what to say and do to aid their local organization and themselves in the fight against censorship and other unjust legislation, we present the following letters written to State legislators by a couple of wide-awake fellows, which will serve as examples of what can be done, and furnish copies for other exhibitors to follow.

Shepherdstown, W. Va., Feb. 5, 1917.

My Dear Senator:

Just at this time I would like to take up with you the censorship bill now before the legislature, and to attempt to explain to you that such a bill is wholly unnecessary and that it will work a hardship on the exhibitors of the state, and at the same time defeat many of the good points which the bill is intended to create.

I have had three years' experience along this line in Shepherdstown. When I took hold of this business here I found that the matter of censorship had been thoroughly and practically done by the people themselves. When animated objects were thrown on the screen here a dozen or more years ago it was a novelty and the people flocked to see these animations, regardless of the merit of the subject, but just as soon as the novelty wore off and the people attending had time to digest what they were being shown the censorship worked in a practicable manner, with the result that the exhibitor went out of business entirely. Many others attempted to revive the business along the same lines, but without success

Three years ago I was convinced that the press and the screen were in the same line of endeavor. That each were for public consumption, education and entertainment. Our success has proven the wisdom of the trial. Where before the churches, the schools and others interested in civic advancement were against moving pictures, today these same interests are our customers and our friends. We did this without censorship other than that of the people themselves, and we find that it works better and more effectively than any board of a few persons could do it.

Besides, there is no earthly reason in West Virginia for such a board. Practically every film shown here in this state has either been censored by the National Board of Review, the Pennsylvania State Board, the Ohio State Board, or the Maryland State Board, and many, many cases all four. The question arises if the work of these four boards is unsatisfactory will a fifth make it better? I think not.

The picture business today is being hounded to death by those in the several states who are after political berths. The business today is paying more taxes of various kinds than any other form of business, and I personally know that many of them are losing propositions, even though the general sentiment is that they are money makers and small gold mines in themselves. Nothing is further from the truth.

More than that, there is today sufficient law, both national and state, to do away with improper pictures. The jail is the proper place for offenders along this line, and if we will only make the law as effective against the screen as against its twin sister, the newspaper, you will find no need of censor bodies.

If the bill is passed it will prevent many houses in this state showing many excellent pictures. Do you realize that we have less houses in West Virginia than they have in the city of Philadelphia or New York alone? The present trend of the distributing end of the business is for open market plan, and many, if not the most of the best pictures, today are being released and sold on this plan. With a censor law in West Virginia it will simply deprive West Virginia exhibitors from showing these wonderful pictures on account of the loss in time and cost of censoring. Every day counts with the producer, and he wont let a picture lay off a week or so to be censored in this state when he can keep it working in one of the nearby states, and this will mean that our exhibitors will not get it until, perhaps, the film itself is worn out by use elsewhere. Of course you understand that the cost of censoring finally comes upon the exhibitor and not upon the producer as many suppose. We pay the bill, and I want to tell you frankly that many of us are now paying the last cent the business warrants, and it either means that we go out of business or go to using inferior pictures, something that the bill wishes to discourage.

Our state is situated badly for distributors. We have few large cities, costly delays in express service from one point to another, and many other elements of cost that makes our service expensive, with little hope of profit to the producer. We get most of our service from three points—Pennsylvania, Washington, Cincinnati. All of these incoming films are censored in their respective states, and I would like to know if their censoring in West Virginia will improve them one bit? I think not. Besides, what is to be done with the hundreds of pictures that come to us from other sections of the country? It simply means that we cannot rent them at all except in a few cases, and the cost incident to delay would make such prohibitive.

The day of censoring of moving pictures is practically past. The day for criminal action is looming into view as the one and only effective measure to take from the market pictures such as should not be shown. Why not let us prepare for the new era rather than the dead past? A newspaper which printed improper matter would be acted against legally. Why not its companion?

All connected with the business see the day of better pictures for the better people in the better theaters is here, and this will in itself do more and better censoring than all the censor boards combined. Because every man and woman loves good, clean, moral entertainment and will patronize that kind and condemn all other kinds, and it is this influence which is righting any wrong that may have been committed in the past. If the few who disregard this law of right and morality for the sake of making a few illegitimate dollars why not arrest him and, if guilty, sentence him to the proper place for all offenders against the law?

It is my personal opinion that a law passed which invited the producers to submit to it films for review and then to publicly advertise throughout the state the names of producer and title of subject would be a plan that would do more good than anything that could be done. This board should be of a highly educated class and above partisanship and bias. There should be no compulsion about the matter and no fees attached. We all know that hundreds of films are being made that the censors never touch, and it is this class of producers and exhibitors who should be encouraged. We are today doing business with certain well-known producers whose efforts have done more to create proper sentiment for clean pictures than all other agencies combined. Why not let us encourage them, rather than subject them to special tax and discouragement?

I hope the law will not pass before the whole matter is thoroughly threshed out, and I believe if the legislature would properly consider some of the objections outlined above they would come to the same conclusion. You are at liberty to make such use of this letter as you deem proper.

With kind regards and best wishes, I am,

Yours very truly,
C. S. MUSSER,
Manager Opera House.

Eldorado, Illinois, Feb. 17, 1917.

Dear Sir:

Some time in the near future there will come before you at Springfield a bill for so rigid a censorship of theaters in this state as to practically drive them out of business.

I am writing you, asking that you oppose this bill when it comes up, and in this connection I wish to point out to you that censorship of moving pictures has proven a failure in every state where it has been tried, for the simple reason that censors are not able to agree as to what the public should and should not see.

In Pennsylvania, where a state board of censors exists, there occurred recently an absurd instance of irresponsible authority. The Chestnut Street theater management was ordered to eliminate, *as injurious to public morals*, photographs of Emperor William of Germany and Field Marshal von Hindenburg.

Could anything more completely illustrate the evils of censorship than does this instance? Is this not taking away the rights of American citizenship?

The theory of censorship is that people do not know what is best and good for them and must therefore be guided by a small clique of officially appointed wiseacres, drawing large salaries which they do not earn.

The picture business of today is an overburdened affair, and to add additional burdens that are unnecessary would cripple the industry.

I ask that you investigate this matter before it comes to a vote. If there is any information you desire regarding same, please call upon me. All we ask is a fair deal, and I am sure that you will not vote on the bill until you have gone into it from both sides. Thanking you in advance for your attention to this matter.

Yours very truly,
STEVE FARRAR.

NORTHWEST EXHIBITORS' MEETING.

The last meeting of the Northwest Exhibitors' Corporation was one of the most active on record this year. A warm discussion of what constituted an indecent picture was one of the features of the meeting, while Thomas Furniss' talk was another. Chairman D. G. Rodgers of the convention committee told of plans for the annual session of the corporation May 1, 2 and 3, and announced that there would be plenty of interest to exhibitors after meeting hours without an exposition being held. A cabaret, grand ball and banquet will be held on the three evenings following meetings. Exhibitors will be entertained gratis. Secretary Koenig read a letter from the National Board of Review commending the Northwest body's stand against "vice" pictures. The application of N. P. Glain, Fertile, Minn., for membership was accepted.

Oklahoma Convention

Exhibitors Take Strong Stand Against Improper Pictures—Officers Elected.

THE Oklahoma Branch of the M. P. E. L. of A. met at the Lee-Huckins Hotel, Oklahoma City, Feb. 12th and 13th, being their fifth annual meeting. The Convention went on record for clean pictures, as evidenced by the following resolution, which was passed unanimously.

WHEREAS, Improper motion picture films, of private and unlicensed production, operated by persons without investment in theaters or the film industry of the State, and whose only interest is monetary and detrimental to the best interest of the Motion Picture Exhibitors, be it

RESOLVED, That the Oklahoma Branch, Motion Picture Exhibitors' League of America, in convention assembled this 12th day of February, 1917, hereby unqualifiedly condemns the showing of any still or motion picture subject relating to sex or poses in the nude that are indecent and suggestive, or that tend to inflame or prejudice the public mind, and realizing that the fundamentals of the motion picture business depend upon our ability to present clean, moral and high standard photo production rather than appeal to the sensual and fleeting its profit, be it further

RESOLVED, That it shall be the duty of each member of the Motion Picture Exhibitors' League of America, Oklahoma Branch, to exercise authority in suppressing any such exhibition by making complaint to the proper legal authorities, and pursuing same in behalf of the members of this League, and any negligence shall subject said members to expulsion from this organization. In case of any doubt or controversy as to the classification of any picture the same shall be referred by letter or by telegram to any officer of this League for settlement.

The following officers were elected for the ensuing year: A. B. Momand, Shawnee, Okla., president; S. H. Jones, Altus, Okla., vice president; H. W. McCall, Oklahoma City, second vice president; L. W. Brophy, Muskogee, Okla., secretary; C. D. Jackson, Stillwater, Okla., treasurer.

The Oklahoma Branch is in excellent conditions, both as to finances and membership.

A banquet was given on Monday night at which 82 plates were laid. After the banquet the exhibitors visited the local theaters, where films were put on for their benefit, the theaters throwing their doors open to the visiting exhibitors and their friends.

As the legislature is now in session many of the exhibitors visited with their representatives and senators. There is but little talk of censorship and Sunday closing. However, one very drastic bill has been introduced, house bill number 504. The convention adjourned Tuesday evening. The festivities were concluded by a grand ball, which was given by the Bluebird Photoplays Company.

L. W. BROPHY, Secretary.

DIRECTOR DOWLAN COMING TO NEW YORK.

William C. Dowlan, until recently a director with the American Film Manufacturing Company, at Santa Barbara, Cal., is now in Los Angeles, where he will remain until next month, when he contemplates a visit to New York.

Strong Anti "Blue Law" Campaign

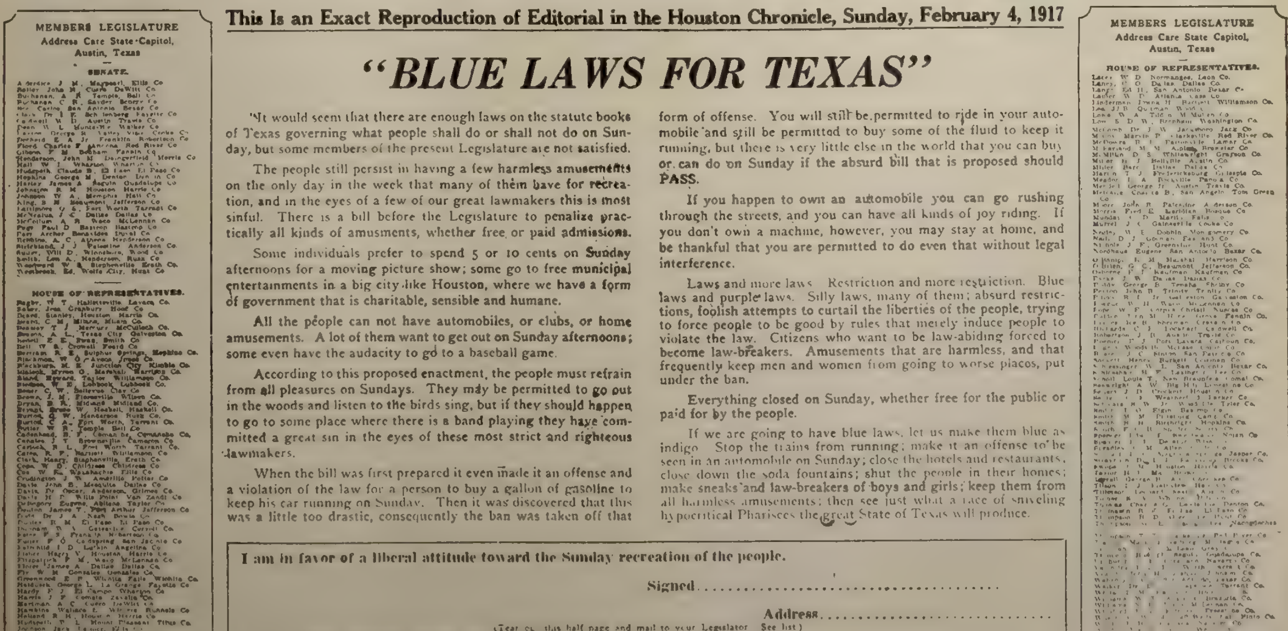
Exhibitors of Texas Putting a Lot of "Pep" Into Their Fight Against a Pictureless Sunday.

THERE'S nothing so potent in a fight against obnoxious legislation as for those who are directly affected to get out and make the fight themselves. Much time has been lost in the past by waiting for outside help in presenting arguments to legislative bodies against pending laws. The psychology of that method is wrong. Legislators resent outside interference in such matters and are always ready to listen to the plaints of their constituents.

Whether the Texas exhibitors have considered the psychology of this matter or not, they certainly have taken the proper course in their present fight against Sunday closing bills, now before the Texas lawmakers. With an editorial printed in the Houston Chronicle as the basis, they have caused to be printed in a number of leading papers a half-page advertisement of proposed "blue laws," appending the names and addresses of the members of the State Senate and House of Representatives, with the suggestion that readers tear out the advertisement and mail it to their Senator and Representative.

This advertisement appeared in the Dallas Morning News, Ft. Worth Star-Telegram, Houston Chronicle, San Antonio Express, El Paso Herald, Beaumont Enterprise, Wichita Times, Temple Telegram, Waco Morning News, Waco Semi-Weekly Tribune, Amarillo News, the total circulation of which aggregates approximately 300,000 copies. Such a campaign ought to do a lot of good.

"BLUE LAWS FOR TEXAS"



MEMBERS LEGISLATURE
Address Care State Capitol,
Austin, Texas

SENATE.

HOUSE OF REPRESENTATIVES.

This Is an Exact Reproduction of Editorial in the Houston Chronicle, Sunday, February 4, 1917

"BLUE LAWS FOR TEXAS"

"It would seem that there are enough laws on the statute books of Texas governing what people shall do or shall not do on Sunday, but some members of the present Legislature are not satisfied.

The people still persist in having a few harmless amusements on the only day in the week that many of them have for recreation, and in the eyes of a few of our great lawmakers this is most sinful. There is a bill before the Legislature to penalize practically all kinds of amusments, whether free or paid admissions.

Some individuals prefer to spend 5 or 10 cents on Sunday afternoons for a moving picture show; some go to free municipal entertainments in a big city like Houston, where we have a form of government that is charitable, sensible and humane.

All the people can not have automobiles, or clubs, or home amusements. A lot of them want to get out on Sunday afternoons; some even have the audacity to go to a baseball game.

According to this proposed enactment, the people must refrain from all pleasures on Sundays. They may be permitted to go out in the woods and listen to the birds sing, but if they should happen to go to some place where there is a band playing they have committed a great sin in the eyes of these most strict and righteous lawmakers.

When the bill was first prepared it even made it an offense and a violation of the law for a person to buy a gallon of gasoline to keep his car running on Sunday. Then it was discovered that this was a little too drastic, consequently the ban was taken off that form of offense. You will still be permitted to ride in your automobile and still be permitted to buy some of the fluid to keep it running, but there is very little else in the world that you can buy or can do on Sunday if the absurd bill that is proposed should PASS.

If you happen to own an automobile you can go rushing through the streets, and you can have all kinds of joy riding. If you don't own a machine, however, you may stay at home, and be thankful that you are permitted to do even that without legal interference.

Laws and more laws Restriction and more restriction. Blue laws and purple laws. Silly laws, many of them; absurd restrictions, foolish attempts to curtail the liberties of the people, trying to force people to be good by rules that merely induce people to violate the law. Citizens who want to be law-abiding forced to become law-breakers. Amusements that are harmless, and that frequently keep men and women from going to worse placos, put under the ban.

Everything closed on Sunday, whether free for the public or paid for by the people.

If we are going to have blue laws, let us make them blue as indigo Stop the trains from running; make it an offense to be seen in an automobile on Sunday; close the hotels and restaurants, close down the soda fountains; shut the people in their homes; make sneaks and law-breakers of boys and girls; keep them from all harmless amusements; then see just what a race of sniveling hypocritical Pharisees the great State of Texas will produce.

I am in favor of a liberal attitude toward the Sunday recreation of the people.

Signed..

Address..

(Tear out this half page and mail to your Legislator See list.)

If you are opposed to Blue Laws, write your Senator or Representatives to that effect at once

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(ADVERTISEMENT.)

Brooklyn Ball a Winner

More Than 2,000 Attend Brooklyn Exhibitors' Affair—Many Stars in Attendance—Function a Big Success.

CONEY ISLAND, New York's famous Summer playground, temporarily became the center of the film world on Washington's Birthday Eve, February 21, when the Associated Motion Picture Exhibitors of Brooklyn and Long Island held a movie carnival and ball at Stauch's. More than two thousand persons attended. Motion picture stars by the score were there; exhibitors by the score were there—in fact, every branch of the industry had its happy representatives, who made merry in spirit with the many hundreds of film fans.

The atmosphere of the famous dance-pavilion was surcharged with the carnival spirit. Everybody caught it and did its merry bidding to their fullest ability. Dancing was the main diversion, but was every once in a while made secondary in interest to the feature attractions presented by those in charge. Chief of these features was the grand march, which was led by Douglas Fairbanks and Anita Stewart. Many of the other shining stars of the East took part.

The marchers were forced to wend their way through an intricately tangled network of varicolored paper ribbons, and the effect was startling and spectacular. Colored cords had been stretched over the space between the balconies under which lies the dancing floor, and the occupants of the balconies vied with each other in hurling into the air colored ticker-tape which, when flung from the hands of the merrymakers, shot out into the air in serpentine lines of color, to be caught up by the cords and festooned over the marchers in gay garlands of every hue.

After the grand march, dancing once more made claim on those in attendance. Some idea of the hour at which the affair broke up might be gleaned from the fact that when it was over there was not more than three inches of snow on the ground and that the snowstorm had not started until some time after midnight.

The Popularity Contest cup for male stars was annexed by Douglas Fairbanks, who won hands down, without particularly exerting himself, and assured the donors that he would never drain the trophy without pleasant memories of the enjoyable festivity at which it became his property serving as a reminiscent chaser to the cheering draught.

The boxes were held by the Pathe Company, the World Film Corporation, the Metro, the Artcraft Pictures, the Vitagraph Company (which had three of the loges), Douglas Fairbanks, Bluebird Photoplays, Universal Film Exchange, Paramount Pictures, New York Motion Picture Company, Brooklyn Eagle, Moving Picture World, Picture Theaters Equipment Company, the Brooklyn Exhibitors' Association, Christie Comedies, Kleine-Edison-Selig-Essanay, Screen Club, Exhibitors' Trade Review, Modern Feature Photoplays Inc., Cinema Club, Motion Picture Exhibitors' League, Manhattan; Motion Picture News, Lewis J. Selznick Enterprises, H. Grossman Distributing Company, Flora Finch Comedies, General Film Company, and the Triangle Distributing Corporation.

Among the film stars who were in the boxes in addition to Douglas Fairbanks, Anita Stewart, and Lillian Walker, were Flora Finch, Bryant Washburn, Hughie Mack, Leah Baird, Richard Travers, Kate Price, and oodles and oodles of others.

Other big persons in the film world included Al Lichtman, general director of the Artcraft; Lee A. Ochs, president of the Motion Picture Exhibitors' League of America; John Manheimer, president of the Brooklyn Local; A. S. Abeles, manager for the Pathe Company; Henry E. Friedman, associate Pathe manager; Sam H. Trigger, president of the Motion Picture Exhibitors of Manhattan, and others, from every one of the big film companies.

There were also many well known Brooklyn officials at the ball. Sheriff Ed Riegelmann not only was there, but managed for a part of the grand march, during which Miss Stewart left the head of the line for a while, to lead with Lillian Walker.

Eric Palmer, secretary to Borough President Pounds, was there as the latter's personal representative, and welcomed "Doug" Fairbanks to the ball. Others included Magistrate George H. Folwell and Mrs. Folwell, Mr. and Mrs. George M. Kirchmer, former Sheriff Lewis M. Swasey, Public Works Commissioner Edmund W. Voorhies, License Commissioner George H. Bell, Deputy License Commissioner John J. Bracken, Alderman and Mrs. Charles J. Moore, Register Edward T. O'Loughlin, Mr. and Mrs. Jacob Livingston, Commodore and Mrs. Edward Watson, and many others.

Credit is due the various committees for the smooth manner in which everything was conducted. The Ball Committee was composed of William H. Hollander, chairman; Samuel Lesselbaum, secretary, and Maurice Goodman, treasurer. Other committees and their membership follows:

Arrangement Committee: Louis L. Levine, George Gerhouser, William Brandt and H. Shapiro. Printing Committee: Julius Celler, S. Barr and M. Glynn. Tickets Committee: J. Forster, P. Fulmer, J. Schaeffer, S. Rosenthal, H. Weingarten and F. Huebner. Entertainment Committee: Rudolph Sanders, S. Lesselbaum, C. F. Martin and Gus Koenigswald. Reception Committee: H. Clark Mooney, Ben Title and A. Christian. Women's Reception Committee: Mrs. Reitmeyer and Mrs. Swirsky. Badges Committee: A. Steekhammer and S. Swartz. Floor Committee: Louis A. Christian, Charles Cranides, Jacob Goldman, Joseph Hartman, Theodore Gail and H. J. Seger. Publicity: William Brandt.

Suburban Exhibitors Organize

Multiplication of Taxes Compelled Theater Men to Get Together.

THE suburban exhibitors of New Orleans, La., have formed an organization to be known as the Suburban Motion Picture Exhibitors' Association. Nat I. Ehrlich, of the Isis theater, is president, and B. F. Brennan is secretary and treasurer. The organization of this comes as a belated endeavor to escape the state and city licenses, which the operators of the smaller houses in the city declare to be excessive. It would appear, in view of the argument which they advance, that their position is well taken and it would also appear that in view of the inexorable movement of time they are helpless in their present position.

The exhibitors heretofore have been rocking along easily and paid a tax that was commensurate with the business which their respective shows were doing. Then the legislature, while the exhibitors were still rocking, tightened up on the license clauses as relates to places of amusement. It may be that the exhibitors considered that there was very little amusement about their shows, but, at any rate, they discovered that they would be required to pay licenses this year on the basis of the federal calculation and they were nonplussed. They were also in a tight box. There is a difference between paying $100 or $200 and paying $400 to $800, to say nothing of the federal levies. Too late they discovered that they had been asleep on their rights. The time for their "day in court" had passed when nobody was "noticin'," as the saying goes in these parts. They at last realized that if they had maintained an effective organization they might have escaped the burden of the increased tax payment. Hence the formation of the organization to conserve the future interests of the men who run the suburban theaters.

Colorado's Imported Censorship

State Labor Federation Comes Out Against "Public Welfare" Bills—Mrs. Grundy Movement That Came in From Topeka, Kansas.

WITH the five moving picture censorship and so-called Public Welfare bills still reposing in the committee rooms of the Colorado Legislature, opposition to the measures continues to pile up and indications are that the proposed laws will never see the light of day.

Added to the Mothers' Congress and Parent-Teachers' Association, the two most powerful women's organizations in the state, the State Federation of Labor this week went on record as opposed to both the censorship and welfare bills.

The legislative committee of the Labor Federation passed on the bills in regular session last week and its action was entirely unsolicited. The opposition was manifested, too, before the members of the committee were aware that the literature, even the envelopes, being circulated by the National Public Welfare League, which is backing the censorship bills, was printed in a non-union shop in Topeka, Kansas. Since the facts have become known union men all over the state have taken a hand to thwart the efforts of the reformers. "It is not enough that these reformers come in from an outside state and try to tell us what we shall or shall not do, but they have their printing and other work done in another state and in a non-union shop at that" is the way one union leader put the issue.

Will P. McPhee, a big realty owner, head of the McPhee and McGinnity Lumber Company, and one of the state's biggest and most influential manufacturers, came out against the censorship bills this week. He now is going to take it before the Civic Bureau of the Denver Civic Association, formerly the Taxpayers' League, and expects to have this body take an active part in the campaign to defeat the measures.

Legislators Who Are Against Censor Bills.

A number of legislators have publicly stated their opposition to the so-called reform laws in the public press. Senators W. D. Reilly, Democrat; W. D. Bandlish, Republican, and J. C. Starkweather, Republican, and Representatives Clem Crowley, Democrat; A. P. Ardourel, Democrat, and J. C. Scott, Republican, are among those who thus expressed themselves. Not only are they not in favor of the bills, but they openly declare that they will work and vote against the passage of the laws.

The press in Denver and throughout the state is carrying on a fight against the reformers both in their editorial and news columns.

BROOKLYN EXHIBITORS' LEAGUE BALL NETS ITS TREASURY $1,200.

The total net profit from the Brooklyn, N. Y., exhibitors' ball held February 21 is $1,200, which will be deposited with the treasurer of the Brooklyn league and used to oppose unjust legislation, exclusively. No commissions or bonuses were paid to any of the league members for the work done by them to make the ball a success.

Eugenie Besserer

EUGENIE BESSERER is one of the bright and particular stars of the Selig Polyscope Company, having been with that concern for five or more years. Before her advent in the pictures she was well-known in the spoken drama, having supported many of the stars of higher class.

Eugenie Besserer.

At one time Miss Besserer was known as the champion woman fencer of the world, and is yet unusually expert with the foils.

Some of the Selig productions in which Eugenie Besserer has achieved artistic triumphs include "The Rosary," "The Circular Staircase," Mrs. Bryce in "The Crisis," Lady Rens in "The Garden of Allah" and Mrs. Welcome in "Little Lost Sister."

Miss Besserer says the true screen artist does not necessarily need plays cut to fit. "I have no patience with the custom of writing plays to suit this or that artist's characteristics and personality," said Miss Besserer. "The really versatile performer should be able to play almost any role convincingly.

"I well remember the good old days," continued Miss Besserer, "when the actor or actress was compelled to play any old part given out by the director. And they made-up and 'got by' with those character roles, too! During that time there were no writers preparing stuff written around this or that star. They handed in a scenario, the stock company was assembled and the parts handed out and enacted."

Miss Besserer is known as one of the most versatile of movie stars and in one picture has convincingly enacted the part of a sixteen-year-old girl and a woman of seventy-five years.

HARRISH INGRAHAM TO COLLABORATE WITH CRANE WILBUR.

Harrish Ingraham has been engaged by David Horsley to collaborate with Crane Wilbur in the production of the three five-reel subjects yet to be made to complete the series of six Crane Wilbur features which Mr. Horsley is releasing through the Mutual Film Corporation. The production on which Mr. Wilbur and Mr. Ingraham will first collaborate is "The Eye of Envy."

GENERAL FILM APPOINTMENTS.

General Film Company has made several recent changes in its staff in order to further strengthen its service. H. H. Buxbaum, formerly manager of the New York branch office, has been appointed comptroller of the company in charge of the operations of branches. He is now in direct supervision over all General Film branches.

B. F. Lyon, formerly division manager for the International, has been made supervisor over General Film's west central territory. C. E. Shurtleff, recently Pathe's Cleveland manager, is now supervisor for General's east central territory. Charles S. Goetz, who was manager of International's Cleveland branch, has been appointed branch manager of General's office at St. Louis.

EXPORT TRADE DIRECTORY.

The fifth edition of the Export Trade Directory, 1917-18, is just to hand. As in former years, this work has been compiled under the supervision of B. Olney Hough, editor of the American Exporter. It contains very full lists of export houses and agents, foreign exchange bankers and foreign freight forwarders and steamship lines, in addition to foreign consuls and a list of offices of the American Consular Service in foreign countries. This directory will prove very necessary and helpful to our American film companies who are developing their export business, especially those who are reaching the South American and Spanish speaking field through our Spanish monthly paper, Cine-Mundial.

WILLIAM RUSSELL IN "HIGH PLAY."

William Russell, the American-Mutual star, stopped for no rest when his five-reel production, "My Fighting Gentleman," was completed, but started in work immediately on his next picture under the direction of Edward Sloman. The title of this second production is "High Play," and the story was written by Julius Grinnell Furthmann. Mr. Furthmann is also the author of "The Frame-Up," in which Mr. Russell will be starred after "High Play."

J. W. KELLETTE ILL.

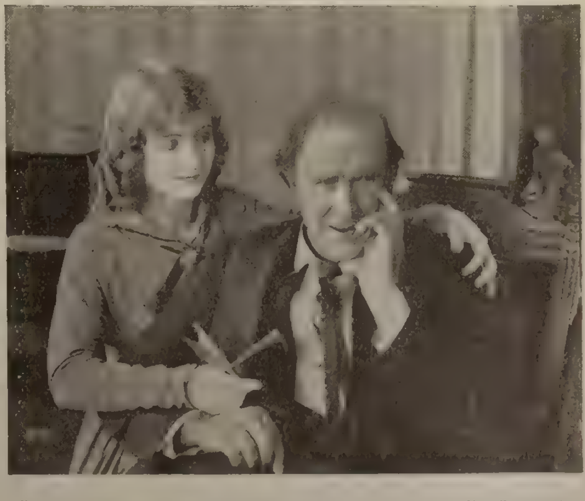
J. W. Kellette, assistant to Jack Adolfi, who directs June Caprice features for Fox, is ill with grippe and is confined to his home in New Rochelle. Grippe and New Rochelle form a discouraging combination, but "Kell" is expected to be back on the job in a few days.

CHARLES URBAN CHANGES ADDRESS.

Charles Urban has acquired offices in the building at No. 52 Broadway, New York City, from where in future his various enterprises will be directed.

NATIONAL LEAGUE DIRECTORS' MEETING IN CHICAGO POSTPONED.

The meeting of the directors of the National Exhibitors' League of America, announced to be held in Chicago on Friday, March 2, has been postponed to Friday, March 9.



Scene from "The Winning of Sally Temple" (Lasky).

Sunday Shows Win

Indiana Senators Approve Them by a Vote of 27 to 19—Lower House Favorable.

EXHIBITORS of the Hoosier state gained a big victory last week when the upper house of the Indiana General Assembly, in session at Indianapolis, passed the McCray bill to legalize the operation of motion picture shows on Sunday. The vote was 27 to 19. Since then the committee of the lower house having the bill in charge has favorably reported it.

Local exhibitors are greatly elated over the victory and predict that the bill will have easy sailing when it is brought up before the lower house, presumably some time this week. The measure has been strongly opposed by the church forces.

Most of the argument in favor of the Sunday shows for the exhibition of pictures of an educational, historical and moral nature was that such entertainment provides almost the only recreation for thousands of persons who, because of their working hours during the week, are unable to attend at any other time.

Senator McCray, author of the bill, said that he never had attended a Sunday moving picture show until last Sunday, when he went to see how they were conducted and see who was present. He described the pictures as being entertaining and entirely harmless and told of the large number of workingmen present. The popularity of the motion picture show, he said, was attested by the large crowd present.

Senator Negley spoke for the bill, saying that he believed it to be far better to permit a respectable place of entertainment on Sunday than to encourage boys, with no place to go, to spend Sunday in seeking the back doors of saloons. He intimated that he will favor the Sunday motion picture shows as long as saloons remain in the state and that after that he would be willing to vote for the repeal of the bill.

Senator Hirsch, speaking for the bill, created much laughter among the senators when he declared that "these self-constituted reformers will yet be attempting to restrict people to two meals a day."

Senator Culbertson raised a good point in favor of the bill when he said that if the ministers fail to interest the people in their sermons they should acknowledge their failure without asking the state to legislate on such matters.

The bill was opposed by Senators Robinson, Reser, White and Simmons. The latter senator said that public sentiment in his district is opposed to the operation of motion picture shows on Sunday and that he objected to having the "movies forced on such communities." He said the shows operating in communities favoring such Sunday entertainment should be willing to take their chances with public sentiment.

Senator White, of Crawfordsville, made a plea for the strict observance of Sunday. He said the greatest lawyer in all history received a divine edict on Mt. Sinai to "remember the Sabbath day and keep it holy," and that it was up to the present day law makers to adhere to that doctrine.

The bill, when first brought up for consideration last week, caused so much wrangling that the Senate was forced to adjourn in an uproar. It appeared at that time that the Senate was about equally divided on the measure.

Fred Mace Dead

Stricken With Apoplexy at Hotel Astor—Was Famous Screen Comedian.

FRED MACE, the motion picture comedian, was found dead in bed in his apartments at the Hotel Astor, New York, Wednesday, February 21st, by his secretary. Apoplexy was the cause given for his sudden end. He had been seen about the streets all the preceding day and had attended to several matters of business. He had impressed his friends that he was in the best of health, and the news of his death came as a distinct shock to Broadway and the theatrical world in general.

Mace had retired to his rooms in the Astor at 11.30 on Tuesday night, after a conversation in the lobby of the hostelry with several friends. That was the last seen of him alive. When the star's secretary arrived at the hotel about six o'clock Wednesday night he went up to his employer's rooms and found him in bed clad in pajamas. Thinking Mace asleep the secretary shook him, and then it was discovered the man was dead.

Mr. Mace began his stage career as a chorus man. He was a member of the "Piff, Paff, Pouf" company several years ago when Eddie Foy was appearing in one of the leading roles.

Mr. Mace was widely known throughout the theatrical and film world for his comedy portrayals in the Keystone Company, as well as his work in the Biograph and Majestic firms.

He left the Biograph to help establish the comedy department of the Keystone. He remained with them for eight months, when he left to become associated with the Majestic company. Subsequently he created the Apollo brand for the Mutual Film Corporation.

Mace was born in Philadelphia 38 years ago. He had come here from California eight weeks ago to organize a company of his own.

"Fatty" Arbuckle on Way East

Comedian Is Being Feted and Dined at Principal Cities Along Transcontinental Route—Reaches New York March 7.

ROSCOE ("FATTY") ARBUCKLE is making his transcontinental tour at the present time—a tour that will include practically every large city in the West, Middle West and the East. Early in March he will begin making, in New York, two-reel comedies for Paramount Pictures Corporation, which will be accessible to all exhibitors in the industry. Mr. Arbuckle left Los Angeles, Cal., on Wednesday morning, February 21.

The beginning of his transcontinental trip, which will be a particularly memorable one from all standpoints, as he is to be dined and feted in a royal manner, was a very glorious one indeed. California's filmdom was temporarily transplanted from studios to the San Pedro Railway Station, from where the trip began, and with "the funniest fat man on the screen" standing on the rear platform of his private car, "Elysian," smiling only the way he can smile, he waved all his hundreds of friends a regretful good-bye.

A few evenings prior to Arbuckle's departure, managers, stars, exhibitors and members of the press were entertained by Paramount's Los Angeles Exchange, in honor of the funny fat man. The principal speaker at this reception was Adolph Zukor, president of the Famous Players-Lasky Corporation, who has been spending a few weeks at the corporation's studios in California. His message was to exhibitors and what things were in store for them under the new plans of Paramount.

After leaving Los Angeles the next stop of the Arbuckle party was made at Salt Lake City, where a reception and banquet was tendered the party by Paramount's exchange in that city. Friday was spent in Ogden, Utah, and Saturday in Denver. In Denver Paramount had planned a wonderful time for the comedian, and from there the party continued eastward, according to the following itinerary: Feb. 25 and 26 in Kansas City; Feb. 27 in Chicago; Feb. 28 in Cincinnati; March 1 in Pittsburgh; March 2 in Washington, D. C.; March 3 in Philadelphia; March 4 and 5 in Buffalo; March 6 in Boston, and arriving in New York City on the afternoon on March 7.

Immediately upon "Fatty's" arrival in New York work will be begun on his new comedies, which will be released to all exhibitors without being influenced by the feature branch of the Paramount program.

Paramount secured the exclusive rights for the distribution of the Arbuckle comedies through Joseph M. Schenck, president and general manager of the Comique Corporation, with whom Mr. Arbuckle is under contract for a period of ten years. The contract for the future distribution of the Paramount-Arbuckle Comedies is a long term contract, the negotiations for which were conducted by Hiram Abrams, president of Paramount, and Mr. Schenck.

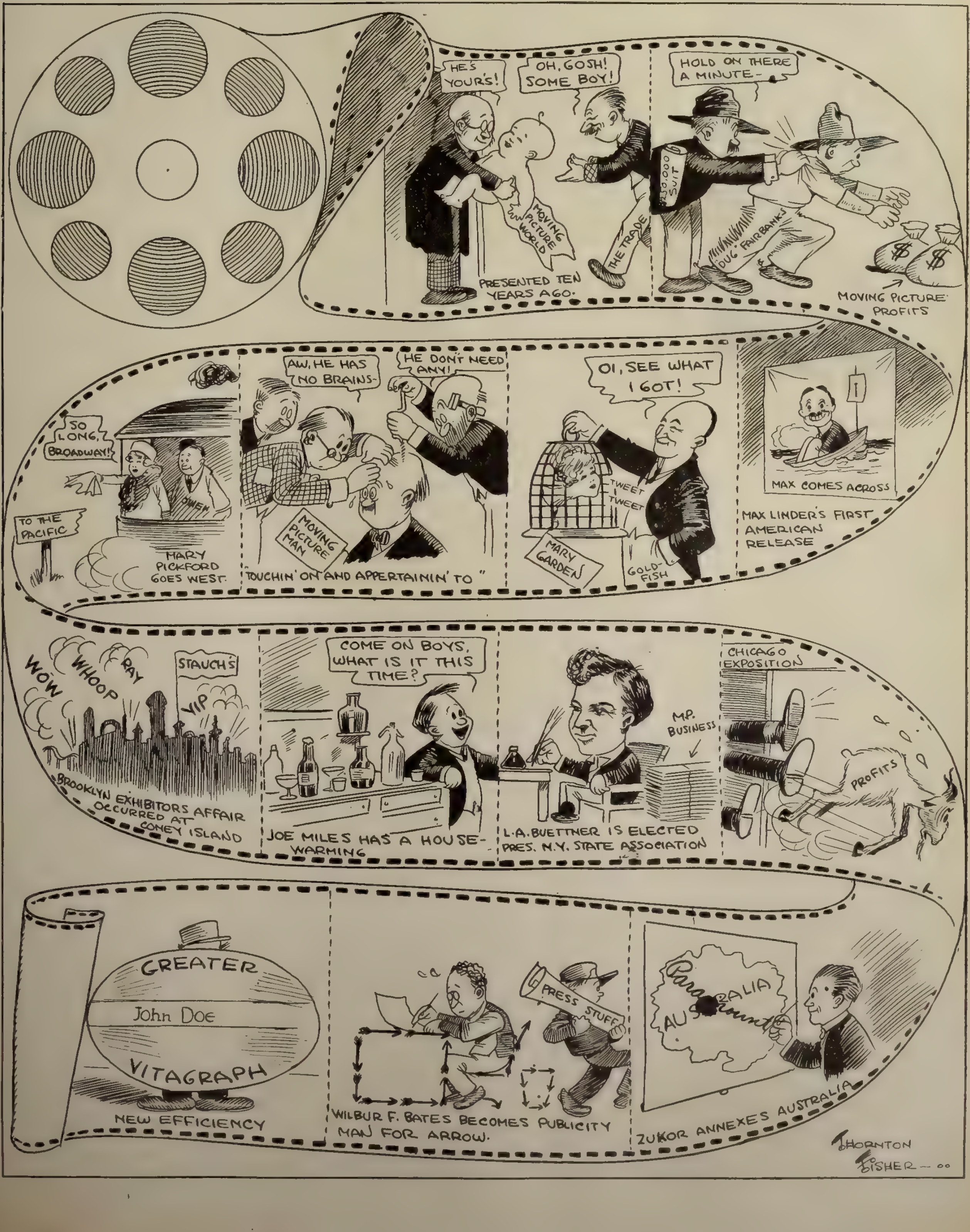
MARY PICKFORD REACHES COAST.

After an eventful trip across the continent, Mary Pickford has just arrived at Los Angeles, where arrangements for her next production following "A Poor Little Rich Girl," are being formulated. During her transcontinental trip Miss Pickford was greeted at every stop by a delegation of friends. At Albuquerque, N. M., a youthful squaw known as "Indian Mary" because of her great admiration for the screen star enjoyed the proudest five minutes of her life when she had a chat with her idol. Even at the smallest stations the natives, who had been advised of Miss Pickford's trip by the Santa Fe people, turned out en masse to greet the popular girl.

"INTOLERANCE" FOR LONDON.

D. W. Griffith, having completed arrangements with Arthur Collins, will open the London season of "Intolerance" at the Drury Lane Theater, Saturday, April 7th. In May, the spectacle will be shown in Buenos Aires, Argentine.

MOVING PICTURE WORLD NEWS REEL for FEBRUARY



France Is Triangle's General Manager

Lawyer Who Becomes Film Man Says Producing Companies Will Work on Profit-Sharing Basis.

THE reorganized Triangle Distributing Corporation has appointed R. W. France as general manager. Mr. France was a member of the firm of New York attorneys. In that capacity he handled the legal business of several of the large motion picture organizations, so that he enters the field with an intimate, practical knowledge of the industry. Mr. France had charge of the legal details connected with the transfer of Triangle interests that took place about the first of the year, and succeeded with his task so well that President W. W. Hodkinson and his associates determined to secure his active participation in carrying out the progressive policies of the new corporation. He assumed the duties of his office on February 20.

R. W. France.

R. W. France was born July 27, 1883, at Lowville, N. Y. Joseph I. France, United States Senator-elect of Maryland, is a brother of the new Triangle executive. Mr. France received his education at Hamilton College, George Washington University, and the Albany Law School. He was admitted to the bar in 1906.

"Co-operation and mutual helpfulness will be the watchwords of Triangle service," Mr. France declared last week. "In bringing about the recent changes in this big business organization we have taken pains to perfect the co-ordination of all producing units releasing features on the Triangle program and their proper relationship with our distributing organization, so that every branch of the business will bend its energies to the work of giving the public the best pictures obtainable—and at the same time share in the profits on the squarest possible pro rata basis.

"The old plan of paying a flat rate for the production turned out by the various studios making Triangle pictures has been abandoned in favor of the fairer method of working with the producing companies on a profit-sharing basis, so that as volume of distribution increases they will receive a greater income on their releases. This will also make it highly advantageous to the producing studios to strive continually for the best results, for the better the quality of the production the higher will be the returns to the producer. The fundamental ideal to be kept in mind at all times will be public service."

"In securing R. W. France as general manager of this business," said President Hodkinson, "I am firmly convinced that the Triangle Distributing Corporation has availed itself of the services of a man who is bound to have an important influence on the upbuilding of our part of the film industry along progressive lines. Mr. France and I are in entire accord as to the necessity for developing the highest possible standard of co-operation between producer, distributor, exhibitor and theatrical patron in order that all may get the best service and the maximum of legitimate profit at the minimum of expense and friction. For years I have hoped to find a man of the caliber of Mr. France, who would be thoroughly familiar with the big principles underlying general business with a sufficient knowledge of film production and distribution to permit of his applying these principles in our particular field, besides possessing a broad point of view, making it possible for him to see where improvements can be made and ideas of progressive efficiency put into operation."

KEEPERS WITH EMPIRE ALL-STAR CORPORATION.

Harry L. Keepers, until recently with the Harry Myers-Rosemary Theby De Lux Comedies at Vim studio, Jacksonville, has signed with the Empire All-Star Corporation.

At the Leading Picture Theaters

Programs for the Week of February 25 at New York's Best Motion Picture Houses.

"The Fortunes of Fifi" at the Strand.

THE principal photodramatic attraction at the Strand for the week of February 25 was "The Fortunes of Fifi," in which Daniel Frohman presents diminutive Marguerite Clark in the stellar role. The story, which was written by Molly Elliott Seawell, concerns a little French actress in the time of Napoleon. The cast includes William Sorelle, John Sainpolis, Yvonne Chevalier, Kate Lester, Jean Gauthier and J. K. Murray. Victor Moore was seen in a new comedy, "Some Doctor." An educational study, "Whale Fishing in the Northern Pacific," the Topical Review and "Prizma," the latest invention in colored moving picture photography, were also on the program. The soloists were Nadine Legot, Knud Dalgaard, Foreom Bezazian and Arthur Depew.

"The Vicar of Wakefield" at the Rialto.

"The Vicar of Wakefield," in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel. The Thanhouser studios consider this production the most satisfactory they have ever turned out, and their opinion is corroborated by the Photoplay League. Mr. Warde's ripe experience in the drama has enabled him to portray with singular realism the character of the kindly old vicar.

Mr. and Mrs. Sidney Drew in a new comedy based on the funny side of domestic life, views of Oregon water falls, which Robert C. Bruce photographed on his last trip to the Northwest, and the topical digest completed the picture program. The Quartette from "Rigoletto" was sung by Mme. Maubourg, Mme. D'Espinoy, M. Du Frere and Signor Rodolfo. M. Du Frere was heard also in an aria from "The Chimes of Normandy."

"The Barrier" at the Broadway.

The Rex Beach Pictures Company's feature, "The Barrier," opened for a run at the Broadway theater Sunday. The picture was reviewed by the reviewers with unstinted praise, and there is every indication that the engagement at the Broadway will be successful.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four new pictures were shown. Monday, Tuesday and Wednesday William Desmond in "The Last of the Ingrams," and Claire Anderson in a romping Triangle Komedy, "Done in Oil," were the picture features. On Thursday, Friday, Saturday and Sunday Robert Harron in "The Bad Boy," and the rapid-fire comedy, "The Nick of Time Baby," completed the quartet of screen attractions.

ARTCRAFT TO TAKE OVER NEW OFFICES.

The entire fifteenth floor of the Godfrey Building, at 729 Seventh avenue, New York, in which the present Artcraft offices are located, has been taken over and the preparation of an immense office suite is now under way under the direction of Al Lichtman, General Manager of Artcraft, and John A. Kent. The plans for the new quarters call for all modern improvements in office furnishings, tending to assist the efficiency of the employees, and it is expected that, when complete, the new suite will present a model business establishment. Private offices are at present being fitted for the executives of the company and the building of a novel projection room is already well under way.

The suite will also include the offices of the Fairbanks representatives, as well as the New York Exchange. Arthur G. Whyte, head of the local exchange, is already located in his office and it is expected that all other offices will be moved in about two weeks.

COBE AGAIN ON THE ROAD.

A. J. Cobe, president of the Ultra Pictures Corporation, is again doing a marathon around the country. It is understood that he holds the title of long distance commuter of the world. He is making a flying trip through the west, fixing up a few miner details before the initial release of the company, "The Woman Who Dared," featuring Beatrice Michelena, is presented to the public.

M'CLURE PICTURES NOT CASTING YET.

Although plans are progressing rapidly for the next series of five reel features to follow "Seven Deadly Sins," McClure Pictures is not yet doing any casting for the new series. Since the announcement was made that McClure Pictures would soon produce another series, the McClure offices have been crowded with actors and agents, who call only to be turned away.

Southerners Organize New Exchange

To Deal in Independent Makes and in Fixing Prices Will Consider Large Negro Population.

THE offices of the Pearce Amusement Syndicate have been removed from rooms above the Trianon theater, where they have been for years, to much more commodious quarters over the Tudor theater. Behind the operation are the plans for an enterprise that promises to have far-reaching effect upon the film business in that territory—and "that territory" in this instance means pretty much the entire South.

J. Eugene Pearce.

With J. Eugene Pearce at its head a company of experienced motion picture men, with ample means, is being organized for dealing in independent films of the best sort, and of promoting the higher classes of periodical releases that are not attached to the programs of the regular program producers. It is expected to make direct and advantageous connection with the best exhibitors in the South. The attempt to disguise the fact that there is widespread dissatisfaction among reputable exhibitors over the present methods of selling films is useless. This dissatisfaction has been growing until it has made the opening which such astute men as Mr. Pearce and his associates have been quick to observe.

"The fact is," said Mr. Pearce, "that the true conditions which exist in the South have never been understood by the men at the head of the film business. The Southern exhibitor has been at the mercy of an arbitrary system, based upon calculations which may be equitable in other localities, but which work a hardship here, and the worst of it is there appears to be no disposition to change the system so that the Southern exhibitor shall have an equal break with his more fortunate brethren in other sections of the country.

"New York seems incapable of analyzing the Southern situation when it comes to fixing film rentals for different sized cities. Evidently census reports are regarded as indisputable authority and the prices are arbitrarily fixed thereon. Now, the census enumerator counts noses, but he makes no distinction when it comes to race or color, all of which works a hardship on the Southern exhibitor when it comes to calculating the basis for film rentals.

"The South, as everybody should know, has a large negro population, but what a good many people fail or refuse to learn is that the Southern white race, constitution or no constitution, refuse to consider the negro when it comes to social or amusement intercourse. Very few of the motion picture theaters in the South will allow negro patrons at all. Some of them have segregated sections for the colored patrons, but when a theater adopts this expedient the character of its patronage immediately reaches a lower level. Therefore, in calculating film rentals on the basis of population, it is manifestly unjust to blindly accept the United States census reports as a criterion.

"Take New Orleans as an example. On the books the city stands as having over 350,000 population. It's more than that, but we will be conservative. There are only a few of the suburban houses that will allow a negro to enter and none of the downtown houses will tolerate them. Yet 40 per cent. of the population of the city is colored. That cuts down the average to an appreciable degree, you will admit. Then this city is peculiar in another respect. In the early days it was composed of several distinct municipalities—Magazine, Claibourne, Dryades and Algiers. Each of the municipalities had its own business centers and its own circles of social restrictions. Finally these municipalities grew together and became an integral part of New Orleans, but each retained in a large measure its early social traditions. It is possible for a citizen to live a year in this city and never once come onto Canal street, the principal downtown thoroughfare. Each one of these centers has its own motion picture theater and some of them have several. They are good theaters and enjoy good patronage. Besides this there are a lot of suburban houses in the best districts, all of which have their clientele. They divide and scatter the business and give a peculiar turn to the Canal street business. But here comes the film salesman, going by the book, and tells us we must pay so and so for films and furthermore must run them a stated period of time. We might as well close our houses as to submit to his dictates. We have no assurance that his features are what he claims them to be and if we put on a weak picture we lose money. Meanwhile the suburban exhibitor lays back and trims his sails to the Canal street breezes. If a picture fails to get over on its first run on Canal street, he keeps it out of his house. If it makes good, his safety in running it is assured, because the people read the newspapers.

"Just the other day the representative of an independent feature informed me that unless he received a certain price for his production it would be kept out of this territory, and he seemed to think that he had been abused when he was informed that he was at liberty to do as he pleased about depriving an anxious and expectant Southern populace of pleasure which might affect the entire future course of their existence.

"It is this arbitrary system that is causing the Southern exhibitor to cast about him for independent service. He is tired of paying exorbitant prices for first run films that are afterward peddled for as low as $4 or $5, with sometimes a one or two reeler on the side for good measure, to exhibitors in his immediate territory. He is tired of buying features the price of which is calculated on a false and unjust basis, and he is going to cast about until he finds a reliable manner in which to protect himself. There is no denying the fact that there are large numbers of feature films of independent manufacture seeking a stable market, and that is one of the considerations that has been taken into account by the new company.

"These men will calculate their rental charges upon the actual number of white citizens in a town and they will abstain from the bombastic manner of exploiting features that awaken distrust and quickly put all productions on the same level so far as the public is able to judge from the printed announcements. The unfortunate exchange managers who are assigned to this territory but are compelled to have their thinking done in New York know of the conditions, but they are powerless. They are a pretty likable set of fellows and would doubtless show better results were they to be given at least decent consideration. They are alert and know the Southern conditions and the Southern conditions are such that the present methods will not fit up to them, and the Southern motion picture field is of too much consequence to be ostracized simply because New York refuses to adapt its methods to a sane and just consideration of the conditions as they exist."

Walter Hampden Gives Dinner

Entertains Members of the Warren Company, Who Appeared in "The Transgressor."

WALTER HAMPDEN, who has a recognized international reputation as the great interpreter of the Good Samaritan, celebrated the close of his engagement with the Edward Warren Productions, Monday, February 26, at the Ritz-Carlton Hotel, where he gave a private dinner to those who were associated with him in the cast of Mr. Warren's forthcoming state rights feature, now known as the "Transgressor."

In speaking of his association with Mr. Warren's company, Mr. Hampden said: "Not since I appeared in Charles Rann Kennedy's play, 'The Servant in the House,' have I had a role that I played with such enthusiasm as Mr. Goode in the 'Transgressor.' The part has all the spirit and exhilarating strength of Manson in 'The Servant in the House.'"

At the dinner were present Edward Warren, the producer of the forthcoming play, the "Transgressor"; Mrs. Lillian Warren, the art director; George Fitch, technical director; Henry Cronjager, cameraman, and the members of the cast as follows: Sheldon Lewis, of Iron Claw fame; Charlotte Ives, who appeared with E. H. Sothern in "The Man of Mystery"; Marie Shotwell, featured in "Enlighten Thy Daughter" and the "Witching Hour"; Harry Benham, of the "Million Dollar Mystery," and Theodore Friebus, the well-known actor, and H. Z. Levine, business manager of the company.

ZENA KEEFE AS A GIRL REPORTER.

Zena Keefe, who plays the girl reporter in "The Meeting," the eleventh story of the Mutual series, "The Perils of Our Girl Reporters," has been on the stage from the age of three. She has had a varied experience, having played in vaudeville, in stock and toured the country at the head of her own company. Her first experience before the camera was made when she was still working in vaudeville.

Miss Keefe is especially well fitted to portray the role of a reporter because she has had actual newspaper experience and is thoroughly familiar with the newspaper editorial departments. She also frequently contributes special feature articles to the newspapers.

Kalem Signs Ham and Bud

Famous Fun-Makers Now Under the Direction of Al Santell on Long Term Contract..

THOSE funny fellers—Ham and Bud, in every day life Lloyd V. Hamilton and A. E. Duncan—have been induced to affix their signatures to long-term contracts insuring their continued appearance in the "Ham" comedies released by Kalem.

Their action sets at rest a number of rumors that this famous comedy pair were about to sever their pleasant relations of over two years duration with the Kalem Company. While it is a fact that several companies were anxious to secure their services, both Ham and Bud declare that they never contemplated a change; that they would in fact feel sadly out of place under any other banner.

Scene from "Baggage Smashers" (Kalem).

Judging from the volume of letters received by the Kalem Company from exhibitors who have voluntarily praised the "Ham" comedies, this bit of news will prove most interesting to the trade at large.

There recently appeared in a popular magazine an article discussing the psychology of comedy pictures. The author of that article paid Ham one of the sincerest compliments he has ever received when he said: "No one has ever questioned the mirth-provoking ability of Ham (Lloyd V. Hamilton) ably seconded by diminutive "Bud" Duncan. I do not know of a single comedian, past or present, stage or screen, whose very appearance is more inducive to a hearty guffaw than this same Ham whose comedies bear his abbreviated name. He is, beyond a doubt, the most talented of all the screen people and you realize it more with each succeeding picture."

Treating his subject from another angle this author went on to say that Ham need never resort to slapstick methods because with his knowledge of pantomime and make-up it was totally unnecessary. As a matter of fact there is a time and a place for slapstick business but it is used sparingly in the "Ham" comedies, which are unusually clean and free from vulgarity and therefore popular in all communities.

The Kalem organization also announces the acquisition of Al Santell as a director for its "Ham" comedies. His very first picture, "Efficiency Experts?" is a riot of fun. The action centers around a marvelously efficient lawn mower that can be turned loose on any lawn and shear to perfection. His second production is titled "Bulls or Bullets?" and deals with the trials and tribulations of Ham and Bud in the impersonation of a famous bull fighter and his faithful matador.

Kalem regards its prompt action in retaining the services of these premier comedians and the selection of Mr. Santell to direct them as acts directly calculated to benefit the exhibitors of the entire country. "We're making the best comedies in the field today, bar none," said a representative of the Kalem Company when giving out the information about re-signing Ham and Bud. "You'll see," he added significantly, as he brought forth this picture of the famous comedy stars.

Kenneth D. Harlan Joins Fine Arts

KENNETH D. HARLAN, new Triangle-Fine Arts leading man, who signed his contract in Chicago and arrived at the Triangle-Fine Arts Los Angeles studio recently, spent his first day talking over his future career with the management.

Kenneth D. Harlan.

Harlan is a good looking young chap and his appearance on the lot was the signal for a hasty conference in the feminine ranks. Bessie Love, Pauline Starke, Winifred Westover, Constance Talmadge, Mildred Harris and several other actresses who are yet in their 'teens had opinions to express about the actor which, unfortunately, were not overheard.

Though Harlan has not yet been cast for his first part, it is reported that he will play opposite Constance Talmadge, under the direction of Paul Powell. A number of photographic tests of his features in various makeups and characterizations will be taken to determine the roles he is best adapted to portray.

The new leading man is a college graduate and is 22 years old. He first engaged in amateur theatricals in New York and afterward graduated to the speaking stage. He was in stock two seasons, afterward in vaudeville, and attracted wide attention when appearing with Gertrude Hoffman in Sumurun. He is said to be a skilled pantomimist and dancer as well as an actor.

SCULPTRESS MAKES PLAQUE OF ALICE BRADY.

Renee Prahar, an internationally noted sculptress, has just completed a plaque of Alice Brady, which is designed for limited private circulation as a souvenir of "Maternity," a recently completed World Picture Brady-Made.

Miss Prahar, who had been in Europe for several years specializing in portrait busts of titled Englishmen and women, returned to America at the outbreak of the war. Like many other Americans in Paris when hostilities between the nations began, Miss Prahar found herself with her ready money tied up and unable for some time to raise enough to cover the barest necessaries. She finally managed to scrape together a sum sufficient to cover the price of a steerage ticket to New York, and crossed the ocean in surroundings she assures her friends she will never forget.

The "punch" of "Maternity" is the realistic burning of a hospital in which is a childless young wife who rescues the little daughter of a woman of whom she is jealous. This is but one of many tense situations.

ERNEST WILLIAMSON BACK FROM BAHAMAS.

J. Ernest Williamson returned to New York last week on the S. S. Morro Castle from the West Indies, where he has been engaged for several months in the production of another sensational under-water movie thriller. Accompanying Mr. Williamson were several of the directors, camera men, and actor folk who deserted Broadway last fall to take part in the new production.

RAVER HEADS ART DRAMAS.

At a special meeting of the Board of Directors of Art Dramas, Inc., held Monday evening, Harry R. Raver was elected president of the organization, succeeding William L. Sherrill. Harry M. Goetz of the Erbograph Co. was elected Secretary. The official roster now stands: Harry R. Raver, president; George Wiley, Vice-President; Harry M. Goetz, Secretary, and Herbert Blache, Treasurer.

Chicago News Letter

By JAS. S. McQUADE

General Film Company's Regular Releases Can 'Furnish Children's Programs the Year Round.

MR. DROWNER, in charge of Friendly House at Davenport, Ia., is doing work in that community which, like the good seed sown on good ground, will bring in a rich harvest.

In the latest issue of Friendly Chat, which is published by Mr. Drowner at Friendly House, the moving picture department is given special prominence. This matter is interesting, because it shows how Mr. Drowner has succeeded in giving weekly programs for children the year round. These programs are shown on Saturdays.

"The attendance has been admirable since the light season of the Christmas holidays," the article states. "This is due to the fine programs sent each week by our old friends of the General Film Company's office in Chicago, and the weekly wonder box from the Engineering Extension Department of the Iowa State College at Ames.

"The Friendly House people are having many smiles over the agitation in the press of the country for children's motion picture programs and children's matinees, as if something new had been discovered in the recreation field. These programs have been given nine hours daily, morning, afternoon and evening, each Saturday of the settlement year at Friendly House for over four years. It is no longer an experiment, but an established success.

"Let it not be forgotten that the General Film Company can furnish such service from its regular releases, and keep it up the year around. They know what children want and they have it.

"Friendly House children have seen 'The Coming of Columbus' recently, and have paid their pennies for Lillian and Dorothy Gish and Mary Pickford.

"A new feature of the motion picture afternoon is the chorus singing, from 1:30 to 2 o'clock, the words of the songs being thrown on the picture screen. It is something inspiring."

Perpetual Injunction Protecting "The Birth of a Nation."

In the Superior Court, this city, on Tuesday, February 20, Judge Martin M. Gridley granted a perpetual injunction restraining Mayor Thompson and the city of Chicago from preventing the presentation of "The Birth of a Nation" in Chicago at any time in the future.

It may be remembered that shortly after the premier showing of the film in Chicago, Major Funkhouser, head of the censor board, had ordered cut out all scenes that presumably reflected on negroes. This order was ignored by the company controlling the film, and its continued presentation was made possible at the Illinois theater by a temporary restraining order granted by Judge Fenimore Cooper, of the Superior Court.

The city failed to perfect its appeal until after the run of the Griffith picture had closed at the Colonial in 1916, to which theater it had been transferred from the Illinois, and the appeal was dismissed.

The picture opened a second run at the Colonial in September, 1916, which lasted until November 25, during which time the city again attempted to stop its showing, but legal action was deferred until January of the present year, when the city moved to dissolve the restraining order.

Unless appeal is taken from Judge Gridley's decision all litigation in the matter is ended.

Poster Suit of Wolf and Choynski vs. Selig, Kleine and Essanay Reversed in Appellate Court.

In the case of Nathan Wolf and M. A. Choynski vs. the Selig Polyscope Co., George Kleine and the Essanay Film Manufacturing Co., in which it was sought by the defendants in the Appellate Court to reverse the judgment against them of $2,000 in the Superior Court, the judgment of the lower court was reversed with a finding of facts, and judgment of nil capiat was entered in the higher court. Mr. Presiding Justice McSurely delivered the opinion of the court, the summing up of which reads as follows:

The gist of this action is a joint conspiracy to violate the contracts entered into severally by the defendants with the plaintiffs. It therefore was essential to plaintiffs' case that they establish the several contracts with the defendants. We are of the opinion that they have failed in this respect. Taking their own statements in the most favorable light to them, there has been shown nothing more than preliminary negotiations which might or might not ultimately have resulted in contracts. At most what was said by the defendants merely amounted to an offer that if plaintiffs should wish to purchase posters and should make a proposition which was satisfactory to the defendants they might do business together. In the case of the Essanay plaintiffs were told that this company was not engaged in the business of retailing posters and were referred to Van Ronkel, who handled all the posters made by that defendant. In not a single instance can it be said that the conversations between the plaintiffs and the defendants respectively amounted to a contract. A contract to be enforcible must be definite as to amount, the price, terms of payment and time of delivery. These elements are not determined by the loose, informal talk of the parties.

Plaintiffs having failed to prove the contracts which it is alleged defendants conspired to break, their case fails; and the judgment will be reversed with a finding of facts and judgment of nil capiat will be entered in this court.—Reversed With Finding of Facts.

Finding of Facts.—The court finds that no contracts were entered into between the plaintiffs and the defendants, respectively, which defendants conspired to break, as alleged in plaintiffs' declaration.

Messrs. Wolf and Choynski brought this suit some time ago in connection with certain claims made by them against the defendants in the matter of posters, which they desired to purchase from the defendants and then sell them to the exhibiting trade in Chicago and vicinity.

Chicago Film Brevities.

The name of M. S. Ludick, owner of the Melrose Park theater, this city, was inadvertently omitted from the list of exhibitors elected on the executive committee of the Chicago local at the recent election. The incomplete list appeared on page 994, in the issue of February 17 of this paper. Mr. Ludick is an old exhibitor of fine standing, and has been a constant reader of the Moving Picture World for many years.

* * *

Irving Mack, of the publicity department of Jones, Linick & Schaefer, states that the Rialto and McVicker's theaters, vaudeville houses owned by that firm, are doing a largely increased business since Max Linder's first comedy, "Max Comes Across," started its run at these houses.

* * *

John Francis Miller, of Buffalo, N. Y., who represents Norman E. Mack of the Buffalo Times, made a pleasant call at this office last week. Mr. Miller came on to see D. J. Sullivan, general manager of Mutual's exchanges, concerning "The Perils of Our Girl Reporters," the serial owned by Mr. Mack and distributed by Mutual. Mr. Miller reports that this production is showing everywhere to good business. Mr. Miller owns two theaters in Buffalo, and a part interest in a third, the Regent, which he pronounces the best money-getter in the Queen City of the Lakes. The last time I had the pleasure of meeting Mr. Miller was in New York City during the national convention of the M. P. E. L. of America, when the big split occurred, and the National Motion Picture Exhibitors' Association was formed.

* * *

An invitation showing of "The Greater Woman" (starring Marjorie Rambeau), one of the Powell-Mutual star features, in seven reels, was given at Mutual's private projection room Monday afternoon, February 19, before a large audience, comprised of members of the trade and representatives of the Chicago press. Considerable praise was given the production by those present.

* * *

William Fox, president of the Fox Film Corporation, made a hurried visit to Chicago, Tuesday, February 20, and paid a visit to the Studebaker, where "A Daughter of the Gods," his big master-film, was in the eighth week of its prosperous run. From all indications the run has still many weeks in store for it. This is the first visit of Mr. Fox to Chicago, and he expressed himself as being delighted with the reception given his product.

Harry Leonhardt, western general manager for the Fox Film Corporation, is at present completing the sixth trip of the year between New York and Los Angeles. He is now in the latter city and is expected to return to Chicago in about a week.

* * *

The F. I. L. M. Club of Milwaukee was organized January 29, and the following officers elected: Manager Tanzer, of Mutual, president; Manager Thompson, of Universal, vice president, and Manager Conway, of the General Film Co., secretary and treasurer. Minneapolis has also got its F. I. L. M. Club, which was organized recently, and so has Des Moines, Ia.

* * *

The Triangle Distributing Corporation gave an invitation advance showing of the first five releases of the special Mack Sennett-Keystone comedies Friday morning, February 23, at the Colonial theater, this city. The big theater was well filled by exhibitors and other members of the trade, and the daily press representatives were also present.

* * *

"Beware of Strangers" will complete its third and last week at the La Salle Opera House Saturday, March 3. During its run this Selig special feature has shown to capacity business, and the management states that it has more than duplicated the success of "The Little Girl Next Door."

William N. Selig is now preparing to sell territorial rights to the production, and all inquiries should be addressed in care of the Selig Polyscope Co., Chicago.

* * *

William N. Selig announces that a complete line of advertising has now been prepared for his de luxe feature film, "The Garden of Allah." This includes pictorial posters of one, three, eight and twenty-sheet size, and one and three sheets in block; also beautiful and artistic lobby displays in photographs and in oils.

* * *

It is claimed that George Fawcett has achieved an artistic triumph, second only to his work in "The Crisis," in the part of John Boland, in "Little Lost Sister." The role is that of a cold-hearted, stern man who poses as a pillar of the church, but who in reality is in league with the evil element of the city in which he lives.

* * *

The management of the Piccadilly theater, Rochester, N. Y., followed the example of S. L. Rothapfel, of the Rialto theater, New York City, in shelving the regular program booked at the house to make way for a three-day showing of "Skinner's Dress Suit," Essanay's fine feature, in which Bryant Washburn takes the lead, and which is released through K. E. S. E. The Piccadilly charges a uniform admission of 50 cents. The management of this house deserves commendation for the dignified value placed on its shows.

* * *

Aaron Linick, father of Adolph Linick, of Jones, Linick & Schaefer, died at his home, this city, February 19, at the ripe age of 76. The funeral ceremony was held at the Fursh Chapel, Wednesday morning, and burial was made at the Free Sons' Cemetery.

* * *

Frederick Palmer, the well known war correspondent on the French and English lines, made a return engagement to lecture at Orchestra Hall on Wednesday, February 21, and Friday, February 23. His lecture on these occasions was on "The Battles of Verdun and the Somme and American Preparedness," which was illustrated by several thousand feet of official French and English moving pictures, some of which were received by him only last week.

These pictures show aircraft in action, trench fighting, enormous guns continually firing, the Red Cross Corps at work, firing of machine guns, bayonet charges and actual illustrations of the "curtain of fire." Mr. Palmer will return to the front in France early in April.

About two weeks ago "The Garden of Knowledge" was viewed by Federal Judge Kenesaw Landis, in this city, and he immediately barred it from ever being shown in the United States, on the ground that it was unfit morally to be viewed by the public. The same picture was recently exhibited in Minneapolis and, his attention being drawn to that fact, Judge Landis said:

"Humph, if it's the same men they might find themselves in a lot of trouble."

It was learned Thursday, February 22, that the man or men who were exploiting the picture in Minneapolis had been arrested by the city authorities, and the film barred from exhibition there.

* * *

Sidney Abel, manager of Vitagraph's Chicago office, has signed a contract with the Ascher Brothers to show one Blue Ribbon feature every week at the Milford, Cosmopolitan, Columbus, Calo, Oakland Square, Lakeside, Lane Court and Jackson Park theaters, in addition to the Frank Daniels and Big V comedies. "The Girl Philippa," featuring Anita Stewart, will be shown at each of the above named theaters for two days.

* * *

Lee Ochs, national president of the M. P. E. L. of America, has called a meeting of the National Executive Committee of the organization at the Hotel Sherman, Friday, March 2. The object is to ratify the action of the special committee held at a meeting in the Hotel Sherman on February 7, and to take up other business that may come before the committee. At this meeting the installation of the new officers of the Chicago Local elected at the late convention will be made.

* * *

Louis H. Frank states that Samuel H. Trigger, of New York, a member of the National Executive Committee of the M. P. E. L. of America, filed a bill of injuction Wednesday, February 21, against the National Executive Committee for removing him as manager of the National Exposition. Immediate action is expected. The injunction proceedings are taken against Lee Ochs, national president; William J. Sweeney, national secretary, and Ludwig Schindler, who was appointed to succeed Mr. Frank, restraining them from taking any part in the management of the coming National Exposition.

* * *

The Chicago Reel Fellows will hold a house warming in their new club rooms at 207 S. Wabash avenue, fifth floor, Friday night, February 23.

* * *

Invitations have been sent out to exhibitors and the press by the Famous Players' Film Service to meet Roscoe Arbuckle at an informal and complimentary banquet tendered the exhibitors of Illinois and Indiana at the Hotel Sherman, Tuesday, February 27. Dinner will be served in the Louis XVI. room, at seven o'clock p. m.

Mr. Arbuckle will stop over for the occasion on his way to New York from Los Angeles. Exhibitors are specially requested to be on hand to receive Mr. Arbuckle on his arrival at the La Salle street station February 27 at 1:45 p. m., where a cameraman will be present to take a moving picture of the event.

PHOTOPLAY LEAGUE DINES SCRIBES.

The Photoplay League of New York City gave a luncheon to the press and publicity men on Friday, February 23, at the Hotel Astor. The object of the luncheon was to get better acquainted and set forth the future plans of the league in the promotion of better motion pictures and awakening a general interest in the higher order of production that meet the approval and recommendation of the league.

Frank Lascelles, director of the league, was spokesman for the league and made everybody feel at home by the hospitable and informal way he received and addressed his guests.

Those present were: Miss Emma Bugbee, New York Tribune; Bide Dudley, Evening World; Paul Gulick, Universal Films; Tom North, Vicar of Wakefield; P. A. Parsons, Pathe; E. Lanning Masters, Vitagraph; T. O. Eltonhead, Trade Review; Adam Hull Shirk, Dramatic Mirror; Peter Milne, Motion Picture News; Pete J. Schmid, Artcraft Picture Corporation; Frederick Jones Smith, Evening Mail; Harriette Underhill, New York Tribune; J. H. Coghill, New York Evening Post; Gertrude Lench, Syndicate; Helen Ducy, Woman's Home Campanion; Waldo G. Morse, National Editorial Service; Alice Lawton, the Christian Science Monitor; Helen Vauck Boswell, president Woman's Forum; Sam Spedon, Moving Picture World; T. M. Alexander, Photoplay League; Edwin H. Blashfield, president Photoplay League.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Paramount Gives Send-off to Arbuckle

Banquet at Hotel Alexander Brings Out Many Admiring Friends of Big Comedian.

THE Hotel Alexandria was the scene of an elaborate banquet on February 16 in honor of Roscoe Arbuckle by the Progressive Motion Picture Company, the local Paramount distributors, upon the eve of his departure for New York, where he will produce comedies, featuring himself for the Paramount Program. Thomas Lee Woolwine, District Attorney of Los Angeles County, was toastmaster. The speakers of the evening included Adolph Zukor, Lou Anger, G. Post Mason and "Fatty" himself. Among those present were Herman Wobber, M. H. Lewis, Jas. J. Tynan, Louis W. Thompson, V. E. Hampton, Donald K. Reed, Al St. John, H. B. Rosen, Mrs. Roscoe Arbuckle, Mrs. Durfee, Hobart Bosworth, J. C. Jessen, Mark Larkin, C. L. Dowell, H. B. Schultz, R. G. Camby, Guy Price, J. Harry Clement, manager Woodley theater; G. H. Campbell, Banner and Lyceum theaters; Frank E. Hull, Majestic theater, Santa Monica; H. B. Breckwedel, Palace theater; Herbert Warren, Clarke Irvine, Sam Behrendt, Billy Jefferson, I. O. Levy, R. L. Lewin, Fred O. Miller, Miller's theater; J. A. Quinn, Rialto; C. B. Price, P. S. Harrison, C. A. Howe, Regent theater, Riverside; C. M. Simmons, S. N. Anderson, Sam H. Somly, R. E. Darnell, Mission and Arlington theaters; O. H. Schleusener, Superba theater, Alhambra; F. R. Alexander, Iris theater, Hollywood; A. F. Neely, Wigwam theater, Long Beach; R. S. Jones, Arcade theater, Holtville; Jas. A. Cook, Palace theater, El Centro; B. H. Collier, Superba theater; J. C. Neilson, Clune's theater, Pasadena; Miss Claire Dobler, Douglas Jarmuth, Colonial theater; Miss Alta M. Davis, Empire theater; Miss Isabel Hall, Miss Margaret Miller, H. Howard Carpenter, C. F. Glinn, Garrick theater, and James Sams, H. H. Raymond and C. J. Marley, Rosemary theater, Ocean Park, Cal.

Static Club Entertains Directors.

At the Angelus hotel on Thursday, February 16, the Static Club of America, the Pacific Coast organization of cameramen, tendered a good-fellowship dinner to the directors of the Los Angeles colony. Al Cawood, secretary of the club, headed the entertainment committee, and Charles G. Rosher, the president, acted as toastmaster. As a compliment to the Motion Picture Directors' Association Mr. Rosher turned over the toastmaster's chair to "Daddy" Otis Turner, the president of the M. P. D. A.

Telegrams regretting absence were received from Douglas Fairbanks, Thomas A. Edison and Theodore Roberts. The guests present were George E. Marshall, George W. Stout. H. G. Stafford, Wallace D. Coburn, George Cochrane, William Beaudine, L. F. Kelly, Lynn Reynolds, Fred A. Kelsey, H. L. Solter, Rupert Julian. William V. Mong, Horace Davey, Frank Beal, Joseph De Grasse, Thomas W. Heffron, Roy Clements, Charles Swickard, Buck Massie, Tom Ricketts, Otis Turner, William Wolbert, Hobart Bosworth, Al E. Christie, E. Mason Hopper, Laurence Seniore, Reginald Barker, James Aubrey, Donald Crisp, Jack Conway, L. M. Chaudet, G. P. Hamilton, Lloyd B. Carleton, John T. Carleton, J. C. Jessen, Scott Sidney, Howard Estabrook, Raymond Wells, Murdock MacQuarrie, Frank C. Lloyd, Jay Hunt, Bob Eddy, Clark Irvine, Alvin Wyckoff, Tom Mix, George L. Sargent, J. J. McGowan, William E. Parsons, R. H. Gray, Walter Edwards, Donald MacDonald, William Worthington, John J. Glavey, Raymond B. West, Guy Price, George Melford. Charles Levin, Allen Holubar. Allen Curtis, E. F. Flynn, Douglas Gerrard, William D. Taylor, V. R. Day, Shorty Hamilton, Al Santell, Lloyd V. Hamilton, William Robert Daly and Sam H. Comly.

Members in attendance were Al Cawood, Eddie Littell, Ralph Hawkins, Ernest Sherman, G. C. Peterson, Leon Leob, Pliny Home, Ralph Merollo, W. F. Alder, F. W. Jackman, W. L. Griffin, Duke Hayward, Henry Biedesen, Clyde R. Cook, E. G. Ullman, John M. Nicholaus, Stephen Round, Ross Fisher, Reggie Lyons, G. C. Duke Zelebra, Thomas B. Middleton, Carl Widen, L. Guy Wilky, H. M. Fowler, Eugene Gaudio, Jack McKenzie, F. A. Hartman, Harry Maguire, William C. Foster, J. C. Crosby, K. O. Rahm, E. Kull, G. Gaudio, E. J. Vallejo, R. H. Fotheroh, Robert Newhard, Leonard Smith, F. M. Dean, John W. Brown, W. H. Thorpe, Gilbert Warrenton, William J. Piltz, A. G. Heimerl, O. G. Hill, J. C. Van Truss, M. J. Burns, George W. Lawrence, George Scott, Hal Rosson, Robert V. Doeran, C. Kauffman William C. Thompson. S. A. Senes, W. Lundin, Park J. Reis, Lynn Darling, Chick Wolf, Anthony Nagy, Chester Lyons, L. Milton Smith, Friend E. Baker, Roy H. Klaffki, A. M. Davey, J. D. Jennings, Charles Stumar, K. D. Gray, Harry M. Ensign, Charles Rosher, W. M. Edmond, H. A. Scott, Percy R. Hilburn, Alvin Wyckoff and R. E. Irish.

Los Angeles Brevities.

Mary Pickford arrived in Los Angeles the first part of this week. It is said she will be starred in a ten or twelve-reel feature-de-luxe, shortly to be put in production by Cecil De Mille at the Lasky studio.

* * *

Tom Moore, the former Kalem and Arrow Film Company star, is another new arrival at Los Angeles. The three Moore brothers, Tom, Matt and Joe, are celebrating their reunion.

* * *

Murdock McQuarrie has come from his recent affiliation with the Selznick company in New York to direct for Gilbert P. Hamilton's Problem Film Company.

* * *

Warner Oland has joined the rapidly growing roster of Fox players on the West Coast.

* * *

William Fox arrived in Los Angeles on Saturday, February 17, on business connected with his West Coast studios. Mr. Fox had never seen his Los Angeles plant until this visit.

* * *

Miss Blanche Sweet, the former Lasky star, has signed up with the Frohman Amusement Corporation and will depart east within a few days.

* * *

Frank Darien, the Morosco character actor, is now with the Keystone, playing comedy leads under direction of Ferris Hartman.

* * *

Frank Reicher is directing Margaret Illington, the latest Lasky star, in her first production, "The Inner Shrine," from a story by Basil King.

* * *

Adele Belgrade and Florence Dagmar has joined the Ince forces this week and will appear in forthcoming Kay Bee productions. Miss Belgrade comes from the legitimate stage and Miss Dagmar is well remembered as a screen actress.

* * *

Lloyd V. Hamilton and Bud Duncan have renewed their contract with Kalem and will appear in many rollicking comedies under direction of Al Santell. Frank M. Clark, noted character actor, for many years with Selig, is now under the Kalem banner and appears in the latest episode of the "Stingaree" series, featuring True Boardman.

* * *

Recommendation that an ordinance be drafted as suggested by the Friday morning club to require children under fourteen years of age to be accompanied by a parent or guardian when attending motion picture shows was adopted this week by the city council. The city attorney was instructed to draft the ordinance.

* * *

Dorothy Gish is back at the Fine Arts studios after a short vacation in New York and has started this week rehearsals on a new picture, in which Frank Bennett plays the leading masculine part. The temporary title of the production is "Her Official Father," and the cast includes F. A. Turner, Ben Schumann, Sam De Grasse, Hal Wilson, Jennie Lee, Bessie Buskirk and Richard Cummings. "Her Official Father" is jointly directed by Elmer Clifton and Joseph Henabery.

* * *

"A Daughter of the Gods," the Fox production, opened at Clune's Auditorium theater Monday, February 26.

Webster Campbell in "Truth Triumphant"

MARY CHARLESON, the little actress whose work as Henry B. Walthall's leading woman in "The Truant Soul" and "Little Shoes" won her nation-wide praise, is soon to be seen in an Essanay feature production of her own. "Truth Triumphant" is to be the title of this photodrama, and it will be released some time in April. Filming of preliminary scenes already are under way.

Webster Campbell.

Supporting Miss Charleson in "Truth Triumphant" is Webster Campbell, the latest addition to Essanay's staff of stars. Mr. Campbell is a graduate of the University of Michigan. After three years in dramatic stock he entered motion pictures, and within a short time scored hits which have won him a permanent stellar position on the screen.

Miss Charleson portrays a tensely emotional role in "Truth Triumphant." The story is that of a girl who finds herself forced to combat the weaknesses of others. Designing persons, who are seeking to profit by the weaknesses, fear their plans will be foiled by the girl's presence. They turn their evil geniuses to the concocting of plans whereby she may be removed from their "field of operations." How the girl frustrates these schemes and brings about the triumph of truth and justice affords a photodrama replete with thrilling situations, and good emotional acting.

The possibilities offered in this scenario provide Miss Charleson with an unlimited field for the exercise of her dramatic art, on which she has received such unanimously favorable comment. An excellent supporting cast is working on the production. J. Charles Haydon is directing it.

"Truth Triumphant" will be released through the Kleine-Edison-Selig-Essanay Service. Its screen time will be approximately 1 hour 15 minutes.

E. E. HAYES NOT WITH KLINE COMPANY.

The Kline Poster Company, Inc., of 1307 Vine street, Philadelphia, has asked The Moving Picture World to announce, particularly to exhibitors in Florida, that they have no representative by the name of E. E. Hayes. They state that a man using that name has been representing himself as being connected with the firm. They would appreciate any information that might tend to help them locate any person who, without authorization, purports to represent them, and who obtains any money through such false representations.

PICKFORD AND FAIRBANKS MOST POPULAR.

The supreme popularity of two Artcraft stars has just been confirmed in a contest held by the Brooklyn Daily Eagle in connection with the Exhibitors' Ball held at Coney Island Wednesday night. The contest registered Mary Pickford as the winner, with 30,300 votes, while Douglas Fairbanks came out at the top of the list of male stars with 17,210 votes. The winners of the contest were named King and Queen of the ball and were honored with silver loving cups by the Brooklyn Daily Eagle.

Gertrude Dallas With Thanhouser

GERTRUDE DALLAS has been engaged by Edwin Thanhouser for the principal supporting role in a multiple reel Thanhouser feature, in which Miss Florence La Badie is to be starred. The name of this play, the work of Lloyd Lonergan, has not yet been announced.

Gertrude Dallas.

Miss Dallas has had a notable career upon the stage. She is the great granddaughter of Stonewall Jackson, and at the age of eighteen held a good position in the St. Louis Public Library. A chance came to play a small part with James K. Hackett, and she left the library, never to return—as an employee.

It is interesting to note that the first role of this young girl was that of the negro mammy in "The Crisis." This engagement lasted two weeks, at the end of which time Miss Dallas was minus a position, but with a big ambition to become an actress. She went to New York, was fortunate enough to secure an interview with Charles Frohman, and signed to play the leading role in one of the road companies of "The Thief." Her next engagement was with "The Commanding Officer," while other plays in which she has appeared include "The Great Name," "Gamblers All," "Nearly Married" and "Sinners." She has also appeared in stock in Milwaukee, St. Paul and Philadelphia. Three summers ago Miss Dallas went to Paris and through an influential man in the Government received special permission to attend classes at the National Conservatory as auditrice, a privilege granted to few foreigners.

FILM SALESMEN'S ASSOCIATION GIVES BEEFSTEAK.

Recognition of the newly-formed Film Salesmen's Association was accorded with a will on Saturday night, February 18, when exhibitors, exchange managers, executive heads and almost every film salesman working in New York attended the first annual beefsteak at Keen's Chop House, New York, where two floors were reserved for the exclusive entertainment of the guests.

The film salesmen were seated around a horseshoe arrangement of reel cases on which the meals were served, when a number of prominent exhibitors, as though by pre-arrangement, entered the room. Here instinct temporarily overcame the restraint under which the salesmen had been laboring and each exhibitor became the center of a vortex of men trying to dispose of everything from carbons to $100 features.

A number of impromptu speeches were made. Lee Ochs, national exhibitors' head, Eddie Saunders, for the exchangemen, and John Manheimer, representing the local exhibitors, were among those who expressed their appreciation of the spirit which moved the formation of the salesmen into a co-operative, fraternal body.

The affair lasted until late and was a severe test on the endurance and courage of the exhibitors present. For instance, at 4.45 A. M. one of the exhibitors present was heard to sigh contentedly and remark: "I am now booked solid for the next 47 years. For further dates I must refer you to my son."

NO EXCHANGES FOR WHARTONS.

The statement published in last week's issue of the Moving Picture World to the effect that the Whartons were going to establish exchanges is denied by them. "We only intend to release our productions on a State right basis and will have no exchanges of our own," the Whartons say.

NEW STRAND THEATER AT NEW ORLEANS.

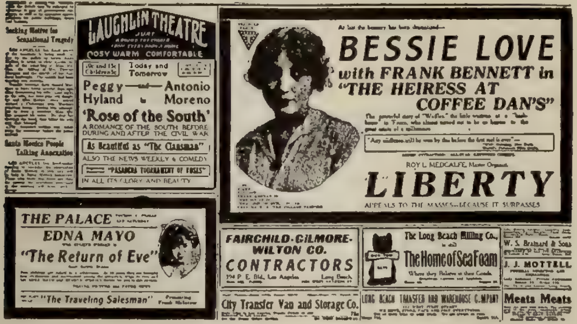
The Saenger Amusement Company, which operates houses at Shreveport, Texarkana, Monroe and Alexandria, will open a new theater at New Orleans, to be called the Strand. The new house is located on Baronne and Gravier streets. The opening date will be about March 15.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

Newspaper Advertising.

LATELY we have run considerable newspaper work done by Ralph Ruffner, of the Liberty, Spokane, and some from Ray Bagley, his former associate, now of the Liberty, Long Beach, Cal. With this we reproduce a letter from Mr. Bagley, together with some of his work, and a letter that, without planning to do so, justifies his position. Mr. Bagley sends in a lot of samples, from which we take three for reproduction. The first of these is a half page, with one of the smaller Bagley ads. This is a five sevens, or thirty-five inches in all. The palace uses much the same layout, but is three fours, little more than a third the area of the other. The larger advertisement is made up of a five-column advertisement in black and red, the full depth of the page, and another three seventeens, or fifty-one inches, that for the Weaker Sex using a flat hundred inches in a Sunday issue. In commenting upon the display Mr. Bagley writes that the hundred inch advertisement came close to breaking the record for the house. He says:



Seeking Motive for Sensational Tragedy

Santa Monica People Talking Annexation

LAUGHLIN THEATRE

COSY WARM COMFORTABLE

Today and Tomorrow

Peggy Hyland and Antonio Moreno

'Rose of the South'

A ROMANCE OF THE SOUTH BEFORE DURING AND AFTER THE CIVIL WAR

As Beautiful as "The Clansman"

ALSO THE NEWS WEEKLY & COMEDY

"PASADENA TOURNAMENT OF ROSES"

IN ALL ITS GLORY AND BEAUTY

BESSIE LOVE

with FRANK BENNETT in "THE HEIRESS AT COFFEE DAN'S"

ROY L. MEDCALFE, Master Organist

LIBERTY

APPEALS TO THE MASSES—BECAUSE IT SURPASSES

THE PALACE

EDNA MAYO

"The Return of Eve"

"The Traveling Salesman"

FAIRCHILD-GILMORE-WILTON CO.

CONTRACTORS

The Long Beach Milling Co.

The Home of Sea Foam

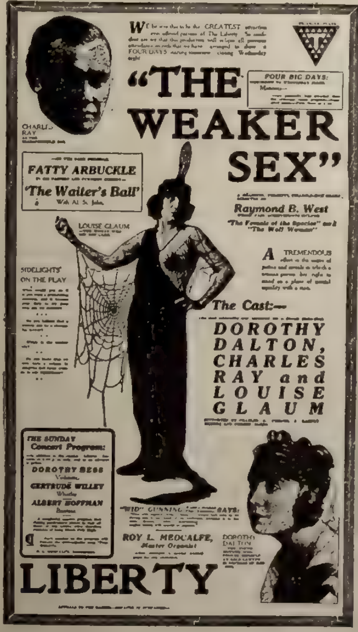
W. S. Brainard & Sons

J. J. MOTTELL

City Transfer Van and Storage Co.

LONG BEACH TRANSFER AND WAREHOUSE COMPANY

Meats Meats



CHARLES RAY

FOUR BIG DAYS:

"THE WEAKER SEX"

FATTY ARBUCKLE

'The Waiter's Ball'

With Al St. John

Raymond B. West

"The Female of the Species" and "The Wolf Woman"

LOUISE GLAUM

A TREMENDOUS

SIDELIGHTS ON THE PLAY

The Cast:—

DOROTHY DALTON, CHARLES RAY and LOUISE GLAUM

THE SUNDAY Concert Program:

DOROTHY BESS

GERTRUDE WILLEY

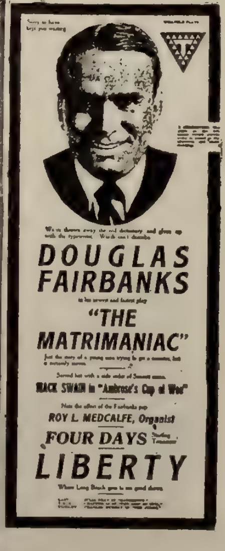
ALBERT HOFFMAN

"WID" GUNNING SAYS:

ROY L. MEDCALFE, Master Organist

DOROTHY DALTON

LIBERTY



DOUGLAS FAIRBANKS

"THE MATRIMANIAC"

MACK SWAIN in "Ambrose's Cup of Woe"

ROY L. MEDCALFE, Organist

FOUR DAYS

LIBERTY

> Here's the flash that blew out the fuse in the ticket machine. If there was ever any doubt in our minds as to the real value of newspaper advertising, properly placed, this little old "fi' fulls in red" has banished the thought. In the history of the Liberty, the only attraction that topped this was Thanksgiving day, with an hour and twenty-five minute show, and Fairbanks in "American Aristocracy" on the boards.
>
> Here's what convinces us that the ad was largely responsible: Exhibitors around Los Angeles can usually forecast their business on a film from the way the picture was received at its initial showing up town (L. A.) "The Weaker Sex" played to just an average business at Clune's Broadway. I saw the picture while in the city one day and was convinced that we could go the limit on it without disappointing anyone; I consider it a remarkable picture.
>
> We beat any previous Sunday by nearly a hundred dollars! the picture held up nicely for the entire four days, which is a long run for a town of this size, and a competitive house was running Marguerite Clark in "Snow White" a half a block away. The Arbuckle comedy, of course, pulled some of the business, but we had previously run it three days to big business.
>
> The Sunday Afternoon Concert has been a wonderful business getter for us. The idea originated with Mr. Hoyt and has been a regular feature of the Liberty for over four months. On account of the beach attractions all the year around, Sunday matinees proved a "bloomer" until Mr. Hoyt hit upon the concert idea. For the past three Sundays we have been unable to accommodate the crowds.

When Mr. Bagley says something he does not have to hold up his right hand and solemnly swear to make us believe him, but it happens that an earlier comment led Jimquin, of L. A., to write of the Bagley methods. Jimquin is trailing a state rights proposition over California just now, but he is an old time Los Angeles exhibitor, and he knows what is what. He writes:

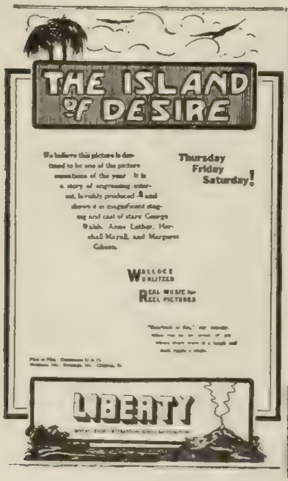
> I was interested in the newspaper copy from that fellow Bagley at Long Beach in your last issue. Particularly interested because I almost ran foul of the aforesaid gentleman a short time ago when I had occasion to play that town with a picture. As I absolutely refuse to let anyone outgame me or outshine me in the dailies when I strike a town with anything worth while, imagine my feelings when I drifted into said town of Long Beach and find the aforesaid party of the second part burning up newspaper space as a regular thing like an intoxicated gentleman from the navy (There's a shorter way of saying that).
>
> "Ho, ho, I sez, sez I, here's a case for investigation." So I immediately donned my armor and went forth to battle. I got into consultation with the local manager at once and pointed out the necessity to him of going the limit on space, but he happened to be one of the kind who doesn't do much newspaper advertising, and couldn't figure out at all at all how publicity at the enormous rate of 30 cents an inch could ever bring justifiable returns. So I swore beneath my beard and biting a chunk out of a railroad spike, I retired discomfited. And so the city of Long Beach possibly missed one of the greatest battles the world has ever seen.
>
> While I am at it I want to say that Mr. Bagley is making the nicest newspaper flash down there, that I have seen in a long long time. They told me when I was there that the Liberty (Bagley's house) management was wasting a lot of money on the papers, but the business wasn't materializing. I told them, and I'll tell the world, that if they keep up the pace they were hitting when I was there, they'll eventually make even those old Jasboes, who sit along the Pike watching the tide come in, go out and get their hair cut and become regulars. You'll know what I mean when I tell you that while I was there there was a big cloth sign stretched right opposite the Liberty, the text of which was directed at a newly opened nearby beach town that was "wet" (Long Branch is "dry") and where they allow dancing, etc., on Sunday. It isn't anything on the order of a wide open town or anything like that —just a good live beach town tnat a lot of prominent Los Angeles people are boosting and that is "coming" fast.
>
> Apropos of the matter under discussion there is a sign and a very prominent one on the outskirts of this town that reads "There's only one place that you can make money without advertising—that's the mint." That may have whiskers, but it is the first time I have run across it, and it struck me as a pretty pointed remark.

You will note that it was told Mr. Quinn that Bagley was spending money and not getting a return, but he is getting it now and more. Most of those who say that newspaper advertising does not pay either do not do enough of it or keep it up long enough. An occasional flash will not do. It must be persistent to win real results. The thirty cents an inch that Mr. Quinn quotes is not a prohibitive price, and if a $30 advertisement will build big business, it is the cheapest thing about the house.

In Clark Irvine's Screamer Bagley has one of those "Town Gossip" imitations telling how the Keystone bunch swiped his cashier with a pathetic picture of the ticket window now covered with cobwebs. It is good work, but there are no cobwebs around Bagley's place, at the ticket window or elsewhere.

More Spreads.

Gordon M. (100 per cent.) Fullerton, of Seattle, sends in displays used for "The Island of Desire," presented at the Liberty, and "The Darling of Paris," at the Coliseum. The latter is given in full (four fifteens); the other is cut to match, though this took the same width the entire depth of the front page of the amusement section. The clipped portion merely showed the musical program and prices in an additional five inches, mostly white space for contrast. The special drawing was made for "The Island of Desire" to emphasize the South Sea Island atmosphere. Both are good examples of what can be done to get away from solid type and produce a display that will compel attention. Both of these will serve as models. The Pacific Coast seems to be walking away from points further east in matters of display. Nothing like the same space is used on the Atlantic seaboard that we know of.



THE ISLAND OF DESIRE

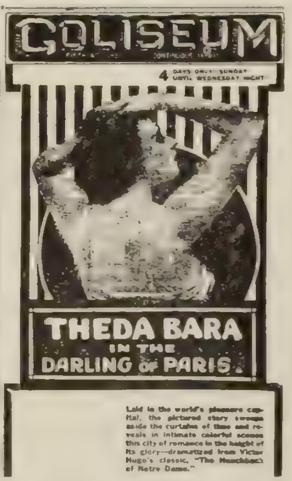
We believe this picture is destined to be one of the picture sensations of the year. It is a story of engrossing interest, lavishly produced and shown in magnificent staging and cast of stars George Walsh, Anna Luther, Herschal Mayall, and Margaret Gibson.

Thursday
Friday
Saturday!

WALLACE WURLITZER

REAL MUSIC for REEL PICTURES

LIBERTY



COLISEUM

4 DAYS ONLY SUNDAY UNTIL WEDNESDAY NIGHT

THEDA BARA IN THE DARLING OF PARIS.

Laid in the world's pleasure capital, the pictured story sweeps aside the curtains of time and reveals in intimate colorful scenes this city of romance in the height of its glory—dramatized from Victor Hugo's classic, "The Hunchback of Notre Dame."

Right Here, Too.

Now and then someone pokes fun at the rural picture theaters advertising that their houses are well warmed, but during the cold snap in New York City at the end of January hundreds of Harlem families went to the picture shows, not to keep warm, but to get warm. It is not only in British Columbia that a well-warmed house is a business maker.

New?

It may not be new, but it's new to us. The Mayer Exchange, Boston, sells its patrons coupon books, representing multiples of five dollars in ten cent coupons which may be sent instead of cash for publicity matter as wanted. It's a nuisance having to buy post office orders or write checks for small sums, and this scheme obviates this nuisance as well as minor bookkeeping.

Drew Strong.

L. W. Carroll, of the Lyric, Lancaster, N. H., "just across the bridge," worked a good stunt for "Wanted—a Home." We think this is one of the stunts suggested by the Bluebird sheet, but at any rate here is its practical outworking. Mr. Carroll writes:

"Our stunt in advertising the Bluebird 'Wanted—A Home,' certainly gave us more publicity than anything we have tried for a long time.

"First, we inserted the following copy in the classified columns of our local paper:

"'WANTED—A HOME. A girl of 16 years of age, blonde, blue eyes, sweet disposition, desires a good home. Parents are both dead, and no living relative. MINA ROGERS.

"'P. S.—I can be interviewed at the Lyric theater, Saturday, December 16.'

"The next day inquiries began to pour in by telephone and by people in person. Then from several of the surrounding towns we received letters asking about Miss Rogers and wanting to adopt her. Capacity business was the result and many were disappointed to find that there was no girl that really wanted a home. I am enclosing one letter that was especially interesting.

"New Year's day we ran the following slide, which could be used at any season for that matter. The copy is original:

L - - - et
Y - - - our
R - - - esolution
I - - - nclude
C - - - ing our wonderplays.

"Christmas Day we had 'The Shooting of Dan McGrew,' and had our stage decorated with a snow scene including an electric star and a sign LYRIC. Back of our picture curtain we set up a barroom scene with the bar and tables and cards laid out for game of solitaire. Then our reader stepped into this setting and read the poem with all lights in the hall off except the star and a border set in the bar. At the place in the poem when it says: 'And the lights, Etc,' the border was put out and only the star shone out. Much favorable comment was given this picture and the way we handled it. The paper the following week said:

"'It is doubtful if "The Shooting of Dan McGrew" ever received a better presentation than at the Opera House, Christmas Day, at which the children were admitted free by the management. Messrs. Carroll & Donnell had put the equal of four days' labor in decorating the front of the stage to resemble the Arctic setting for the picture, and it was an attractive one, indeed. Mrs. Eva L. White, previous to the picture, read Service's poem classic of the Yukon. The management also gave a Drew comedy as an unadvertised attraction.'"

Unfortunately, the photographs will not reproduce well, but the idea is simply and yet effectively carried out. Border exterior wings are used to mask in the interior setting, which last does not fill much more than half the opening in the arch. We are sorry that we cannot reproduce the letter sent to the supposititious Miss Rogers, for it tells better than anything else the seriousness with which the advertisement was taken. Carroll & Donnell are putting their house on the live wire map because they are doing things well.

Telling It All.

The Strand, Council Bluffs, Ia., sends in a four-page by 6-inch folder that covers a lot in a small space. The cover has the house imprint top and bottom to the right and three panels to the left, reading:

A Timely Topic.
Look me over.
I may interest even YOU.

The second and third pages are headed "Did you know?" and goes on with eighteen points about the house on this order:

> That—this theater presents matinees every afternoon, to which ladies and children are especially invited?
>
> That—the splendid orchestra furnishes delightful music at the matinees the same as evening performances?

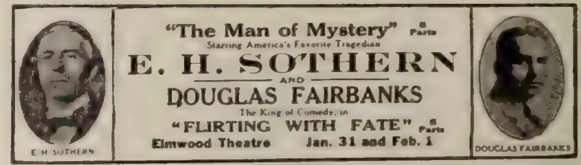
The back page gives a list of players to be seen, the matinee and evening hours and "The Strand Shortens the Longest Hours." This last is a capital slogan. Make a note of it. Now and then it pays even the weekly program houses to slip some such enclosure as this into their envelopes as they mail out. The patrons know all about it, perhaps, but telling them again drives the lesson home. It is this fact which makes house talk so valuable in any program. Though you may tell the reader what he already knows, you help by refreshing his memory. You may know that there is a hole in a certain part of your sidewalk. You are constantly aware of this fact, for each day you instinctively avoid it, but the day you trip over it is the day you become most acutely aware of the fact. It is the same way with house talk. Your patrons know that you have a good orchestra, that you run the best pictures and all that, but each time you tell them strikingly they will sit up with a "that's so" because you present it in a new and effective manner.

Better.

The Lehigh Orpheum, South Bethlehem, Pa., has changed its program form and now runs the show at the Lorenz under the daily program for the Orpheum. This is a better scheme than giving half the program to the Lorenz and still calling it the house program for the other theater. Running the underline of a sister house never hurts, and often helps not a little. The new program gives a page to a title and after cleaning up the week stars the opening days of the following week, a lap-over that keeps the interest up.

New Again.

We are always on the lookout for the program of the Elmwood, Buffalo, to see what they are going to do next with their program enclosure. We have mentioned a number of these, but the latest is the best yet, though a bit of a bother to handle. The program is a six-page folder, card stock, pages 2½x4 inches. The newest enclosure is a strip 1¾x6½, white card. On the outside is printed in two lines:



"The Man of Mystery" 8 Parts
Starring America's Favorite Tragedian
E. H. SOTHERN
AND
DOUGLAS FAIRBANKS
The King of Comedy, in
"FLIRTING WITH FATE" 5 Parts
Elmwood Theatre Jan. 31 and Feb. 1

E H SOTHERN

DOUGLAS FAIRBANKS

"From the sublime to the ridiculous." The ends are bent over and tucked into the top and bottom of the program, the strip facing the loose side. This holds it all together and the strip must be removed before the program can be examined. It is only human nature to see what it is, and so the announcement is certain to be read. Where time permits this folding, this is bound to come close to 100 per cent. of efficiency. It is simple, once you have thought of it, but they keep on thinking at the Elmwood, apparently.

Week Runs.

Talk about your week runs! In Kansas City Snow White was played at a local house for three weeks. Then the Star showed it to 65,000 persons in two days in the immense Convention Hall, with a four sided screen hanging from the roof, and a machine shooting at each of the four sides. And, after all that, the Warwick ran it the following night to packed houses. In passing, sixty-five thousand in two days seems a record that will stand for some time.

Better Divide by Two.

In a recent issue the Third Street theater, Easton, Pa., says:

> Miss Gordon wears forty-three beautiful gows and also displays a goodly part of her "back," known as the most perfectly shaped back of any woman who has dared to have her back photographed. Presented here very shortly.

Better divide the number of those gowns by two. They cannot count as entire garments with so much cut away.

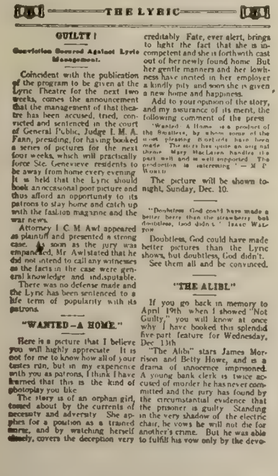
Handed Down.

The Bluebird Exchange, Des Moines, Ia., is advertising "Her Soul's Inspiration" on a shoe cut-out that looks as though it might be useful for the Mary McLaren Shoes, but it works for the Ella Hall picture too, since the story is a visualization of "Mary Keep Your Feet Still." The Exchange mailed the matter out and probably got itself violently cursed by letter carriers and railway mail clerks, but it is good advertising. They use blue and orange in combination, but the orange is a trifle too weak to work with a strong blue. Orange works well with blue only as a border or in combination with a tint blue in a border.

Mr. Koetting Again.

John Koetting, of the Lyric, Ste. Genevieve, Mo., comes back for more with a fresh exhibit of programs. He is going to have a good one if it takes all year. He sends several programs, and asks for a comparison of two. One of these is ten-point body type with a formal program, the latter on Page 3. Two of the features have special stories, but the third seems to have been overlooked. The ten-point is a bit heavy for the page. The second is set in eight-point leaded. The stories for each day are dated and the formal program is dropped. If you will compare the two cuts you will note that the page looks cleaner and more like a publication. Moreover, it lets in more copy, for you can set more in eight-point than you can in ten, and while eight-point with two-point leads gives you the same number of lines as ten-point solid, you get a greater number of words to the line. This is an advantage in a small program, though it slightly increases composition cost. As to the relative advantages of the formal program and the dated stories, we think this largely a matter of individual preference. Personally we prefer the formal program to the dated story. It gives it to the reader all in brief, and he can read up later and get a second punch, but the dated story does well, particularly when the stories rise to the top of the column and run in regular order as in this case. We do not like so well a third program with the dates at the bottom. The dates should be run at the bottom and in body type when the stories supplement the formal program, but when they serve as the program itself, the dates should come to the top of the column and be run in regular order.

In general, Mr. Koetting has made a decided advance with his program. It looks "big town" now, and his miscellaneous stuff is selected with care. The letter on one program appears to be part of a series; the sort of stuff Dave Udell writes now and then. Several of these appear in various issues. The front pages are bettered, too, and about the only suggestion we can offer is that an underline be appended. This can run single column width on the back page, in full-face, eight or ten-point.



THE LYRIC

GUILTY!

Conviction Secured Against Lyric Management.

Coincident with the publication of the program to be given at the Lyric Theatre for the next two weeks, comes the announcement that the management of that theatre has been accused, tried, convicted and sentenced in the court of General Public, Judge I. M. A. Fann, presiding, for having booked a series of pictures for the next four weeks, which will practically force Ste. Genevieve residents to be away from home every evening. It is held that the Lyric should book an occasional poor picture and thus afford an opportunity to its patrons to stay home and catch up with the fashion magazine and the war news.

Attorney I. C. M. Awl appeared as plaintiff and presented a strong case. As soon as the jury was empaneled, Mr. Awl stated that he did not intend to call any witnesses as the facts in the case were general knowledge and indisputable.

There was no defense made and the Lyric has been sentenced to a life term of popularity with its patrons.

"WANTED—A HOME."

Here is a picture that I believe you will highly appreciate. It is not for me to know how all of your tastes run, but in my experience with you as patrons, I think I have learned that this is the kind of photoplay you like.

The story is of an orphan girl, tossed about by the currents of necessity and adversity. She applies for a position as a trained nurse, and by watching herself closely, covers the deception very creditably. Fate, ever alert, brings to light the fact that she is incompetent and she is forthwith cast out of her newly found home. But her gentle manners and her lowliness have incited in her employer a kindly pity and soon she is given a new home and happiness.

Add to your opinion of the story, and my assurance of its merit, the following comment of the press:

"'Wanted—A Home' is a product of the Smalleys, by whom some of the most pleasing Bluebirds have been made. The story has quite an original theme. Mary MacLaren handles the part well and is well supported. The production is interesting."—M. P. World.

The picture will be shown tonight, Sunday, Dec. 10.

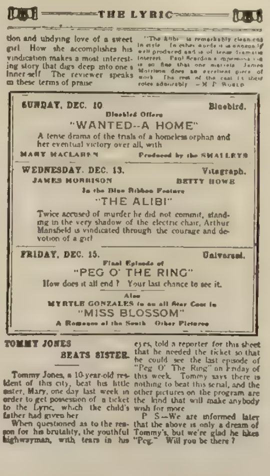
"Doubtless God could have made a better berry than the strawberry, but doubtless, God didn't."—Isaac Walton.

Doubtless, God could have made better pictures than the Lyric shows, but doubtless, God didn't. See them all and be convinced.

"THE ALIBI."

If you go back in memory to April 19th when I showed "Not Guilty," you will know at once why I have booked this splendid five-part feature for Wednesday, Dec. 13th.

"The Alibi" stars James Morrison and Betty Howe, and is a drama of innocence imprisoned. A young bank clerk is twice accused of murder he has never committed and the jury has found by the circumstantial evidence that the prisoner is guilty. Standing in the very shadow of the electric chair, he vows he will not die for another's crime. But he was able to fulfill his vow only by the devo-



THE LYRIC

tion and undying love of a sweet girl. How she accomplishes his vindication makes a most interesting story that digs deep into one's inner-self. The reviewer speaks in these terms of praise:

"'The Alibi' is remarkably clean-cut in style. In other words it is engaging, well produced and is of tense dramatic interest. Paul Scardon's supervision is so fine that one marvels. James Morrison does an excellent piece of work. The rest of the cast fill their roles admirably."—M. P. World.

SUNDAY, DEC. 10 **Bluebird.**

Bluebird Offers

"WANTED--A HOME"

A tense drama of the trials of a homeless orphan and her eventual victory over all, with

MARY MACLAREN **Produced by the SMALLEYS**

WEDNESDAY, DEC. 13. **Vitagraph.**

JAMES MORRISON **BETTY HOWE**

In the Blue Ribbon Feature

"THE ALIBI"

Twice accused of murder he did not commit, standing in the very shadow of the electric chair, Arthur Mansfield is vindicated through the courage and devotion of a girl.

FRIDAY, DEC. 15. **Universal.**

Final Episode of

"PEG O' THE RING"

How does it all end? Your last chance to see it.

Also

MYRTLE GONZALES in an all Star Cast in

"MISS BLOSSOM"

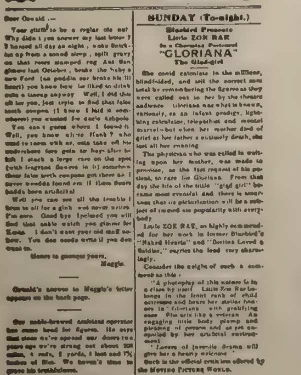
A Romance of the South. Other Pictures

TOMMY JONES BEATS SISTER.

Tommy Jones, a 10-year-old resident of this city, beat his little sister, Mary, one day last week in order to get possession of a ticket to the Lyric, which the child's father had given her.

When questioned as to the reason for his brutality, the youthful highwayman, with tears in his eyes, told a reporter for this sheet that he needed the ticket so that he could see the last episode of "Peg O' The Ring" on Friday of this week. Tommy says there is nothing to beat this serial, and the other pictures on the program are the kind that will make anybody wish for more.

P. S.—We are informed later that the above is only a dream of Tommy's, but we're glad he likes "Peg." Will you be there?



THE LYRIC

Dear Oswald.—

SUNDAY (To-night.)

Bluebird Presents

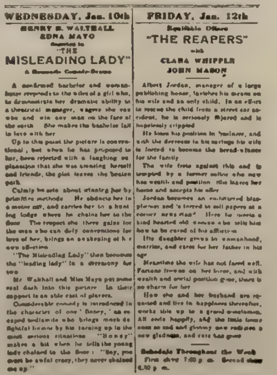
Little ZOE RAE

in a Charming Portrayal

"GLORIANA"

The Glad-girl

Such is the official criticism offered by the Moving Picture World.



THE LYRIC

WEDNESDAY, Jan. 10th

HENRY B. WALTHALL

EDNA MAYO

"THE MISLEADING LADY"

FRIDAY, Jan. 12th

Equitable Offers

"THE REAPERS"

with

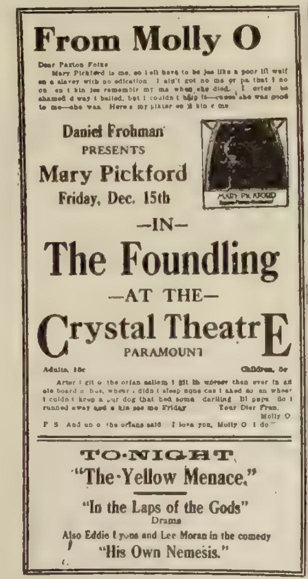
CLARA WHIPPLE

JOHN MASON

Schedule Throughout the Week

Udells.

Here are a couple of correspondence advertisements from Dave Udell of the Crystal and Majestic, Paxton, Ill. This letter stuff is popular in many parts of the country, and Dave was one of the first to take it up. This works well as a series, for a time.



From Molly O

Dear Paxton Folks

Mary Pickford is me, so I ell here to be jes like a poor lil waif on a slavey with no edication. I ain't got no ma or pa that I no on. en I kin jes remembir my ma when she died. I orter be shamed d way I bailed, but I couldn t help it—cause she was good to me—she was. Here s my pikter so u kin c me

Daniel Frohman

PRESENTS

Mary Pickford

Friday, Dec. 15th

—IN—

The Foundling

—AT THE—

Crystal TheatrE

PARAMOUNT

Adults, 10c Children, 5c

Artur I git o the orfan asilem I git in worser than ever in an ole board n' hus, wher I didn t sleep none cus I aked so en wher I culdn t keep a pur dog that hed some darling lil pups. So I runned away and u kin see me Friday. Your Dier Fren.

Molly O

P. S. And un o the orfans said "I love you, Molly O I do."

TO-NIGHT

"The Yellow Menace."

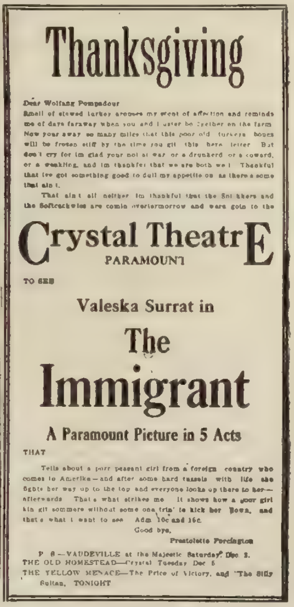
"In the Laps of the Gods"

Drama

Also Eddie Lyons and Lee Moran in the comedy

"His Own Nemesis."

MARY PICKFORD



Thanksgiving

Dear Wolfang Pompadour

Smell of stewed turkey arouses my went of affection and reminds me of days faraway when you and I uster be together on the farm. Now your away so many miles that this poor old turkeys bones will be frozen stiff by the time you git this here letter. But don't cry for im glad your not at war or a drunkerd or a coward, or a weakling, and im thankful that we are both wel. Thankful that ive got something good to dull my appetite on as there s some that ain t.

That ain t all neither im thankful that the Snickers and the Softcrackwles are comin overtermorrow and were goin to the

Crystal TheatrE

PARAMOUNT

TO SEE

Valeska Surrat in

The Immigrant

A Paramount Picture in 5 Acts

THAT

Tells about a porr peasent girl from a foreign country who comes to Amerike—and after some hard tassels with life she fights her way up to the top and everyone looks up there to her—afterwards. That s what strikes me. It shows how a poor girl kin git sommere without some one trin' to kick her Down, and that s what I want to see. Adm 10c and 15c.

Good bye,

Prestolette Porcington

P. S.—VAUDEVILLE at the Majestic Saturday, Dec. 2.
THE OLD HOMESTEAD—Crystal Tuesday Dec 5
THE YELLOW MENACE—The Price of Victory, and "The Silly Sultan, TONIGHT

A Guessing Contest.

J. A. Snider, of the Grand, Birmingham, Ala., sends in his weekly program and a guessing contest sheet in which stars are to be identified. We thinks he will find that it would be better to make a free distribution of the sheet, instead of giving them to patrons only, since this might be regarded as the "valuable consideration" prohibited by the Post Office. Identifying the portraits is not a matter of chance, but there are two angles to the law. The program is printed on a very cheap news stock, but the printer obtains unusually good results. He gets a good impression on the entire job, but he comes out best on the cuts. They are all clear and distinct. The program is well laid out, save the front page. Here the house name should be given greater prominence and the word "photoplays" reduced to more nearly the size of the other letters. It is too large and too black. It kills everything else on the page.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Wright Quits Mirror.

WILLIAM Lord Wright has discontinued his department on photoplay writing in the Dramatic Mirror. For nearly six years Mr. Wright has had a similar department in some publication, but his work with the Selig company and pressure on the columns of the Mirror have combined to lead him to discontinue the work for the present. The Mirror could not spare him the proper space, and it was not worth while to try and fill his small allotment with more important duties demanding his time. He has done great good in his department writing and it is to be hoped that he will presently be induced to accept another connection.

Assuredly.

Writing for information, a recent correspondent asks "Don't you think that authors of note have a better chance of selling their plays that the beginner, though the beginner's work is better, in some instances?" We most assuredly think that this is the case, though we disagree with the ending of the question. Authors of note gained such fame as is theirs through good work. A man in an editorial position would rather deal with a writer competent to give him ten good stories than ten men who can each give him one story, perhaps better, but which entails the reading of perhaps a hundred of his scripts. But by "authors of note" we understand writers of known merit rather than literary stars. Lawrence S. McCloskey, for example, is not known as a fiction writer, but he is an author of note in photoplay, known for uniformly good work. Such men sell more quickly than the novice, who has one play out of fifty that is above the average. But beginners do not write better stories than the known men. We think that the inquirer has confused something we said not long ago. What we did say was that the rank and file of photoplay writers did better photoplay material than the noted fiction author, and this is something very different from the beginner. The beginner does not write good stories save by accident, because he *is* a beginner. He does not yet know his business, and so he cannot do a workmanlike job. He must pass his novitiate before he can properly hope to sell. He cannot even write good synopses until he has a knowledge of the fundamentals. This is something that the synopsis only chasers overlook. You must know what is and is not photoplay before you can hope to sell many, even in the abridged form of synopsis. Every writer must cut his literary teeth before he can chew into checks. One trouble is that too many start to study check-getting before they begin to study writing and never get to the proper study before they are discouraged.

Bible Film Co.

Phil H. Le Noir, of the Bible Film Co., Las Vegas, asks that authors be advised that the company is not in the market. He writes:

> The Bible Film Co., of Las Vegas, New Mexico, is not in the market for manuscripts. However, this company invites correspondence with worth while writers who lean toward religious subjects.
>
> A very important policy which the Bible Film Co. will pursue, and which we would have writers bear in mind, is that all our scripts and productions will be passed upon, particularly regarding their historical and chronological correctness, by an inter-denominational board of censors composed of nationally known clergymen. This information will serve as a guide to writers who wish to forward sample scripts, as many have, to ascertain as to whether they understand our peculiar needs.

And note that because you are *willing* to write on religious subjects you are not qualified. Your correspondence is not desired unless you are *able* to do so. Unless you can prove your fitness you will not make a connection, so keep off.

At Half Past One.

Talk about eleventh hour reformations: Lately a company shut down to reorganize. The backers had money, but it was going too rapidly, so they wanted to stop and look things over and take a fresh start. They saw many things they should have discovered earlier. They found that they had the wrong players and the wrong idea of production, but most of all they found that letting the stars write their own stories was the most expensive thing of all. In making plans for the new productions they have set apart a certain sum to be spent for stories. They have demonstrated to their own satisfaction that, first of all, the story must be good, else there is no use wasting money on the production. It is rather late in the day to be making this discovery, but better late than never. It assuredly does seem foolish to take a $1,500 star and a supporting cast that may cost another three or four hundred, go under a heavy production expense, and then try to save money by using a homegrown story not worth wasting ten dollars on, but it is being done right along and lots of the studios have not found out yet that it is a costly idea.

Keep Them Going.

Lately we wrote a script on special order, but subject to approval. It did not seem likely that another company would want it if it failed with the first, but it looked too much like hard work for the man who thought he wanted it, and so we found another buyer for it. We expect to dispose, some time, of every good script we have ever written, and probably some of the poor ones as well. If a story seems to have no chance, put it away, but do not forget it. A year from now it may be just what is wanted. Make certain that *nobody* wants your story before you retire it, and then keep an eye on conditions as they change against the time somebody might want it.

Mailing Script.

If you send out manuscript, be sure to follow the rules. It would seem that a person should know enough to do this simple thing properly, but not all do. Lately a woman wrote that she had been "writing for the press" for several years. She had not. If she had, she would not have called it by that term. She would not have sent a manuscript to a newspaper instead of a studio, she would not have sent it to a branch office instead of the editorial rooms, she would have sent a return envelope instead of loose stamps, and she would not have asked for a criticism. Just make note of these simple rules:

Provide an envelope large enough to contain the script and a return cover.

Typewrite the return address yourself.

Stick the stamps on yourself.

Fold the manuscript yourself, that you may be certain it will be folded properly.

Fully pay the going package.

Make certain you address it to a company reasonably certain to be in the market.

The New York office of this publication gets one or two scripts a week from people who do not think. We are not buying scripts because we are not making film. Send it to someone who is engaged in that business.

Time Yet.

Any time you get discouraged look up some of the prices paid for the works of genius of a past generation. Think what Poe used to get for his stories. He received prices that would be scorned by the writers for the fifteen-cent magazines of today. They were good stories, but the time was not yet ripe for proper payments. He suffered through being too early in the game. Probably he earned less, in the aggregate, than the men who set the type for his stuff. It is the same thing in pictures today. The cameraman, the director, the laboratory man, all are better paid than the average author, because these are things the employer can realize and understand. We still have far too few men who really appreciate literature for the stories to find their proper place in the scheme of things. Lately in a group of film men the fact was commented upon that the grafters and the four-flushers were more steadily employed than the men who could do things, and the concensus of opinion was that it was because they could lie more profusely and more plausibly. It is much the same in the story end, but it is only a question of time when real values will become known and the proper men will be given their chance. It's worth waiting for, so stick around.

For Carbons.

If you make carbons, use colored carbon sheets. If you make two carbons use two colors.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office.
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 169.

There were but three replies to question 169, and I am going to publish all of them, because they show three different viewpoints, each of which is worthy of consideration.

Very evidently most of our correspondents were afraid to touch this particular proposition, or else it was something to which they had given very little thought.

Reply to Question No. 169.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What, in your opinion, should be the attitude of local unions with regard to the admission of competent operators located in small towns, away from the immediate vicinity of the local, but within its jurisdiction?

The Answer:

I believe the attitude of local unions with regard to "outsiders" should be as follows: If said outsider is competent, he should be permitted to tote a card just the same as the small town machinist, the molder, plumber and a dozen other craftsmen who hold cards in locals of their respective craft in the cities, but are employed in smaller towns. Naturally the local wants the competent operator who is working in a small town to stay there, which is precisely what the average small town man wants to do, but would like to hold a card of some description that represents organized labor, I believe. Personally, and for example, my wife, who is a pianist, and I work at the Hippodrome theater here—population 5,000. We have been employed here since June, 1911. Our salary, while not large enough to make us dodge the income tax collector, has always been fair, considering the amount of business transacted at this particular "show shop." We can easily maintain a six-room modern flat, which is less than two minutes' walk from the theater. We spend five hours a day, six days only, at the theater, and the balance of the time is dedicated to the joys of home life. Now what do I want with a road card? though I would like to pay dues; it might help some poor devil who is less fortunate by assisting in maintaining proper conditions.

While very likely this is not the best answer to this question, it is the opinion of one of the boys in a town with only two theaters and as many operators.

I am a member of the Carthage Lodge No. 158, F. & A. M., local camp of Woodmen of the World (Belong to that myself.—Ed.), and am a member of the local Rod and Gun Club. I mention these things as I believe they are typical of the competent small town operator, whereas the big town operator has not the time, and perhaps not the opportunity, to enjoy these things.

When trout season opens I can get on a good stream in twenty minutes, and can fish all forenoon. I could not do that in a big city. Here in the foothills of the Adirondacks I am in the game country, and can hunt every Sunday, in season, if I so desire. All these pleasures I can enjoy, and still draw salary as an operator. The city operator can't flush a marsh chicken. I wouldn't care to eat the kind he would—whoa! Guess I nearly blew a fuse that time.

Much of this letter is written in the first person, but I only wished to show that I, like many, many other small town operators, would still remain in the "country," even though accepted as members of city locals. The money we would pay in dues and assessments would be a big factor, and perhaps we would be benefited in some way; at least we could show the emblem of organized labor.

Reply to Question No. 169.

By G. A. Yager, Vernon, Texas.

In my opinion there is no legitimate objection to a competent small town operator joining a union, provided he is in the territory of said union. On the other hand if the small town operator does not intend to migrate to the city there is very little use in his joining, as he could not expect union wages in the average small town. Also owing to the fact that he would be working at night, there would be no chance for him to attend union meetings.

It is my opinion, however, that in the future, when the business has settled down, and there are fewer theaters, the small town man will get as much money as his city brother. Then it will be to his advantage to join a local union.

Reply to Question No. 169.

By W. Dorey, Victoria, B. C.

Local unions should have no objections as regards the admitting of competent operators, unless the one applying for admission has committed something injurious to the local.

I firmly believe in being *thoroughly* organized, and having all competent operators located in small towns admitted to the local in the immediate vicinity. It should be the constant aim of all locals to thoroughly organize their immediate vicinity.

The Coming Trip.

Well, at least I have got the whole thing practically mapped out, and believe me it was *some* job of mapping; also by the time I get back to New York City I guess there won't be anything left of Richardson but a vest button and piece of shoe string. I have not figured it all out, but estimate the mileage will be about 18,000, with approximately eighty stops.

The approximate dates at different portions of the trip are as follows: Leave New York at midnight of March 1. Tampa, Fla., Tuesday, March 13. Chattanooga, Tenn., Sunday, March 18. Evansville, Ind., Friday, March 23. Birmingham, Ala., Sunday, March 25. New Orleans, La., Wednesday, March 28. Little Rock, Ark., Monday, April 2. Springfield, Mo., Saturday, April 7. Wichita, Kan., Wednesday, April 11. Fort Worth, Texas, Monday, April 16. San Antonio, Texas, Tuesday, April 24. San Diego, Cal., Monday, April 30. Sacramento, Cal., Monday, May 7—and at this point I am going to make a little side trip over to Placerville to visit my old friends, Mr. and Mrs. Joe Travelle. San Francisco, Cal., Wednesday, May 9. Portland, Ore., Sunday, May 13. Seattle, Wash., Wednesday, May 16. Vancouver, B. C., Saturday, May 19. Edmonton, Alberta, Wednesday, May 23. Butte, Mont., Monday, May 28. Spokane, Wash., Thursday, May 31. Salt Lake City, Utas, Tuesday, June 5. Cripple Creek, Colo., Saturday, June 9. Denver, Colo., Monday, June 11.

And from here on the time is not yet quite made up, but the route will run as follows: Topeka, Kan. St. Joseph, Omaha, Mason City, Fort Dodge, Des Moines, Ottumwa and Burlington, Iowa. Galesburg, Ill., and thence north to the Tri-Cities, Minneapolis, St. Paul and Duluth, beyond which the route is not yet fully determined, but I expect to take in Milwaukee, Chicago, Gary, Ind., and possibly Fort Wayne, Grand Rapids, and Sheboygan, Mich.

NOTICE. PLEASE UNDERSTAND I HAVE BY NO MANNER OF MEANS NAMED ALL THE CITIES WHERE I WILL STOP. I have simply selected points on the route to give you an idea as to what time I will arrive in that particular section. For instance: I have named Fort Worth and San Antonio, Texas. As a matter of fact I will lecture in the following cities in that state: Sherman (including Dennison), Dallas, Fort Worth, Waco, Palestine, Houston, Galveston, Austin and El Paso, in addition to which I will stop one day in San Antonio, though up to date the San Antonio union has not had the courtesy to reply to a letter, although Mike Signs, secretary, receipted for a registered letter I sent.

These two, however, are the only cities in all the great state of Texas which did not respond promptly, either to the published notice or to a communication by mail.

You will please notice that the dates given beyond Memphis are not official. They are subject to one or two days' variation either way, though I think there will be but little if any change as far as Denver.

And now with regard to the arrangements for the lecture. As I have repeatedly said this is *not* a handbook selling or subscription soliciting trip. The expense of this trip is being paid by the Moving Picture World, which is sending me out purely for the purpose of awakening an interest among theater managers and operators in better projection and projection with a less enormous waste than we have at present. The lecture consists essentially in pointing out to operators, theater managers and film exchange men errors which are being committed, and which are tremendously costly to exchanges, theater managers and to the industry, both from the point of view of an enormous waste in electrical energy and in films and projection machinery, as well as the lessening of the value of the result on the screen. But bear in mind I shall come among you with no statements which I am not prepared to prove. The lecture will be illustrated, and although it has already been given before some of the largest operators' and exhibitors' organizations in the country, I have yet to find one single man who could or did question the correctness of my position on any matter dealt with.

As to how the arrangements for the lecture are made, why it is immaterial to me, but I would in all earnestness suggest to theater managers, exchange men and operators that they use whatever means may be necessary to get out a full attendance in the various cities and surrounding territory. Please get the idea out of your head, if any of you have that kind of idea (I suspect some few have because letters come in asking: "What will we have to pay you?"), that you have to pay me anything; that you can pay me anything, or that I am going to take any money from you for any purpose of any kind whatever. This is one instance where it is desired to do you good without asking anything of any kind in return, except possibly your good will.

EXCEPTION. THE ONLY EXCEPTION TO THIS IS WHERE IT IS NECESSARY TO MAKE A SIDE TRIP OFF THE MAIN ROUTE IN ORDER TO REACH AN ORGANIZATION.

In that case, as I have explained, the organization must pay the railway expense to and from the nearest point, but I have been able to so arrange the route that there are only two or three instances of that kind. I really wish there were none at all, but in the case of southern Florida, and Calgary and Edmonton, it could not be avoided.

And now, gentlemen, it is going to be a fearfully hard grind for me. I am very, very glad I am going to meet all you men to whom I have talked for so many years, but don't expect me to look over all the theaters in your various cities, because I simply can't possibly manage to do it. Physical strength will not permit. Also every day for four months I will travel from fifty to five hundred miles, and deliver a two hour lecture at the end. I will be glad to examine some representative theaters in each city, but I ask you to select representative houses, so located that they can be reached without too much physical exertion. You see, gentlemen, I cannot afford to take too great a risk of breaking down, and that is exactly what would happen if I did not limit the scope of my activities in the various cities.

A Ghost.

G. H. Meyers, Champaign, Ill., writes:

> Have been having trouble with a ghost. When I clear up the center of the picture the edges become brown. Have tried different condensers, different angles for my carbons, and still the ghost haunts me. Am using ⅝ inch cored carbons on top with ½ inch solid below. Use 60 amperes of 220 volt D. C. through a rectifier. Have a 95 foot throw with a 15 foot 6 inch picture. The lens is a 5½ E.F., and am using a 7½ inch and an 8½ inch condenser. My screen is a decidedly poor one. It is against a north wall and is coated with a special screen paint. We have city heat, which is below the stage under the curtain, and the escaping steam condenses on the screen, forming a mist on its surface. In the summer I can get a clear picture, but in winter it is not nearly so good. Should we have a screen which sets away from the wall with the steam escaping through a pipe to the outside?

The steam ought not to be allowed to come out around the screen, though just what steps should be taken to remedy the condition I could not say without more explicit information. With regard to the lens, you have omitted two important equations, namely, the diameter of your objective and the back focus at which it works. I would suggest that you procure a copy of the third edition of the Handbook (see advertisement at the end of the department) and study "Matching the Lens System," pages 113 to 146, inclusive. I think you will find that alone would be well worth the price of the book. I do not believe you want any such condenser combination as that. It is wasting a large amount of your light, I think. I see you are using 60 amperes D.C. through a rectifier. I wonder if that is right. I do not know of any rectifier (mercury arc rectifier) tube for protection purposes having a capacity greater than 50 amperes. I would suggest that you try out the following. I cannot guarantee that the result will be perfect, but I think that at least it will be better than what you are using now. Not knowing the diameter and back focus of your objective, I am hampered in giving the correct data, and will assume the medium distance from condenser to film, which I will take at 16 inches from the face of the front condenser to the aperture; also I will assume your amperage to be 60, though I am afraid that is high. Under this condition I would suggest that you use a 6½ inch condenser next the arc with a 7½ inch in front, the lenses placed so that their apex will not be more than 1-16 of an inch apart. If this does not work to suit you, give me exact diameter of your objective lens, the exact distance from the aperture to the back surface of the objective lens when the picture is in sharp focus on the screen, and the maximum distance you can get between the face of the condenser and the aperture, and I will go a little further into the matter. Meanwhile, I would advise your manager to remedy the condition that is causing vapor to arise and congeal on the surface of your screen.

Where Was It?

On page 72, January 6th issue, appeared an article under the heading "Foolish Statement," to which Easton, Pa., takes exception, believing that that city was referred to. Attention is called to the fact that Easton, N. J., is so small that it has not even a post office.

Now this particular thing was taken from two or three newspaper clippings sent in by a correspondent. Clippings are very seldom used in the department, and when they are, they are not retained, but are destroyed, therefore I cannot speak with positiveness, but I am quite sure Easton, Pa., was not the town referred to, though it also may not have been Easton, N. J. This item is merely printed to clear up the "fair name" of Easton of the Keystone State.

Very Puzzling.

M. N. Copelman, Philadelphia, Pa., writes:

> Now, Richie, old scout, I am going to shoot a couple of questions at you which, to me, seem very puzzling. I have the third edition of the "bible." Got it hot from the press, and believe me, it certainly is *some* book. I am operating two 1915, Six A projectors, drawing current through a 30 ampere Westinghouse rectifier, and I admit that I am delivering the goods, in which opinion the boss concurs. And, now here comes the questions: First of all, the rectifier won't start itself. I always have to shake the bulb. Second: What are those numbers, "2, 3, 5, 6" on top of the rectifier for? There are four terminals and each has a number on it. Two wires are connected to 3 and 5, but I am not able to understand their purpose. My rectifier is the old style, and the new "bible" does not explain that particular thing concerning the old style rectifier.
>
> I am using two 4-inch Gundlach lenses, of 1½-inch diameter, at 3⅛-inch back focus. According to the Handbook, page 141, I should use two 7½-inch condensers, with 21 inches from aperture to condenser, but all I can get out of the 1911 Six A is 16 inches. I know you will say get larger diameter lenses, but 1½ inch is the biggest you can get in 4 inch E. F., and even if I could get them larger I would have to stop them down again to get a real sharp picture, as my throw is 85 feet with an 18 foot picture. I know I am losing light, because the "bible" opened my eyes to that fact. My operating room is painted dead black inside, and the only kick coming is that the Philadelphia law won't allow me to put motors on my machines without two licensed operators in the operating room, therefore under the conditions I am compelled to twist the crank. On the machine I use to run slides with which I have one 10 inch and one 6½ inch condenser, the 10 inch in front, of course. With a 6½ and a 7½ I could not cover my slide without having a blue ghost in the center. What else could I do under condition of equipment I am working with?

Why, it would be possible to put a third lens in a stationary bracket, so that when the 6½-7½ combination was shoved over to the stereo it would come behind the stationary, and thus form a three lens combination for the stereo. Just what would be needed I don't know. You would have to have that doped out by a lens manufacturer. The Bausch & Lomb, Crown Optical, or Gundlach-Manhattan Companies, Rochester, N. Y., ought to be able to tell you. It is rather a tough proposition to have to work under conditions of that kind. The simplest thing to do would be to install a small, cheap stereopticon with which to project the slides.

You have a Westinghouse rectifier. With regard to its failure to start, you will find something wrong in magnet P, Plate 2, Figure 222, page 449 of the third edition of the Handbook. Possibly the upright rod has become slightly bent and sticks. I would suggest that you secure a magneto and, with the current off the rectifier, and the leads of magnet P disconnected, test the magnet circuit, first, however, removing the tube, and making sure that rod and spring B, Plate 2, work freely. If you cannot find anything wrong after careful examination and test with the magneto, or bell and battery, then you will have to consult the Westinghouse Company. Address Westinghouse Electric & Manufacturing Company, Rectifier Department, East Pittsburgh, Pa.

With regard to the figures 2, 3, 5, 6, if you will refer to the lower drawings in Plate 5, page 455, I think you will find your question answered. These diagrams represent the three types of rectifiers made by the Westinghouse people. I think you must have a 40 ampere machine, in which case, taking the center drawing, the transformer would connect from 3 to 2 and 6 to 5, which alters the strength of the auto transformer, so that you can use the machine either for 110 or 220 volts. Inasmuch, however, as you say your machine is an old style one, I am not taking any chances, but will have the Westinghouse Company explain the matter to you fully.

With regard to your inability to get a sufficient distance between the condenser and lamphouse, why I believe if you address the Nicholas Power Company, 90 Gold street, New York City, they will supply you with two extra length rods which will enable you to get the lamphouse further back. I am not sure of that, however. Write and find out.

Coal Camp Shows.

Down in West Virginia the European war has developed a situation as applied to motion pictures which is unique. The coal companies have been faced with the proposition of losing their men, who have deserted literally in squads, companies and regiments, to accept the higher wage offered by munition and other manufacturers. So acute did the labor problem become to the coal producers that they adopted extraordinary measures to render life in the coal camps more agreeable, one of which is the installing of motion picture shows. In one West Virginia valley there have been almost a dozen Motiographs sold to coal companies which have their works strung along the valley in small towns from two to four miles apart. One coal and coke company in Raleigh, W. Va., has actually erected a theater seating 1,000, in the tower of which it has placed an eight foot bell, cast in its own machine shops.

Speer Carbons.

For more than a year this particular editor has been promising both himself and the Speer Carbon Company that he would visit St. Marys, in the wilds of the mountains of Pennsylvania, where is located the factory which turns out the now famous Speer Carbon. The trip to the Indianapolis Exhibitors' Convention provided the opportunity, and the morning of January 20 found us seated in the office of Mr. J. S. Speer, the president of the Speer Carbon Company, who bears the new reputation of being the manufacturer of excellent projector carbon, and the old reputation of being "one of the boys," and a darned good fellow to boot.

Illustration A

Mr. Speer located in St. Marys principally on account of the supposed inexhaustible supply of natural gas, which provides cheap heat for the baking of carbons. He began the manufacture of projector carbons seventeen months ago; the first shipment going to O. K. Wilson, manager, Reliance theater, Orangeburg, S. C., on August 31, 1915. The capacity of the plant today is fifteen thousand (15,000) carbons, with the possibility of doubling that output by working double shifts. The process of manufacturing carbons is an interesting thing to look at, and under the guidance of Mr. J. C. Lion, superintendent of the plant, and Mr. G. F. Benkelman, testing engineer, I poked my nose into about everything around the plant that was pokable.

One thing I like about J. S. Speer—that is to say, one thing in particular—there are several—that is, he does not claim perfection. He is willing to admit that there are always improvements to be made, and that, due to the impossibility of at all times securing uniformly excellent materials, there will from time to time flaws creep into the finished product. I am, however, thoroughly satisfied from what I saw in St. Marys that every possible effort is used to avoid the shipment of anything but as nearly as possible perfect carbons. Also, the carbons are very carefully inspected and tested before leaving the factory. On the behalf of something like thirty thousand moving picture machine operators, I sought to impress Messrs. Speer, Lion and Benkelman, the huge importance of sending out no carbon containing anything even fairly suggestive of an imperfect core. The securing of perfect cores is a very difficult proposition, due, in part, to the liability of air bubbles. The mixture from which the cores of soft-cored carbons are made is a composition of lamp black and silicate, which is forced into the baked carbon under a pressure of approximately 100 pounds to the square inch. By a very clever arrangement the operators who core carbons can see at a glance whether or not the core has been forced clear through the carbon, so that the only chance there is for any deficiency of core lies in the possibility of an air bubble, and this it seems cannot always be avoided. This defect, however, is no more present with Speer Carbons than with any other make of carbons, since the coring of all carbons is done by essentially the same process.

Illustration B

It is hardly necessary to go into detail with regard to the general process of manufacture, because that has more than once been described in the department.

In the testing room of the Speer laboratories one or two very important points were brought out. In the first place, it was found that the actual voltage drop of 12 inches of ⅝ carbon under a 40 ampere load is 2.57 volts. This point will be of considerable interest to operators who have long speculated as to the voltage drop due to the resistance of a carbon. While it is true that this resistance becomes less when it is hot, this decrease is proportional to the original resistance of the carbon, so that when the cold resistance is known, the behavior when hot may be forecasted. Another point which was brought out in the discussion is that penciling of carbons is due to high resistance thereof. In other words, if you get a carbon which pencils, it means one of two things, viz.: Either the carbon is working above its capacity, or else it is a carbon which has excessively high resistance. If the former, it is of course up to you to use a larger carbon. If the latter, then the carbons should be promptly sent back to the manufacturer, because it is not good carbons. The fault may, and probably does, lie in the fact that the carbon has not been sufficiently baked, as high resistance is usually due to this cause.

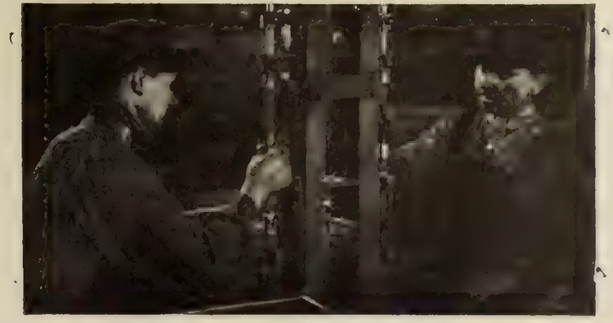


Illustration C

The Speer Carbon Company has evolved a new carbon designed to be used as the negative on D. C. This carbon, which has been given the trade name "Hold-Ark," has a very high amperage capacity for a given diameter as follows:

40-50 Amps.	⅝ Speer Cored Positive. 7/16 Speer "Hold-Ark" Negative.
50-60 Amps.	¾ Speer Cored Positive. 7/16 Speer "Hold-Ark" Negative.
60-80 Amps.	⅞ Speer Cored Positive. ½ Speer "Hold-Ark" Negative.
80-100 Amps.	1" Speer Cored Positive. 9/16 Speer "Hold-Ark" Negative.

The "Hold-Ark" Carbon has a very hard core of small diameter, and here is a point which looks extremely good to your Uncle Hiram, the Editor. This core is made and baked separately. It is then forced into the carbon, surrounded by a thin mixture of heat insulating, electric-conducting material. You will readily see that by this process an absolutely perfect, continuous core is not only assured, but insured, and that it is a mighty big point in favor of the carbon.

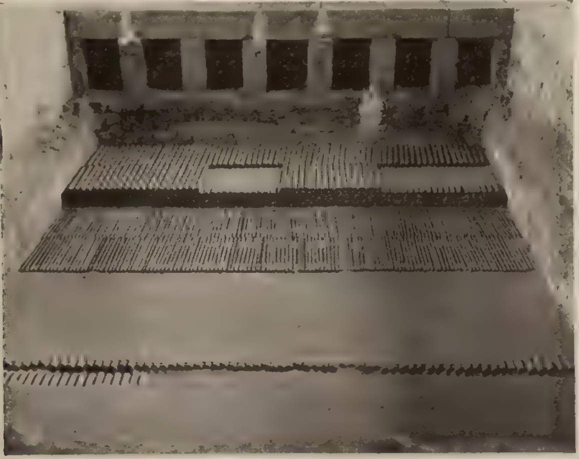


Illustration D

In the testing laboratories I watched the "Hold-Ark" carbon burn at varying voltage and amperage, and, as far as I was able to determine by the test, it is a carbon which should be used with a reasonably short arc. With a long arc there is considerable flame, although not as much as there is when the ordinary soft-cored negative is used. When the arc was brought down to 50 amperes and 50 volts with ¾-inch positive and 7/16-inch "Hold-Arc" negative, however, the light was very pure and white and there was very little gas, and, due to the smallness of the negative tip, very little, if any, light interference. I am having samples of these carbons sent out to operators in various parts of the country to be tested. I have every reason to believe that the report will be good, but of that we will speak later, after the reports come in.

The "Hold-Ark" Carbon is coated with copper alloy, and the smaller diameter will require that an adapter be used in the regular carbon jaw, since it will be too small for the jaw to grip. The Speer Company have developed a suitable adapter, which may be obtained through their various distributers, or upon application to the main office in St. Marys, Pennsylvania.

To sum this whole matter up, I know that the Speer Carbon Company is progressing. It is working hard to put out the best possible product, and I am quite sure that it will continue permanently in the projection field. The company had, for a time, considerable trouble with impure materials, but that matter has been very largely overcome, and, the company having purchased some pretty expensive experience and paid the bill therefor in the loss of nearly one-half million carbons, I think in the future there will be no just grounds for complaint. I will give you the report on the "Hold-Ark" Carbons within a few weeks. Meanwhile, I would recommend to the favorable consideration of theater managers the product of the Speer Carbon Company, St. Marys, Pennsylvania.

Oh, yes, and by the way, the Speer Carbon Company is not only exploiting the carbon manufacturing field, but is, in effect, in the exhibiting business, because J. S. Speer, president of the Speer Carbon Company, owns the controlling interest in and is manager of the Temple theater, St. Marys, Pennsylvania. This house uses one Simplex and one Power's machine, and takes current through a Martin rotary converter of 140 amperes capacity. This theater, besides furnishing amusement for the inhabitants of St. Marys (the population of which is 7,000), also poses as the goat, because it is here the Speer Carbon Company "tries it on the dog" first; tests of the Speer carbons at varying amperes being conducted daily. This, of course, is an excellent proposition, because of the fact that it gives the company the opportunity of observing the effect of the various mixtures, baking, etc., on the screen of a theater where pictures are actually being projected for the amusement of the public.

The accompanying photographs were made at the direction of the editor, especially for the projection department. So far as I know they are the first photographs of the kind ever published.

Illustration A shows the carbon leaving the press, whence the stiff "dough" is forced under enormous pressure. The carbons run out on a grooved board, each board holding about a dozen carbons. These carbons are approximately six feet long. At the arrow point you see the end of the carbon which is leaving the die immediately under the coiled-up affair which looks like the tail of a healthy pig. Just under the aforesaid coil is a round thing which looks like, and in fact is, a wheel, upon the diameter of which are the letters which make the imprint on the carbon. To the right of the big wrench hanging on the side of the bench are the various dies, or spouts, which are screwed into the end of the press and regulates the size of the carbon. The slot at the end of these is where the little wheel runs which makes the letters. In the hand of the operator is a big knife with which he cuts off the carbon, and slips the board over one groove to the left. The gauge shows the pressure.

Illustration B shows the method of pointing the carbons by means of emery wheels. When the desired point is attained the process automatically stops. The operator must roll the carbon with his hands. The dust is sucked up through the pipes shown.

These operatives, illustration C, who bear the mark of their calling on face and clothing, are cleaning carbons. The carbon, after pointing, is set upright between points A and B, and revolve at high speed while the operator polishes them with emery cloth, or at least I suppose it is emery cloth. This also serves as a rough test for straightness.

Illustration D shows the carbons being packed in the oven for baking. You will observe they are laid in and carefully packed in sand. Observe how the second and third row of carbons from the farther end have been prepared for sanding. It is necessary that no two carbons be in contact. Before covering with sand, as shown in the foreground of the photograph, the carbons are carefully spaced, but the space between need be only very slight. This oven will be filled full of carbons, and then covered over with a massive heat retaining top, whereupon the heat will be gardually raised by means of natural gas. As I remember it, the baking process continues for about forty-eight hours, though on this point I am not certain. It may be longer.

Moistening Films.

J. P. McArthur, Gordon, Ga., writes:

> Am on the road playing week or two week stands. Carry fifty reels, and would appreciate any information you could give me as to how I can best keep the films pliable, and prevent their becoming too brittle.

Well, Brother McArthur, if you have a copy of the third edition of the Handbook turn to page 204 and you will there find your question fully answered. Should a reel become very dry it may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water has been placed, with a wire screen over it to keep the film from direct contact therewith. Cover the can tightly and set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if it is made too moist the emulsion will stick to the back of the film when it is rewound.

I would, however, sugest that you so arrange your film storage tank that there will be a compartment in which you can place a large sponge, which same should be kept filled with water. If this is done, and the sponge is kept moist and the film receptacle closed, the film ought to remain in very good condition almost indefinitely.

Union or Non-Union.

Down in New Orleans Local Union 293 I. A. is having difficulty in convincing several of the big Canal street theaters that it would be right and proper to employ union operators. This is unfortunate, because such things ought not to be. The houses in question are among New Orleans' best, and their managers are men of brains and ability—the kind of men I like to talk to, because the man of ability and brains, while he may be prejudiced, is amenable to reason. Come, then, Messrs. Fichtenberg, Pearce and Boerhinger, let us reason together.

As theater managers you will, I think, admit that it is not exactly the right thing to place from $500 to $800 of highly fragile and very easily damageable property (films), belonging to another man, and from $600 to $1,000 of your own machinery, parts of which are also easily damaged, in any other than competent hands, since incompetency can and DOES *do more damage each week then the entire operating room salary list amounts to,* and several times over more than the extra sum which would secure for you the best operating talent in that section of the country.

I understand, however, you claim, or one of you does, that local union 293 does not contain men of sufficient ability to meet your demands. I am more than pleased to know you seek high class men, but, gentlemen, surely you would not claim that the mere fact that men joined together in organization tends in any way to lower their ability! If that is true do you account for that fact that the best attorneys, judges, architects, yes and THEATER MANAGERS belong to their respective UNIONS? The history of the past is that organization, as applied to labor, invariably and WITHOUT EXCEPTION raises the morale of the men to a higher level, and *their ability as workmen to a higher standard.*

Then, too, gentlemen, when it becomes necessary to employ an attorney, you don't inquire as to whether he does or does not belong to the lawyers' union, do you? And this notwithstanding the fact that the lawyers' union (Bar Association) has very much to do with keeping out incompetents, and thus compelling you to pay higher lawyers' fees.

And after all, gentlemen, why should you oppose the operators' union? Do you really think the organization is going to ask for anything which is not right? They ask for an operating room of at least decent size, for plenty of ventilation and running water therein, which is simply another way of saying they want a chance to do their work right, for men are not apt to do high class work in crowded ill-ventilated quarters, where they cannot even wash their hands, although handling valuable films which carbon dust injures seriously. They ask for parts necessary to keep the machinery in good repair, and, possibly, one day off per week. Well, surely, no man would condemn either of those requests as unreasonable. They ask for a supper hour—*which you should have given them without the asking,* and they ask for perhaps as much as $30 per week, though mostly it is $18 to $28. Well, gentlemen, do you honestly believe you can get a man capable of doing justice to the productions of today for less money? *Isn't it just a little bit incongruous to place the work of a $1,000 a week artist in the hands of an eighteen dollar a week man* FOR REPRODUCTION? You complain that the New Orleans Local cannot supply you with competent men. I doubt this, but even if true does it not occur to you that *perhaps the low wage New Orleans operators receive has something to do with it?* Really, my brother manager, in these days of high cost of living, do *you think New Orleans operators' salaries are likely to attract very high class talent?*

Now, gentlemen, please understand that the foregoing is written in the kindest spirit. I really think the reason back of the trouble in New Orleans is not one of wages, or hours, or conditions, but just plain pride, mixed somewhat, if you will pardon plain speaking, with stubbornness. The manager does not want to admit that the operator has any rights except such as he, the manager, sees fit to grant. He objects to being placed in a position where he *must* grant requests made by the operators, or to having his operator in position to dictate to him what his (the operator) conditions of labor shall be. Piffle! Forget it! It amounts to nothing. We are, all of us, "dictated to" on every hand. Why even the humble house fly dictates to us and compels us to put in screens. Yes, he (and she) even tell us when we shall put them in, and raise merry shoel with us if we don't get busy. Well, surely you wouldn't place the operator beneath the house fly in the scale of things?

The men are entitled to organize. They OUGHT to organize, and SO HAD YOU, Mr. New Orleans Manager. Then the two organizations can and should meet together once a year, talk things over in the light of reason and fix up a working agreement for the year. Think it over, Messrs. Pearce, Boerhinger and Fichtenberg, and other New Orleans managers.

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Universal Camera (Continued).

LENS HOOD: A small hood which screws into the focusing mount is furnished, or an outside hood to be attached to the front board may be secured at a small additional price.

Attachments and Mattes: As so many different attachments are used by various cameramen that are not used by others, attachments are listed extra. An automatic dissolving attachment is listed. Mask plates of every conceivable description may be used and can be inserted from the outside of the camera without exposing any film. Each mask is grooved to prevent wrong insertion. This feature, together with a quick interchange of lenses, will enable the skillful operator to produce remarkable effects.

Mechanism: Every moving part is directly connected to one main casting, which insures perfect operating mechanism and protection against disarrangement through rough handling or climatic change.

Threading: Reloading and threading is simple. The light traps in the magazines are slotted so that the film can be slipped into place from the side with one hand. It then passes over the sprocket wheel, the idlers having been thrown back, then through the film channel, which opens like a gate, then back under the sprocket wheel into the lower magazine, where it is inserted in the slot of an ordinary film spool. The magazine is then closed, the idlers put into place, and the camera is ready for action. It can all be done in less than one minute. An experienced person can do it with one hand. It requires only 16 inches of film to load the machine for action.

Cameramen's Correspondence Club.

The following names have been sent in for publication as members of the Cameramen's Correspondence Club. There is no charge or other obligation connected with the club except that persons who register their names for membership are expected to acknowledge the receipt of letters from readers who write to them in response to their published requests for letter chums. Any of the readers of these columns who are interested in any of the subjects listed after the names given are thus invited to discuss their favorite hobby with another kindred hobby rider. If you have not tried corresponding with some one who is interested along the same lines as you are working you will be surprised to learn how much you can broaden your knowledge of a subject. If you have some slant for a subject not listed, get in line and send in your S. O. S. for some brother to help you out with your problems.

A. C. Abadie, 218 W. 22nd St., New York.—Lens expert.

John Aler Barry, 1836 Clifton Ave., Baltimore, Md.—Direction of pictures.

G. Arlie Buseck, Gloversville, N. Y.—Color photography.

Walter Barnsdale, Plover, Wis.—Scenic and educational pictures.

Raymond A. Bartlett, 243 Wilbraham Rd., Springfield, Mass.—Use of color filters.

E. D. Bass, 3rd St. Theater Bldg., Easton, Pa.—Orthochromatic Cinematography.

Jas. P. Florio, Box 88, Colp, Ill.—Amateur.

C. A. Gibbs, Roscoe, Texas.—Amateur.

E. G. Gilbertson, 325 N. 8th St., La Crosse, Wis.—Machine operator interested in motion photography.

Hugh V. Jamieson, 1415½ Elm St., Dallas, Texas, has a home laboratory for printing and developing.

Archie Hadley, 1522 Packard Ave., Racine, Wis.—Camera construction.

E. D. Miller, c/o Sportogram, Nashville, Tenn.

Irving Morse, 581 W. 159th St., New York.—Animated cartoons.

J. J. Pasztor, Fort Pitt Hotel, Pittsburg, Pa.—Topical pictures.

Carl A. Soderquist, 60 N. Milton St., Malden, Mass.—Topical and educational pictures.

Jesse G. Sill, 509 Merchants Trust Bldg., Portland, Ore.—Motion pictures in colors.

Lyman Whitlock, Box 614, Muskogee, Okla.

Arthur Waterhouse, Hollis Center, Maine.—Printing and developing.

Donald Wixon, 137 W. Kennedy St., Syracuse, New York.

J. Melvin Andrews, Vim Studio, Jacksonville, Fla. Tinting and toning.

C. W. Van Raust, New Rochelle, N. Y. Cartoon pictures.

Victor Forsyth, Elm Ave., New Rochelle, N. Y. Cartoon pictures.

Pathe Wants Topical Negatives.

The following notice has been received by this department from the Pathe News Weekly:

Pathe News is glad to have submitted on approval any *undeveloped* negatives of news interest.

For such parts as are selected payment will be made at the rate of $1.00 per foot.

The class and length of subjects acceptable can best be learned from a study of the successive issues of the Pathe News.

All negative should be shipped immediately by express in light-proof cans to The Director of Pathe News, 1 Congress Street, Jersey City, N. J.

Recent Motion Picture Patents.

The following are condensed descriptions of patents recently granted relating to motion picture photography. A number of correspondents have written asking information about various patents relating to inventions and processes on which they were working and there are doubtless many others who like to follow the trend of progress in the art.

Lists of other recent patents have been given with short descriptions in previous issues. The following are patents which have been granted since then. As there are such a large number of patents granted for instruments and processes relating to cinematography, it is not possible to give them all; only those of direct bearing and interest to the motion picture photographer being included in the list.

These abstracts are made by the staff of the Research Laboratory of the Eastman Kodak Company and contain only the meat of the patent claims minus the legal phraseology. If you are particularly interested in any U. S. patent you can obtain a complete description with explanatory diagrams by sending five cents for each copy wanted, giving the number of the patent, to the Patent Office, Washington, D. C English patents may be obtained from the English patent office for six pence (12 cents) each by writing to the Patent Office, 25 Southampton Buildings, Chancery Lane, London, W. C., England.

U. S. Patents.

1196718. A. N. Pierman.

A film for use in color photography comprising a woven color screen of regular design, made up of spun glass or silk threads of red, green and blue.

1196080. J. G. Capstaff, as. to E. K. Co.

A method of making transparencies in color by taking two negatives of the object to be photographed through red and green screens.

1193879. F. Donisthrope.

A process of color photography especially adapted to motion picture film. A pair of negatives are taken through complementary color filters and a positive is produced from one of them, e. g., the green color value image. This positive is combined with the red color value negative and a print made therefrom. The silver image is toned green and rendered impermeable to dyes. The untoned gelatine is then dyed the complementary color red. This colored print is finally combined with a black and white positive of a negative made by both green and red filters.

1193175. Lee Miller.

A motion picture film in which each picture is separated from its neighbor by a narrow space occupied by descriptive matter, the descriptive matter on successive spaces being so located that the wording will appear to move across the screen in a direction contrary to the order in which such matter is customarily read.

1193851. G. E. Watts.

A lens specially adapted for motion picture taking. It consists of a large barrel, at one end of which is a large lens. At the opposite end are two smaller lenses, through one of which the main picture is taken, while the other lens introduces at the desired time a visionary image for special effects.

1192894. W. B. Hausman.

An apparatus for the realistic reproduction of aerial motion pictures.

1193998. C. de Proszynski.

An incandescent lamp especially adapted for motion picture projection outfits.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

High Class Music a Feature.

By S. L. Rothapfel.

UP TO two or three years ago the average man paid little attention to the better kind of music. He could whistle the popular song of the moment, he was familiar with fragments of the current light opera successes, and there were certain grand opera strains which had been impressed on his memory because he had been hearing them all his life. These and a few national airs and folk songs of various countries represented practically all he knew about music.

The reason for this is obvious. Grand opera was expensive. Symphony concerts were regarded as too "high-brow" for the average taste. Other concerts of various sorts were given at regular intervals in scattered locations and only during a limited season. To attend them meant definite planning ahead; and to the average man the amount of pleasure to be derived from them was not worth the bother. They were supported by musicians and genuine lovers of music, to whom each concert was an important occasion.

The combining of a motion picture entertainment with a high class musical programme has changed this condition in a way that is amazing. Today the average man can and does go to hear music of the most artistic quality any afternoon or evening that he feels like it, any day in the week, any week in the year. More than a quarter of a million persons come to the Rialto every month—an increasing large percentage of whom "repeat," because they were attracted by the music we give them. The educational effect of this cannot be estimated. The enjoyment our patrons have experienced from the playing of our orchestra and the singing of our soloists has done more, perhaps, to instill in them a love of good music than any other one factor whose influence has been brought to bear.

The phonograph has had a tremendous and widespread influence in the same direction; but hearing an orchestral number on the phonograph and hearing it—as one does at the Rialto—with all the embellishment of color and scenery that we can give it, and the life and motion lent to the effect by the presence of the musicians themselves, are two experiences not to be compared in the same breath.

It has been extremely interesting to watch the gradual broadening of appreciation developed in our audiences. The grade of music we give our patrons would have been wasted on them—on most of them—two years ago. We had to lead them up to it gradually by a prolonged series of experiments. Our earlier musical offerings in the theaters with which I have been connected in New York were on the border line between the sort of thing which has a general appeal to the masses and the better sort, which demands of its hearers a little more refinement of perception, a little more cultivation of taste. They never were lowered below a certain standard merely for the applause which would have resulted from cheaper selections. Far better "over their heads" than "down to their taste." There was plenty of ragtime and popular stuff of the sort in the incidental music to the comedies, scenic pictures and topical reviews.

We managed to reach all preferences in that manner, just as we do today. Our orchestra can play an operatic overture in a way to satisfy the most critical of musicians, but also can play lighter numbers in a way that sets the toes of the audience tapping all over the house.

Occasionally we introduced selections of too classical a nature, to "get over" with our audiences. We did it deliberately, and we kept the selection on all week, whether it was liberally applauded or not. We knew that the next time our patrons heard it they were bound to like it better. We do the same thing today; but so rapidly have our audiences kept pace with us that the numbers which do not "go big" are now practically negligible.

It is a remarkable fact that not once since the Rialto was opened have we had to take a musical number off our programme because its reception did not warrant its retention. When the idea of better music with motion pictures was young, we sometimes took off a selection which obviously was not appreciated by the majority of those who heard it—or even by a sufficiently large minority. That never happens now. Our audiences today contain so many persons who have always liked good music, and so many whom we have taught to like it, that within certain natural limitations we can give them almost anything we choose, with the assurance beforehand that it will be thoroughly appreciated.

The result of all this is that not only in New York, but in all parts of the country, motion picture audiences have begun to demand better music. In every new theater that is built, provision is made for an orchestra of from a dozen to twenty-five pieces. People have come to know good music when they hear it. They are not satisfied with the inferior quality formerly accepted without comment. Not only in motion picture houses, but everywhere else, better music meets with keener appreciation.

Where are the cheap ballads and popular ragtime hits which used to sweep the country from end to end so that one couldn't escape hearing them day and night? They are not being taken up as they used to be. There hasn't been an "Alexander's Ragtime Band" in the last two years. Why not? Because operatic airs, high class ballads, and standard compositions of all sorts are being whistled and hummed to an extent never before heard in this country.

The whole standard of taste in music has risen rapidly of late, and for this gratifying condition we believe the musical programme at the Rialto and other houses which pattern after us may fairly claim a large share of the credit.

Saint-Saens on Improvising.

The art of improvising has of late engaged the attention of theater organists. It is now included in the course of instruction in many colleges of music, and some excellent modern works have appeared on the subject. What is known as "commonplace" improvisation has perhaps been too severely frowned upon by many organists. That even an uninspired and extemporaneous performance sounds better than a set piece which may not suit the occasion is the opinion of at least one notable authority. We read in a contemporary:

"Saint-Saens has a rather curious plea for improvisation on the organ. The organist," he says, "*must* improvise if he is to use freely the tone colors of his instrument. In recent years young organists have been deterred from practising the art. They have been told that an improvisation has not the worth of a piece by Bach or Mendelssohn. I should say not, judging from the vapid, formless things one has heard in that way. But Saint-Saens experiences have evidently been fortunate. 'Lefebure-Wely, who was a marvellous improvisator—I can say this, for I have heard him—left behind him only insignificant compositions for the organ; and I could cite among contemporaries those who wholly reveal themselves only by improvisation. The organ is an evocator; in contact with it the imagination awakes.' That there are poor improvisators, Saint-Saens holds to be immaterial

"A mediocre improvisation is always endurable when the organist is imbued with the idea that music should be in accordance with the office.

"Saint-Saens adds that during the twenty years or more he was organist at the Madeleine, he almost always improvised, and this was one of the joys of his existence. But there was a legend. He was a severe, austere musician and the public had been led to believe that he constantly played fugues. Thus it happened that a young girl came to him and begged him not to play a fugue at her wedding. It is true that another asked him to play funeral marches. She wished to weep at her wedding; and, as she would not feel tearful, she depended on the organ for the waterworks. A vicar of the parish said to Saint-Saens one day: 'The congregation of the Madeleine is composed for the most part of rich persons who often go to the Opera Comique. They have acquired musical tastes that should be respected.' To which Saint-Saens made answer: 'Monsieur l'Abbe, when I shall hear in the pulpit the dialogue of the Opera Comique, I shall play appropriate music, but not until then.' "

Music Every Musician Should Know.

"Zampa" Overture—Harold.

Zampa was a notorious pirate, whose exploits made him the dread of all Italy. The French composer, Joseph Ferdinand Herold (1791-1833) based his opera "Zampa, or the Marble Bride," upon incidents in the life of this brigand.

The overture is one of the most tuneful and popular compositions. It is a splendid example of the use not only of the different orchestral "choirs" as such, but the use of individual instruments for solo work and particularly clarinet.

It opens with an impetuous introduction for full orchestra, during which the flute has a short solo, followed again by all. After this comes a short episode for strings, flutes and brass, which leads into the proper motive.

Further along we have a melodious solo for clarinet alone, accompanied by the strings. This is a favorite with clarinet players.

This is followed by a dainty flute solo, working up to a *crescendo*, introducing all of the orchestra. Finally comes the blare of the trumpets, which leads into the spirited finale.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Scenic, Two Scientific, One Engineering, One Military, One Zoological, One Industrial Art, Two Industrial, One Topical and One Confectionery.

Reviewed by Margaret I. MacDonald.

"Los Angeles, Cal." (Mutual-Gaumont).

THE metropolis of southern California, Los Angeles, is given prominence in "See America First No. 75." We are shown views of Broadway, her principal thoroughfare; Central Park, Hollenbeck Park, Angel's Flight, the ascent to the highest point of the city, the County Courthouse, the Plaza Church, the Museum of Art, Science and History, the Trinity Auditorium, which is the largest institutional church in the United States, the beautiful Palm Drive, and the National Soldier's Home, as well as many beautiful mansions and bungalows.

"The Government Weather Bureau" (Universal).

The "Universal Screen Magazine No. 10" has recorded interesting details with regard to the Government Weather Bureau. In it we learn how every change or impending change in atmospheric conditions is recorded by delicate instruments. We are shown the observer reading the dial in the wind tower, and learn at the same time how the electrical recording vane gives the wind direction, and how the velocity of the wind is registered by the anemometer and cups. We are also shown the instrument shelter containing thermometers, the machine for recording each change in the rainfall, and the standard barometers. We see the hoisting of weather flags which warn of rain or snow, and the gauging the rainfall.

"Water" (Mutual-Gaumont).

This interesting subject will be found in "Reel Life No. 42." It explains the properties of water and shows it under crystalization, as the snow tree and the ice flower. We are shown the living animalculae in stagnant water under the miscroscope, and the destruction of these organisms and the purification of water by the use of the violet ray. Water in solidified form introduces, in addition to the pictures of ice and snow, the sports that these forms make possible and beautiful snow-covered mountains. A sea of clouds serves well to illustrate water in vaporized form.

"Putting Rivers to Work" (Paramount-Bray).

In the "Paramount-Bray Pictograph No. 55" appeared an instructive illustration edited by Waldmar Kaempffert, of the Popular Science Monthly. It shows some of the work of the U. S. Geological Survey Department, who are constantly on the lookout for streams and rivers of sufficient power to turn the wheels of the industries of the country. In carrying out this work we learn that they are frequently called upon to wade rivers often where there is a terrific current. We are also shown the construction of dams, ways and channels which have been laid out and put into commercial use.

"Testing Torpedoes" (Universal).

The "Universal Screen Magazine No. 10" shows us how the United States Government conducts the testing of torpedoes before they are handed over to the Navy Department. This is done at the proving range at Sag Harbor, L. I. We are shown the barge from which they are tested, the missile in the tube, the aim and the firing of the torpedo. An expert follows the shots through a telescope and records the hits and misses or any defects which may appear. We see the net that serves as a bull's eye, and learn that the spent torpedo costs approximately $10,000.

"The Armadillo" (Universal).

A short study of the armadillo appears in the Universal Screen Magazine No. 10, pointing out a number of interesting qualities belonging to this little creature. It tells us that it is attractive as a pet, that it is comical, good-natured and friendly. We are introduced to him in his native haunts as well as in domestic surroundings.

"How Cathedral Windows Are Made" (Paramount-Bray).

The "Paramount-Bray Pictograph No. 55" gives a comprehensive illustration of where the glass of which cathedral windows are made comes from, and of how it is treated previous to its enthronement in the gorgeous colored windows of the various cathedrals. We learn that these are made partially from waste glass that is carted from our ash bins and back-yards and sold by the city to the glass manufacturers, who melt it and use it to increase the bulk of "pot-metal," which is the base for all glass stock. After the glass is melted it is colored with metallic oxides of varying intensity and prepared for the art-glass worker, by whom it is transformed. In the picture we see the master artist at work sketching his miniature drawings in color, after which we are shown the finished window in place.

"Oysters on the Mississippi Coast" (Mutual-Gaumont).

"Reel Life No. 42" contains an instructive illustration of all details connected with the oyster industry on the sea coast of the State of Mississippi. We see the oysters being unloaded from the boats and taken to the canning factory, where they are "shucked" by hand after having been steamed. They are then washed in four changes of water and drained before placing in cans. Finally the cans are sealed and boiled and packed 24 in a box for shipping.

"Making a Dress Form" (Mutual-Gaumont).

We learn in "Reel Life No. 42" how the dress forms which do faithful service to the home dressmaker are made. A young woman model is used in the illustration who stands patiently while a light covering of tightly fitted jersey cloth is placed on her body and treated to two coatings of plaster of paris. It is then divided into two sections by means of strings and taken from the body is lined with stiff papier mache, after which the plaster of paris is removed and the form is mounted and ready for use.

"Training Man Hunters" (Mutual-Gaumont).

"Reel Life No. 42" gives a clear illustration of how a Southern detective who has captured more than 1,000 criminals trains his bloodhounds. It shows us how a fake burglar starts out from some house with his booty, and of how the hounds are kept in leash. We also learn that these dogs (English bloodhounds) can scent a trial that is forty-eight hours old, and, in fact, have been known to follow accurately one considerably older.

"How to Make Your Own Chocolate Creams" (Universal).

In the "Universal Screen Magazine No. 10" Mrs. A. Louise Andrea gives an expose of how to make chocolate creams. First we see her making the fondant or cream body, which she makes by boiling together one cup of sugar, one cup of water and a tablespoonful of lemon juice. While doing so she shows us how to tell when the syrup is thoroughly cooked, after which she whips it until it is white. Later the fondant is re-melted and poured into cornstarch mold, and when thoroughly cooled it is taken from the mold and dipped in melted chocolate. This will prove a popular subject with lovers of sweets.

THE MOTION PICTURE IN THE LABORATORY.

University of Illinois, Urbana, Ill.,
January 23, 1917.

Rev. W. H. Jackson.

Dear Sir:

My department has recently been equipped with the best apparatus obtainable for the production of motion pictures. Tests with various testing machines will be photographed such as breaking of steel in various forms, cement specimens and testing of a large locomotive which is going on at present. It will be useful in demonstrating machine operations and methods, operations in horticulture and agriculture such as the process of hybrydizing, and in the study of animals.

I expect to make many uses of it in the field of natural sciences through the microscope and otherwise. I bèlieve cinematography has a wide application and invaluable use in the field of sceience for teaching purposes as well as for investigational work and look forward to the day when its value shall be more fully appreciated in those fields.

Very truly,

ARTHUR G. ELDREDGE,

Prof. of Photography. Director of Photographic Laboratories.

Ditmar's Animal Pictures

E. W. Hammons Enthusiastic Over Reception Given His New Catch Throughout the Country.

A SHORT time ago E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, made a tour through a large portion of the country in behalf of the Ditmar animal pictures which have recently been added as a weekly adjunct to the program of this company. Mr. Hammons discovered that the fame of the Ditmar pictures had preceded him, and that the name, Raymond L. Ditmar, with his happy faculty of instilling humor into his moving pictures of even the most unattractive animals, was already well known to those whom he wished to interest.

Our readers are no doubt familiar with the work of Prof. Ditmar, whose pictures are now being released weekly by the Educational Films Corporation of America. This new series of pictures has been individualized by the title, "The Living Book of Nature," and has not been previously shown outside of New York, where they appeared exclusively at the Strand theater. While these pictures are thoroughly instructive, they might at the same time be termed animal comedies, so full are they of genuine humor discovered in the animal kingdom by their able producer.

We may safely say that few animal pictures that have yet been marketed have shown the attractive qualities exhibited by the Ditmar series, which are now procurable at various exchanges throughout the country with which the Educational Films Corporation of America has contracted.

Cleveland's Special Effort

Civic Committee of the Cleveland Federation of Women's Clubs Conducting City-wide Study of "Motion Pictures as a Fine Art."

AS AN added proof of Ohio's interest in the better film movement we find that Cleveland's women are actively engaged in waging a campaign for the improvement of moving picture programs. The Civic Committee of the Cleveland Federation of Women's Clubs, represented by Mrs. Elmar G. Derr and Miss Bertelle M. Lyttle, have taken up the matter and have organized a plan for the city-wide study of "Motion Pictures as a Fine Art." They are conducting a series of "Film-Lecture Recitals" on Saturdays, which began on February 24 and will continue until March 31. These "recitals" will be held in the auditorium of the Y. M. C. A.; and there are also being given special programs for young people at motion picture theaters which are co-operating with the committee. These programs will be considered by the managers as a test of whether many people in their neighborhoods are interested in this study or desire the finer ideals of pictures to prevail.

In the leaflet regarding this matter it is stated that a permanent "Cinema Club" may be organized to continue the study of "Motion Pictures as a Fine Art."

Pictures in Ohio Schools

Their Value as an Educational Aid Now Appreciated by Progressive School Boards.

MOVING pictures are becoming more and more an educational factor in the state of Ohio. Only recently three or four towns have arranged to have them in the schools, and more interest seems to be taken in the various weeklies than ever before.

Recently in Cleveland pictures were taken of the different departmnts at West Technical School. Closeups of children at work making tools and clothes; girls at work in the kitchen department and in the sewing rooms, were made for exhibition throughout the city, with the object of stimulating the interest of children in the study of vocational work. It is anticipated that the result will be eminently satisfactory and the more enthusiastic go so far as to believe that it will bring about the necessity for the erection of another technical school. The East Technical School is adopting the same plan. And of even greater interest is the fact that the new superintendent of schools, F. E. Spaulding, has in mind the introduction of films in those schools that are not already using them as a complement of classroom work.

Toledo is also working on the progressive end of things, and it has recently been announced by the school superintendent that projection machines will shortly be an adjunct of the class room in Toledo and that moving pictures will be used in the study of geography. The Board of Education having recently indorsed this idea and provided the money.

Lorain is another Ohio city which is adopting the moving picture idea in the schools. Thus far, however, it is being applied only in the high schools, but it is expected, however, that within the next three or four years that at least every high school in the larger cities of the state will have machines.

M. A. MALANEY.

Literature and War on the Screen

Hall Caine's Novel and the Conflict in Macedonia as Viewed by The Educator.

"The Deemster."

THIS notable work by Hall Caine and filmed by the Arrow Film Co. is another of those pictures entitled to a special notice on this page. Again we have a film which drives the beholder to the reading of a book which the majority will not have read, again thereby attesting the educational value and power of this class of picture, besides adding to the prestige of the writer of "The Christian" and increasing the knowledge of the reader of both picture and book.

Without doubt this is the first time that an old, yet somewhat obscure, part of the world has been brought before the world at large. The Isle of Man is not widely known; indeed, this beautiful little country owes its present publicity to no other than Mr. Hall Caine, who has made his home there and has founded this present subject of "The Deemster" on the times and customs of this island in the eighteenth century. It has always been a strange sort of governmental freakishness that of all the British possessions the Isle of Man, lying but a few hours' sail of the west coast of England, has alone been allowed its own form of government, a sort of local self-government that has always been successful, quiet and dignified.

The "Deemster" is the governor of the island, with the bishop as his only immediate superior. The story surrounds the children of these two men, as will be read in detail in the review as given in its proper place in the Moving Picture World and therefore should not be dealt with at length here. The Educator likes to draw attention to those points in these pictures which give them a value above those not especially educational and because of their source and their objective.

In addition to the value of the story there are revealed the laws and customs, with the local surroundings of a land and a people of whom nothing is known that is not eminently worthy. For strength of character there are some commendable incidents in the good old bishop as in his son Dan, who is represented by Derwent Caine, the son of the author of this work, and who, as a resident of the Isle of Man, is able to do double justice to his father's ideas as to the island home and people whose portrayal is in his care; this he does with singular satisfaction.

Place "The Deemster" with those kindred works which enjoy a high place in the library as in the gallery of famous pictures; whoever has read the book will want to see the picture; who sees the picture will be drawn to read the book and again another doubly educational value will result.

Western Macedonia.

The latest war pictures seen at the Strand were of the battlefields of Western Macedonia and revealed another feature of the conflict of which the present war seems to be so full and varied. A battle above the clouds gives occasion for some unusual pictures, were it not that the primary cause of pictures is that they are of a part in the war they would alone as cloud pictures be very interesting; evidently taken from an aeroplane above the clouds, some splendid effects are produced, and with pictures of enemy 'planes with their gun power and varied effectiveness. As a result of the flyers' tactics some additional light is given upon the aeroplane as a fighting machine. The address by War Correspondent Powell is very interesting, but it is only due to exhibitors to know that he does not describe the pictures, but speaks independently of them; they need not fear therefore that the pictures are incomplete without his remarks. The pictures and subtitles are sufficiently complete in themselves and are of much value and interest.

W. H. J.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

WESTOVER, Winifred. Born in San Francisco. Her father is of Scotch-English ancestry and her mother of Swedish-French descent. Both are American born. She is five feet, three inches tall, weighs 128 pounds, has very blond hair and deep blue eyes. After her graduation from the Dominican convent in San Rafael in 1916, through the influence of friends she was brought to the attention of D. W. Griffith, and her first appearance was as the favorite of Egibi in Intolerance. She took the ingenue lead opposite De Wolf Hopper in Poor Papa and was Hulda, the hired girl, in The Microscope Mystery and played Kate, opposite Wildred Lucas, in Jim Bludsoe. She is fond of swimming, riding, drawing and vocal music, but shows no disposition to follow her father into the mysteries of literature. He is a well-known novelist and president of the San Francisco Press Club.

Winifred Westover.

LINGHAM, Thomas G. Born in Indianapolis, Ind. Parents American born of English descent. His father, M. V. Lingham, was a well-known stage director and a member of the famous Union Square Stock Company under Shook and Palmer. His mother was professionally known as Kate Fletcher. His grandparents, two uncles and an aunt were also players. Is just six feet tall and weighs 190 pounds. Dark brown hair. Hazel-green eyes. Made his stage debut in 1895, with James O'Neil and remained with him until 1899. Later was under engagement to the Lieblers and has played stock engagements. Made his debut before the camera on November 7, 1913, in Kalem's The Boer War, and remained with that company until April, 1916, changing to the Signal. Is now doing Dollar Holmes in The Lass o' the Lumberlands. Did Deering in The Pitfall and the Maharajah in Shannon of the Sixth.

Thos. G. Lingham.

KINGSTON, Winifred. Born in London. English parentage. Is just five feet tall and weighs 107 pounds. Has a fair complexion, chestnut hair and gray eyes. She made her stage debut in England in 1906 and has played with many of the leading English managers. Was leading woman at the Scala, London, for a time under the management of Charles Frohman. In America she was under the management of Joseph Gaites, Henry Miller and others. Her present studio connection is with the Fox western company, but she has also played engagements with Lasky, All Star, Morosco and Famous Players. She made her screen debut in October, 1914, supporting Dustin Farnum in Soldiers of Fortune. Other notable plays in which she has been seen (always in Mr. Farnum's support) have been The Call of the Cumberland, Cameo Kirby, A Son of Erin, David Crockett and David Garrick. She is an enthusiastic pedestrian.

Winifred Kingston

HICKMAN, Howard C. Born in Columbia, Mo. American parentage. Lacks but a quarter inch of being six feet tall and weighs 155 pounds. Has brown hair and eyes and a dark complexion. Mr. Hickman made his stage debut in 1901 and for twelve years has played on Broadway and with leading dramatic combinations. In July, 1913, he turned to pictures at the close of the theatrical season and made his debut as a Universal player in Under the Black Flag. Later he changed his studio connection to Lasky and is at present one of the Ince players at Culver City. His first play with Lasky was The Circus Man. Other notable parts were the leads in The Man from Oregon, The Moral Fabric, Matrimony, The Purple Cross and in Civilization. He is a great lover of sports, but his chief hobby is dogs, and he has a large kennel of blooded stock with pedigrees.

Howard C. Hickman

VAN BUREN, Mabel. Born in Chicago. Her father was English and her mother Holland-Dutch. Is five feet three and one-half inches tall, and weighs 136 pounds. Dark brown hair and brown eyes. Miss Van Buren made her stage debut in 1902 and in addition to stock work has played the leads in Monsieur Beaucaire, Pretty Peggy, Bradford's Hope, The Man of the Hour, The Virginian, The Squaw Man, etc. She made her picture debut in 1912 in a Biograph, the title of which she does not now recall. Her present studio connection is with the Lasky organization. In between are engagements with Kinemacolor, Selig, Fox, Pathe and the Clune, in the latter playing the name part in the notable production of Ramona. She was The Woman in the play of that title, the girl in The Girl of the Golden West. Her aviation altitude is 3,500 feet.

Mabel Van Buren

HARDIN, Neil Cameron, Jr. Born in Louisiana, Pike Co., Missouri. American parentage. Is five feet ten and one-half inches and weighs 160 pounds. Light complexion, dark brown hair and dark blue eyes. Mr. Hardin made his stage debut in 1910 and did not come into pictures until May, 1915, first appearing in the Universal serial, The Broken Coin, playing the Spy of Greyhoffen. He is now a leading man with Balboa. Among his well remembered plays are For the Governor's Chair and Temptation and the Girl and is at present doing Edgar Doyle in the Neglected Wife series. Mr. Hardin is fond of dancing and enjoys all out-door sports. He is a graduate of the Law Department of the University of Michigan, held the college championship as boxer and took second prize in Bernarr McFadden's contest for the most perfectly proportioned man. Likes athletics.

Neil Hardin

The Ascher Bros.' Chicago Circuit

One of the Largest, Most Modern and Costly Chain of Moving Picture Theaters in America—Thirteen Houses in All

IN THE city of Chicago you can see today some of the finest moving picture theaters in the world. There are in all about 550 houses actually open and doing business each day in that city. Foremost among these are the Ascher theaters, numbering thirteen and representing an investment of close to $1,500,000.

Nathan, Max and Harry Ascher, the three names which form the concern known as the Ascher Bros., first entered the business as exhibitors in 1909, and having achieved an unusual success in their ventures, the conduct of their theaters will prove interesting to all exhibitors.

In the month of August, 1909, the three brothers acquired a lease to a small theater of about 300 seats, located at Twenty-sixth street and Homan avenue, called the "Homan." This house was really the first of the Ascher circuit, although it has been disposed of long since. It was not long after the leasing of this theater that the Ascher Bros. started to branch out and secure theaters with larger seating capacities. They took over a few "run down" locations and succeeded in building them up. In those days vaudeville was used in connection with most picture programs, as there were no feature productions. With the advent of the more lengthy subjects came the elimination of vaudeville in the larger theaters, and on September 30, 1912, the Ascher Bros. opened the President theater as an exclusive moving picture theater, at an admission price of 10 cents. Subsequently leases to other large houses were secured. The Cosmopolitan, Lakeside, Frolic, Calo and others followed, until now the Ascher chain is recognized as the largest and one of the most substantial in this country.

In addition to their Chicago circuit of thirteen houses, the Aschers operate three small houses in Marinette, Wis.

Brief descriptions of the most prominent theaters in Chicago follow:

The President Theater.

The President theater, Garfield Boulevard and Calumet avenue, was the first of the larger houses operated under the Ascher system. It was taken over by the Ascher Bros. and opened to the public under their management on September 30, 1912. Previous to this time it was used exclusively for vaudeville. The President is located on one of Chicago's finest boulevards, within a short distance of Jackson Park. It has a seating capacity of 800, and pictures are shown every afternoon and evening, at an admission price of 10 cents. There are six exits from the large auditorium which is decorated in white and blue. The music is furnished by a Kimball organ and a five-piece orchestra. Harry F. Beaumont is the resident manager.

Cosmopolitan Theater.

A good deal of credit is due Bruce Goshaw for the success of the Cosmopolitan theater, Halsted and Seventy-ninth streets, which was the first thousand-seat house to be erected for the Ascher Bros. Manager Godshaw enjoys the distinction of having managed this house since its opening on Saturday, September 6, 1913. This fine modern structure is situated in the suburb of Auburn Park far out in the southwest end of town and is strictly a neighborhood theater. Although in its fifth season, some of the "opening night" patrons can still be seen in the audiences. The foyer of the house is finished in marble and the general color scheme is old rose and blue. The equipment is modern in every detail from the box-office to the operating room. Feature subjects are exhibted both afternoon and evening, at an admission price of 10 cents.

Lakeside Theater.

The opening of the Lakeside theater, Sheridan road and Lakeside place, marked the entrance of the Ascher Bros. to the North side section of Chicago. This beautiful house was formally opened to the public on Saturday, September 4, 1915, and it has been doing a large and profitable business ever since. It is situated in the busiest neighborhood on the North Side, known as the "Wilson Avenue" district, where more business is done each day than is transacted in an ordinary small town. There are close to thirty hotels in this neighborhood alone to draw from.

Matinees are held daily in this theater and three shows are given in the evening. An orchestra of select musicians accompanied by a large pipe organ furnishes the music at all presentations. The seating capacity is 1,000, and the admission price is 10 cents for matinees and 15 cents at night. The theater is under the management of William C. Lamereaux.

The Terminal Theater.

The Terminal theater, Lawrence and Spaulding avenues, is designed architecturally along the same lines as the Frolic. It has the same reverse seating arrangement with the screen hung in front of the auditorium. The exterior of the building is of rough cast tapestry brick. The foyer and ticket booth are of grain white marble. There are 1,000 seats all on one floor, and a feature picture, a comedy and occasionally a scenic completes the program each day. A pipe organ furnishes the music. Edward Nikodeon is the manager.

Calo Theater.

Conspicuous in the construction of the Calo theater, on Clark street and Balmoral avenue, is the large foyer directly off the lobby. Oil paintings of various actors and actresses adorn the walls, and the fixtures are very unusual in design. Particular attention has been given to the seating arrangement in this theater. There are 1,000 comfortable seats on the main floor, and the spacious seating plan is noticeable. The Calo is managed by Joseph Koppel, who had had considerable experience as an exhibitor. His program selections continue to meet with the approval of his patrons, most of whom are "regulars." The house is open afternoon and evening, and the music is furnished by a large two-manual pipe organ. The cost of the complete building was close to $125,000. It fronts on Clark street and there are seven stories besides the theater proper.

Frolic Theater.

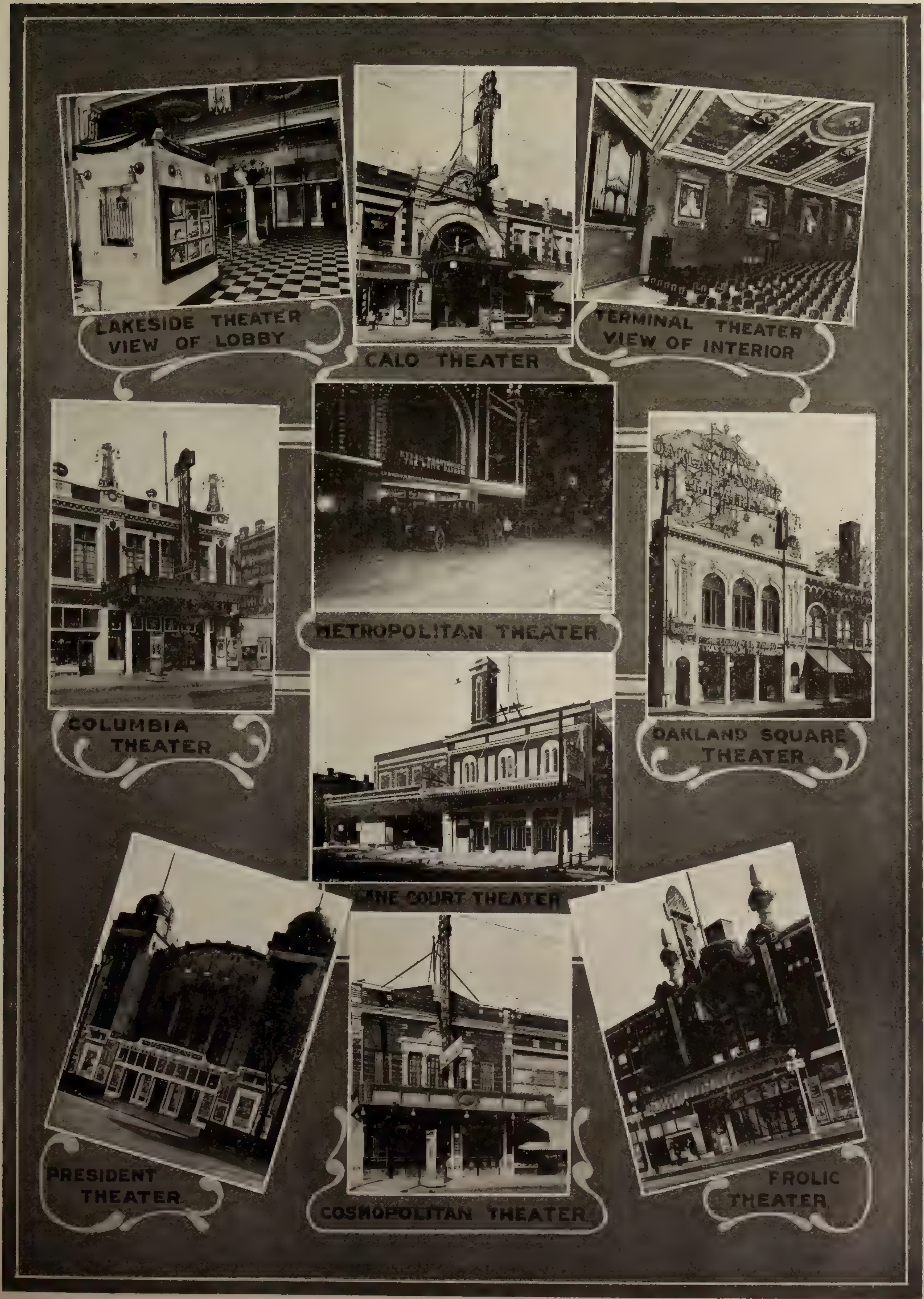
The "Frolic," Fifty-fifth street and Ellis avenue, is a favorite place for the students of the Universty of Chcago. Located within a block of the campus, it is quite handy and one can usually see a number of students at every show. This theater represents an investment of about $150,000, and it is rather unique in design. The auditorium is arranged so that on entering, the patron faces the audience instead of the screen. Few theaters in Chicago have been planned in this way. One thousand seats, upholstered in leather, are on the main floor. The interior color scheme is banana, offset in blue and gold. The lobby is finished in Italian vein marble and mosaic work. The Frolic is equipped with a large pipe organ, and two Simplex motor-driven machines are used to project the pictures. Joseph A. Schaefter is the manager.

Columbus Theater.

The Columbus, Ashland avenue and Sixty-third street, seats 1,500 people, and was annexed to the Ascher chain on Christmas Day, 1915. This theater has the distinction of being the first "cornerways" house ever built, the auditorium being practically square, with the screen across one corner. An immense dome with hundreds of concealed lights produce a beautiful effect. The entire side walls are covered with life-size mural paintings. With its wonderful acoustics the fine tones of a huge pipe organ are heard to fine advantage, and organ selections are given at each performance. The exterior of the building is lighted with powerful pylon beacon lights with a terra cotta border lighting, giving a flaming fire effect which can be seen for a mile around. A feature program is shown twice daily. D. E. Rice recently succeeded Harry Ascher as the manager.

Oakland Square Theater.

The Oakland Square theater, on Oakwood and Drexel boulevards, was erected under the personal supervision of the architect, Henry L. Newhouse, and is recognized as one of the finest in the country. Until the erection of the Metropolitan, a description of which will follow, this house was unequalled for beauty and modernity by any moving picture theater in Chicago. On the opening night, March 4, 1916, nearly every section of the city was represented in a crowd of nearly 5,000 people who sought to gain admission, and many hundreds were turned away. This beautiful house is



HOUSES OF THE ASCHER BROTHERS' CHICAGO CIRCUIT.

located in the heart of an exclusive residence district on the South Side. The interior decorations are carried out in a modified French Renaissance style. The exterior is of the Italian type, and in the copings are quaint grotesque figures. In the auditorium are 1,525 seats all so arranged as to afford a perfect view of the screen, no matter where one may sit. The Oakland Square has been doing a capacity business ever since its successful opening. This can be attributed somewhat to the capable management of Max E. Ascher, whose personal attention is given to the details of every exhibition. The Ascher policy of operating for the convenience of patrons rather than for employes is always in evidence here.

The Lane Court Theater.

The Lane Court theater, on Lane Court and Center street, was opened to the public on Saturday, November 25, 1916. This is one of the most recent acquisitions to the Ascher chain. Henry W. Peters was chosen to manage this house, and the Ascher policy is being maintained in the selection of the programs. Only the latest feature releases are shown with a daily change in the entire program. The musical accompaniment is furnished by a five-piece orchestra and a pipe organ. An unusual ventilating system has been installed in this building, the air being introduced and exhausted from the side walls, thus eliminating any possibility of draft and dust. There are 1,000 seats in the auditorium, upholstered in leather. The house has no gallery.

Metropolitan Theater.

The Metropolitan theater, Forty-seventh street and Grand boulevard, is the thirteenth link in the chain of houses in Chicago operated by the Ascher Bros. On Saturday night, January 20, 1917, the doors of this theater were opened to the public for the first time. Three overflowing performances were given that evening, and many were turned away. Automobiles were lined up for more than a block on either side of Grand boulevard, which is one of Chicago's most fashionable thoroughfares. The photoplay program consisted of Metro's production, "The White Raven," starring Ethel Barrymore, a two-reel Sidney Drew comedy, a Pathe weekly and a scenic, in addition to which were five musical numbers by an orchestra of six pieces, and a large pipe organ, directed by Lynne A. Hazzard. In the way of decorative appointments and general construction the Metropolitan is without a rival in the city of Chicago. With the beautiful arrangement of the interior and the visual advantages of the large auditorium, it might well be said that this theater is nearly perfect in modern moving picture theater design. The lobby walls are finished in Italian Verdi marble, while the floor is covered with black and white mosaic. The auditorium is decorated with a harmonious blend of colors, and is lighted by a large dome placed in the center of the ceiling which contains hundreds of colored bulbs blending into rays of softness and beauty. There are 20 exits from the Auditorium, and 1,600 finely-upholstered seats on the main floor. There is no gallery. The entire building, in which the theater is included, is of fireproof construction and cost about $250,000. The management of the house has been given to Harry E. Ascher.

To Whom Credit Is Due.

Interior Decorating.—All the artistic decorating including the plastique ornaments and the beautiful frieze work in theses theaters are the creations of the Decorators' Supply Company.

Projection.—The projection in all Ascher theaters have been equipped by and are maintained by the service department of the E. E. Fulton Company.

Electric Signs.—The Federal Sign System is responsible for the large signs built especially for each theater. The designs of those on the Lakeside and Oakland Square theaters are particularly novel and attractive.

Ticket-Selling Machines.—The box-office of each of these houses are equipped with Ticket-Selling Machines, as manufactured by the Automatic Ticket Selling Machine Company of New York. When speed means money an automatic ticket dispenser is a good thing to have.

Music.—There is no denying the importance of music when it comes to a moving picture exhibition. The organ is an instrument which you will find in nearly every large picture theater. Those used in the Ascher theaters are Kimball organs, the product of the Kimball Organ Company.

Seating.—The matter of seating is one that has had every consideration in these theaters. Comfortable leather seats were installed in each house, contracts for which were placed with two of the largest manufacturers of opera chairs in the world—the A. H. Andrews Company and the Heywood Bros. and Wakefield Company.

Lobby Displays.—To the Menger Ring & Hamburg Company belongs the credit for the fine brass and mahogany lobby displays and wall decorations in all these theaters.

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Oldest Cooper-Hewitt Lamp.

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The work of the lamp has been in connection with the making of lantern slides from photographic negatives, enlarging and reducing negatives, making small and large positives on glass or on paper, and for illuminating flowers, copies, maps, machinery; in fact, everything that Dr. Elmendorf wanted to photograph indoors. Since the lamp was installed, he has given up entirely the use of sunlight for indoor photography. Moreover, whenever there was any very close work to be done in his machine shop, like milling sprockets and spiral gears for a motion picture camera or projector, it was found that better work could be done for longer periods of time without eye-fatigue when the Cooper-Hewitt lamp was used; and by diffusing the light through the finest gauze, the micrometer scales on the instruments of precision employed were very distinct and easily read without the use of a magnifying glass.

This outfit was in constant use during the entire period above stated except during the summer months when the Doctor was traveling. In the fall it was used on the average of fourteen hours a day; during the winter and spring from six to twelve hours a day, irregularly, depending upon the amount of time Dr. Elmendorf could spare from his lecture work.

Only once during its period of use has the lamp gone out, and that was during a storm when the studio was struck by lightning. However, as the lamp was protected by 5-ampere fuses, it was not injured, and after new fuses were put in and the current turned on it worked as well as before.

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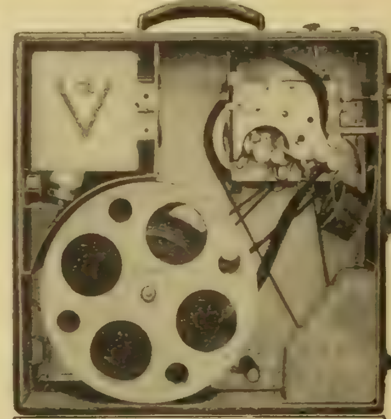

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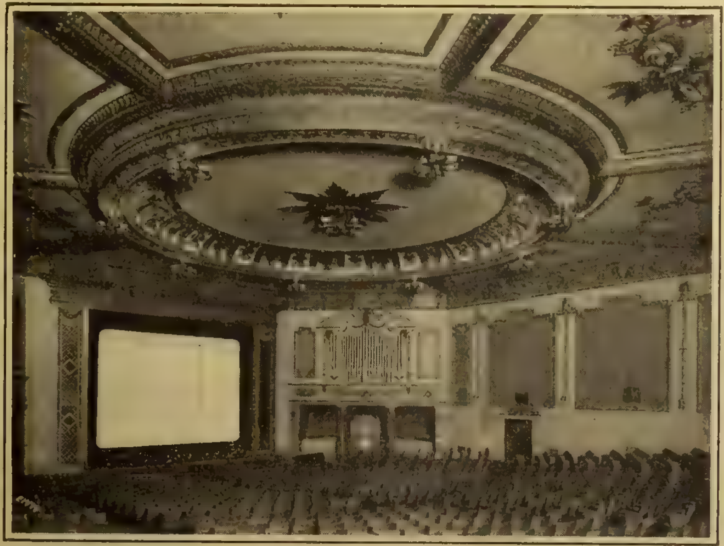

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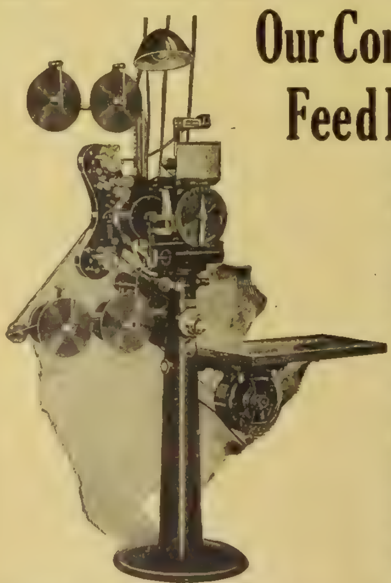

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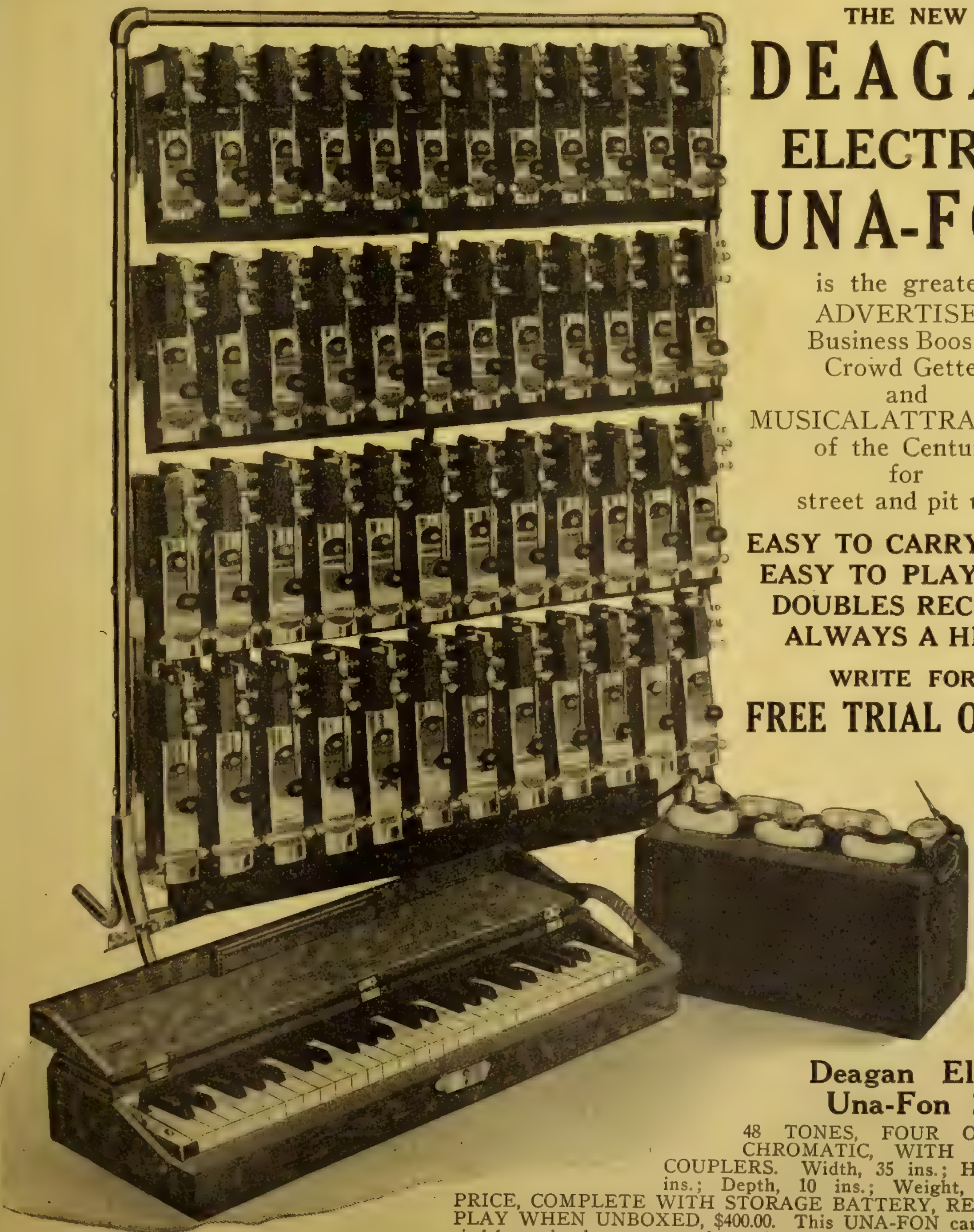

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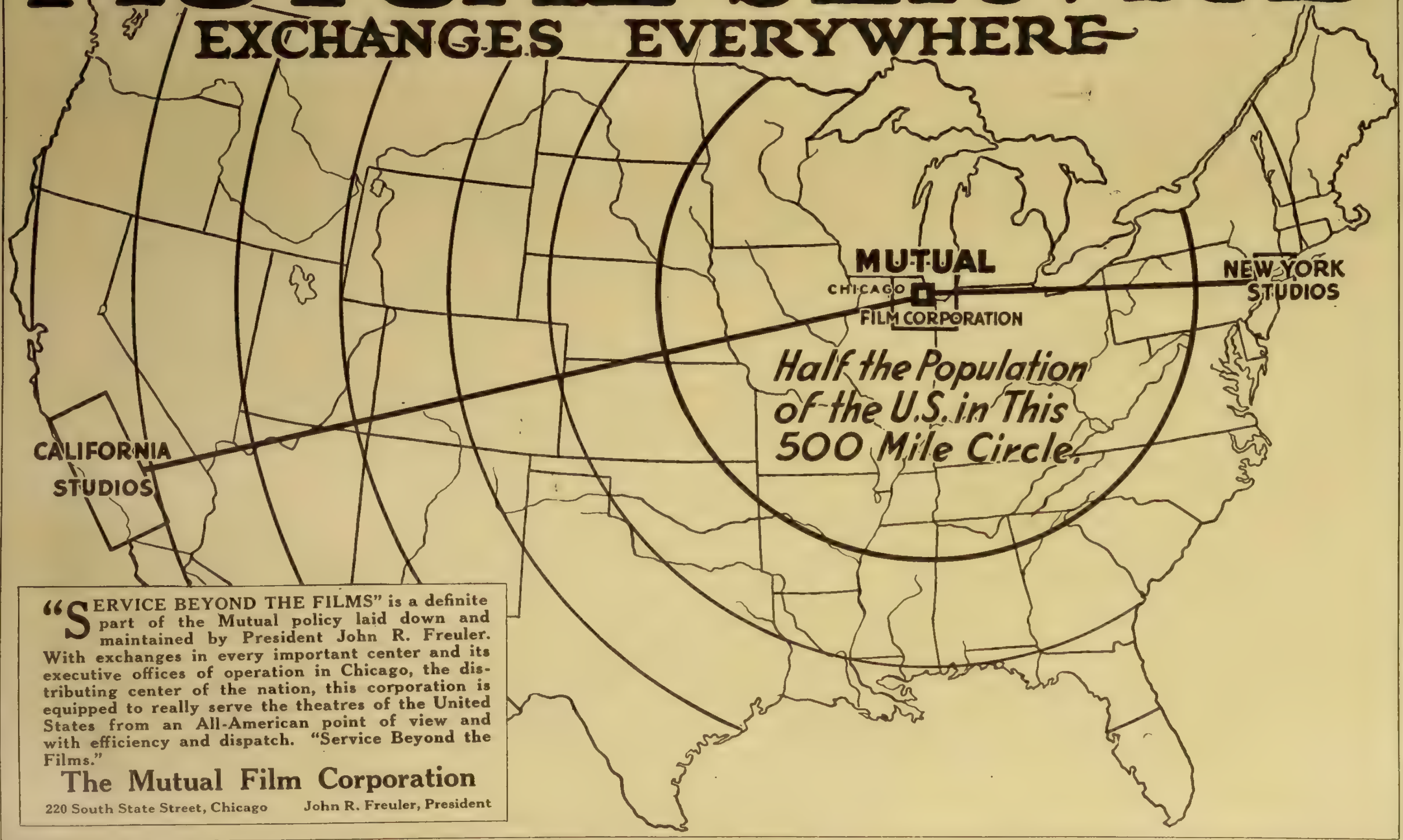

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Vachel Lindsay on the Photoplay

By Epes W. Sargent

Author of "The Art of Photoplay" Lectures the Cinema Composers of Columbia University

VACHEL LINDSAY, poet, philosopher and author of "The Art of the Photoplay," who came to New York for a successful public reading at Chickering Hall, was the guest of the Cinema Composers of Columbia University, Friday, February 9. The Cinema Composers comprise present pupils and graduates of Dr. Victor O. Freeburg's class in photoplay construction, and Mr. Lindsay's visit was his second annual appearance at Columbia.

Evidently Mr. Lindsay has studied still more deeply the art of photoplay since the production of his book, for his talk to the composers was lacking in the fantastic features of some of the chapters of his book. He presented a new definition of the photoplay, declaring it to be a conversation between two places, using for his illustration the balcony scene from the Bushman-Bayne production of Romeo and Juliet in which the flashes alternate between Romeo and the balcony where Juliet is sitting. Perhaps the idea may be better suggested by saying that photoplay demands a story that is never held long in a single location as opposed to the limitation of the stage settings of the spoken drama.

One fault of present conditions, he found, was that the leaders in the business of producing plays have, to use his words, "too long an experience in the drama and too short an experience in photoplay." They produce dramas in motion with the dramatic technique and with the drama climaxes and fail in their efforts. Photoplay, Mr. Lindsay holds, is not only not drama, but is opposed to drama, which makes its appeal chiefly to the ear where photoplay directs its appeal to the passions of the eye. "If drama can appeal in photoplay," he declared, "then we should see with our ears and hear with our eyes, for what appeals to the passions of the ear cannot make the same appeal to the passions of the eye." The result may be practically the same, but the approach must be wholly different, and herein most producers fail in that they seek to apply to the photoplay merely a modification of the technique of the stage play. It is because this is done, Mr. Lindsay contends, that so few productions really score successes. He instanced the scene in La Tosca where the death of Scarpia forms one of the great scenes. This, on the stage, requires twenty minutes. On the screen it would be impossible to hold interest to one phase of action for that length of time, even with cut-backs to Tosca's lover being tortured in an adjoining chamber. On the stage the scene compels attention. On the screen it must not only be briefed, but it must be handled in an entirely different manner.

Another serious handicap he finds in the efforts of the manufacturers to turn out a product that shall be a universal seller. The same film, he points out, is expected to please widely diversified audiences in widely separated parts of the world, and it is impossible to obtain a sufficient number of stories possessing this universal appeal. As a result there are few good stories of any type because of the efforts of the producers to suit the entire world with a single offering. He feels that good stories, the best development of the art, will not be possible until such a time as a story is produced upon its merits as a story and left to find its clientele. The present condition does not admit of choice of selection. On the dramatic stage the amusement seeker selects the type of house catering to his immediate demand. In photoplay the same theater ranges from crude burlesque to tragedy without plan or reason.

Departing from his printed opinions, he now believes that music should not be permitted to become obtrusive. As Joan the Woman, for example, the playing of the Marsellaise detracted from the attention given the drama. Instead of heightening the effect, as intended, it creates an entirely different effect, foreign to the nature of the play and an emotion that is, at this moment, stronger than the story of Joan. Music should be used to stir the emotion faintly, producing, as it were, a vibration upon which the sentiment of the play can build. The orchestra, preferably of strings, should scarcely be sensed, if the story on the screen is to be given its proper and full opportunity.

Perhaps Mr. Lindsay's most striking remark was his explanation of the greater favor the pictures find with the younger generation. No person over thirty-five, he asserts, can take the same interest in photoplay as the younger generation because photoplay is a new language. He has some small relatives in China—tots of six and eight—who speak Chinese as fluently as English because they were born in that country and absorbed the language. In precisely the same way photoplay is a new language of art expression, and like all innovations is more readily accepted by those whose minds have not become too firmly committed to old ideals. The younger generation, educated instinctively to photoplay, more readily accept it as the art it is than those to whom it is merely a radical departure from sound, established ideas, in which, because of its newness, there can be no great good. The argument is sound and well founded.

Photoplay, Mr. Lindsay feels, is a sentence of which the scenes are words, and the placement and handling of the scenes; in other terms, the choice of words and their arrangement of these words determine the clarity and fluency of the sentence. Each scene should be a complete entity, a perfect character, though composed perhaps of many parts, as the Chinese character, though composed of many lines, represents a single word or thought. But the language spoken must be the language of the picture and not the language of the spoken drama. Photoplay, to gain its fullest expression, must be considered an art of itself and not as a graft upon an older plant. It is not a hybrid, but a new entity, and until photoplay is recognized as an art distinct from the drama of the stage and treated as such photoplay will be no more than badly done drama. Just what the outworking will be he does not presume to say, but he feels, as do all other students of photoplay, that photoplay at present is seriously handicapped by being too much in the hands of those who gained their experience in the drama rather than in the studio and who seek to make photoplay with the drama technique.

Nine Year's Service from One Exchange

That's the Record Held by Sam Harding of Omaha, About to Build Big House in Kansas City.

SAM HARDING, of the Princess theater, of Omaha, Neb., was a caller at the World office last week. Mr. Harding, who is planning to erect a 1,500-seat house in Kansas City, uncovered in the course of his conversation a fact which would seem to give him claim to a record. The Princess has been doing business nine years. In all that time its service has come out of one exchange, the Laemmle Film Service. This fine example of continuity in close business relations ought to furnish matter for mutual congratulation. It has the ring of a square deal all around.

The Princess is a 500-seat house in the downtown district of the Nebraskan city. The doors are opened at 9:30 in the morning. The program is Universal, and averages five first-run reels daily. Asked as to whether he used features, Mr. Harding said on Fridays he runs Red Feathers.

"I don't use outside features," Mr. Harding continued, "because my people do not want long subjects. Do I have my every-day standbys? Well, I think there must be three or four hundred persons who come to the Princess every day. I am acquainted with practically all of these, and I keep in touch with them and know what they like. Around noontime there are many employ an hour and a quarter of their hour and a half lunch time to look over the show. Afternoons I have many women shoppers. Situated as I am you can see a daily change is necessary. Of course, the kind of program and the length of subject is a problem for the individual exhibitor. My people are strong for the two and three reelers.

"Why can't the manufacturers give us more of the singles, doubles and triples such as we used to have? I mean the subjects now being expanded into five reels. Naturally I judge from my own experience. I know if my people didn't like short subjects I would not be doing the big business I am doing."

Mr. Harding said his Kansas City house will be at Eleventh and Main streets, and that the new structure will be first-class in every respect. Architects already are at work on the plans and operations will be begun in the spring, on the expiration of the lease on a building now on the plot. He expects to show his first picture late in the fall.

Abrams Pays Respects to Open Booking

Paramount President Declares He Knows Both Ends of Controversy and Says the Program's the Thing.

THIS is a story it has taken five years to write. The question I am going to present is the most important one that has ever arisen in the motion picture industry. It is more important than censorship, more important than tax legislation, more important than all the other film problems of the day combined. The question of the relative values of the open booking and program system is going to be the last question answered in the film business. And upon the answer to this question depends whether or not you, the exhibitor, remain in business!

The exhibitor must make his own answer to the question. The producer and the distributor cannot solve the problem for him. It is up to the exhibitor to decide whether or not he wishes to preserve his business, and the decision rests upon him alone.

As a matter of fact, the producer, the big producer, doesn't care which way he decides. The big distributor doesn't care which way he decides. For it is not only as easy, but even easier, for a well organized and well equipped producing force to create features on the open booking policy as it is to do so on the regular program policy, and it is just as easy for the well-managed exchange to distribute features on the open-booking policy as on the "program" policy. But the difference to the exhibitor is the difference between remaining in business and being driven out of it.

I know it is one thing to make a statement and another thing to prove it. But I am going to prove it. I am going to give you a series of illustrations, based not upon imagination, not upon belief, but upon fact and actuality, to indicate that the open booking policy, if advanced to its logical conclusion, will drive all but the strongest exhibitors into some other business. It is more than the handwriting on the wall—it is the handwriting in the bank book.

I am going to be very frank in my expression of the fallacies and undependability of the open booking policy. Personally, I have been on both sides of the fence. I have maintained an open-booking exchange in Boston, and from the inception of Paramount Pictures I have had the New England exchanges of the program. I was anxious to see, by direct contrast, how the open-booking policy worked out, and therefore opened an office to distribute films on this basis in Boston. I was compelled to compete in the very first place with every other unaffiliated exchange for the releases of the open-booking producers, who cared nothing about the service to the exhibitor or the lasting value of his business, but whose first and last thought was to get the biggest prices possible for each individual subject.

Having secured a particular film on this competitive basis, paying the producer not what the subject was worth, but what my competitors compelled me to pay for it, I naturally got everything I could from the exhibitor, regardless of its value to him. He had to pay me an exaggerated price based upon the original inflated price that I had paid to the producer. My only concern in the transaction was to get the biggest possible price, with no thought of continuing relations with that exhibitor.

Contrast this with the attitude I have taken in the Paramount Boston office. In each case I would not only not ask for but actually would not accept a price for service which negatived the possibility of the exhibitor's making money for himself and so continuing to book the entire program. It is not a philanthropic inclination that prompted this course. It was merely good business. Unless the exhibitor makes money with them, I cannot sell him 104 pictures a year. In the other case, I have to sell the second open-booking subject all over again, and so don't care how much more I get for the first one above its actual value. I have seen both plans in operation. I know!

"THE BARRIER" OPENS AT BROADWAY.

The Rex Beach Pictures Company's sensational picture, "The Barrier," from Rex Beach's famous novel of the same name, opened an engagement at the Broadway Theater, Sunday, February 25th, following the run of "Twenty Thousand Leagues Under the Sea." "The Barrier" was given an enthusiastic reception, as was also Mr. Beach, who was present at the first showing. The instant popularity of this drama with the audience bore out the assertions of the critics who attended the private showing in the Broadway Theater a month ago.

Special music for "The Barrier" was composed by Fred O. Hanks and Sol Levy and was played by an augmented orchestra. The music, following throughout the action of the drama, is, in effect, an opera.

King Goes to South America

Will Locate in Buenos Aires and Will Exploit Williamson's Submarine Productions.

BRAVING the dangers of German U-boat and commerce raiders, which have been so active in Southern Atlantic waters recently, Stephen T. King, well-known in motion picture and theatrical circles, sailed for South America last week on the S. S. Vassari, where he will act as special representative for the Williamson Brothers and the Submarine Film Corporation in connection with the recently announced plans of this progressive concern.

Unusual interest was attached to the departure of Mr. King, due to the fact that the big Lamport & Holt liner was the first passenger ship to steam from an American port after the announcement of this country's break with Germany. News of the termination of diplomatic relations reached the Vassari's officials and passengers just about an hour before that boat was scheduled to sail. Upon receiving the news many of those who had booked passage promptly canceled their reservations, but Mr. King decided to "stick by the ship," as he put it. The boat left its dock promptly on time and news of its safe arrival is being anxiously awaited by Mr. King's many friends in the trade.

Stephen T. King.

Mr. King is a well-known club man and has gained prominence through his social activities. These qualifications combined with his unusual diplomatic abilty and a splendid reputation for honesty of purpose and square dealing caused the Williamson Brothers to select Mr. King as their representative in the important Latin-American field when they arrived at their decision to establish personal representatives throughout the principal foreign countries.

Mr. King will locate in Buenos Aires at the Hotel Cecil. Later he expects to make an extended tour of all the Latin-American countries.

DORIS PAWN RETURNS TO FOX.

William Fox announces this week the return of Doris Pawn to his photoplay forces on the Pacific Coast. Miss Pawn co-starred with Mr. Walsh in "Blue Blood and Red," his first important film production. She will appear opposite the athletic Fox luminary in his forthcoming pictures. She is already at work under the direction of Otis Turner, who is making the Walsh subject—the latter's ninth feature. Miss Pawn got into filmdom by chance some time ago. She simply proved to Wilfred Lucas, director of Universal's "The Trey o' Hearts," that she could act as well as she could look.

The other members of Mr. Walsh's supporting cast are players of unusual excellence. The last is one of the strongest which has graced any program screen drama of the year. It includes Charles Clary, Herschel Mayall, Rosita Marstini and Willard Louis. These four have just finished work with Frank Lloyd, director of "A Tale of Two Cities," the stupendous production with William Farnum in a dual role.

HUGO BALLIN JOINS GOLDWYN.

Hugo Ballin, one of the world's greatest mural decorators and whose murals in the executive chamber of the Wisconsin Capitol rank as one of America's notable art achievements, is the latest celebrity to be called into service by Goldwyn Pictures Corporation.

Mr. Ballin already is actively at work in the Goldwyn studios in Fort Lee with Arthur Hopkins and the Goldwyn directors designing the sets for the two productions now under way. This is the first time in the history of the motion picture industry that a man of his artistic achievements has become a regular factor in production.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Pictures

"The Empress," Five-reel Gold Rooster Screendrama Featuring Holbrook Blinn and Doris Kenyon, and "Red Night," Eighth Installment of "Patria," Starring Mrs. Vernon Castle.

Reviewed by Edward Weitzel.

"The Empress."

THE title of "The Empress" is given this five-reel Pathe Gold Rooster photoplay, produced by Popular Plays and Players, because the leading female role, an artist's model, is painted as the wife of Napoleon. The model's name is Nedra and she is in love with the artist until he attempts to take advantage of her when she goes on a vacation with him and stops at a country inn. Later on, she meets a wealthy young chap, who falls in love with her and makes her his wife. They are living happily together when the landlord of the country inn turns up and proceeds to blackmail Nedra. He has a snap shot of the artist and the former model, which, apparently, is compromising. In place of telling her husband the truth, Nedra allows herself to be drawn into a series of compromising positions, and narrowly escapes losing her husband's confidence in her.

Scene from "The Empress" (Pathe).

"The Empress" is not remarkable from any point of view. None of the characters are out of the ordinary and their actions do not awaken that deep interest which is the result of strong and well-balanced situations. To offset this, the picture is acted by an excellent cast. Holbrook Blinn uses his mastery of his profession to the advantage of the picture, and Doris Kenyon is attractive and dramatically effective as the model. William Morse and Lyne Donaldson are next in importance and worth.

"Red Night."

The eighth episode of "Patria" sees the end of the strike at the Channing munition plant when Patria confronts the men and agrees to their terms, after making a plea to their patriotism. The rest of the number shows a successful attempt on the part of Huroki to destroy a large amount of ammunition awaiting shipment on the docks at Black Tom. The great fire which actually took place at this point in the harbor of New York, is worked into the picture in a skillful manner, and there is a thrill for nearly every foot of film. Donald Parr and Patria are trapped on a vessel while trying to prevent the explosion and are forced to climb one of the masts. As it takes fire and falls over into the water, they are rescued by a police boat.

Mrs. Vernon Castle, Milton Sills and Warner Oland are kept on the jump during this last reel of the eighth instalment.

"The Web of Desire"

Fairly Interesting Five-reel Peerless Photoplay on Familiar Subject Starring Ethel Clayton—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE husband that becomes absorbed in money making and leaves his wife to her own pursuits, is the leading male character in "The Web of Desire," a five-reel Peerless photoplay released by the World Film Corporation. This familiar situation is handled with a fair show of dramatic skill, the usual false friend appearing at the opportune moment and doing his best to have the young wife elope with him. In this case, the woman retracts before it is too late, but not before her husband's suspicions are aroused, and a tragedy is barely averted.

While most of the material employed by the author is without novelty, it has the advantage of being told in dramatic form, and there is sufficient variety of incident to prevent the scenes from dragging. The story is credited to E. Lloyd Sheldon and was directed by Emile Chautard.

Ethel Clayton appears as the wife of the young millionaire. As Grace Miller she is not called upon to exhibit any great depths of emotion. The character belongs to the type of shallow trusting women that are easily influenced either for good or evil, and the drifting apart of the husband and wife is the fault of both. Miss Clayton indicates all this with little apparent efforts and gives her usual conscientious performance before the screen.

Rockcliffe Fellowes is earnest and capable as John Miller, the millionaire, and Richard Turner makes Stuart Mordant an unconventional villain. Edward M. Kimball, Willian Williams, Doris Field and Madge Evans meet the requirements of their several roles. Lucien Tainguy was the photographer. The production, which runs largely to interiors, is of good quality.

Scene from "The Web of Desire" (World).

"The Tiger Woman"

Theda Bara in Five-Reel Fox Production Which Contains the Champion Vampire of the Season.

Reviewed by Edward Weitzel.

A LIST of the crimes committed by the Princess Petrovitch in "The Tiger Woman," the five-reel Fox production in which Theda Bara assumes the role of the champion vampire of the season, reads like the entries for a day on a particularly busy police station blotter. The delightful heroine of this carnival of crime is convicted, on the testimony of the playwright who reveals the story of her life, of treachery, greed, thievery, murder, and adultery on several counts. The extent of the lady's unrevealed moral fractures stagger the imagination, and the recital of her known crimes is as uplifting as the pamphlets describing the career of the guilty wretch about to be hung, and hawked among the crowd that made holiday in Merry England when an execution took place on Tyburn Hill.

In one respect, the picture calls for high commendation; it makes no compromise with vice. The Russian siren is given no touch of softness or womanly feeling, but is shown in all her sordidness and avid love of crime. Not one extenuating circumstance is put forth in her behalf, and she dies as she has lived—utterly devoid of human instincts.

The contemplation of such a mental monstrosity has been known to afford much entertainment to many rational beings that patronize the regular theaters and the moving picture houses. The acting of Miss Theda Bara and her supporting company and the production of the picture, under the direction of J. Gordon Edwards, bring out every point of "The Tiger Woman" at its real value. The atmosphere and surroundings of the different locations in Russia, Monte Carlo and New York are accurately reproduced, and the star's performance of the Princess Petrovitch never departs from the course laid out for her by James W. Adams, the author of the story. The actress, whose embodiment of the street singer in Hugo's "Hunchback of Notre Dame" reveals such excellent ability to depict the highest promptings of a woman's nature, has also earned wide repute for her vampire roles. The Princess Petrovitch is her most consistent achievement in this particular line.

The long list of characters is skilfully cast. Following Miss Bara, Glenn White, Mary Martin, John Dillon, Louis Dean, Emil De Varney, Herbert Keys, Edwin Holt, Florence Martin, Kate Blanke and "Kittens" Reichert have the more important parts. Adrian Johnson has put the scenario together with clear understanding of its needs.

Scene from "The Tiger Woman" (Fox).

"Intrigue"

Five-Reel Vitagraph Blue Ribbon Feature Centers Around Little Grand Duke Played by Master Bobby Connelly.

Reviewed by Edward Weitzel.

THERE is no denyng the fact that the most entertaining feature to "Intrigue," a five-reel Blue Ribbon Vitagraph, is the acting of Master Bobby Connelly as the boy Grand Duke of the Duchy of Bonaluria. A second cousin to the mythical rulers that are central figures in so many of the George Barr McCutcheon romances, this young gentleman is befriended by a pretty American girl, when the bad men of his country are plotting to cut short his reign. There is the usual love story in which nobility and American brain, brawn and beauty are concerned, but the Princess is forced to behold the daughter of Uncle Sam walk off with the George M. Cohan hero.

Political intrigue abounds throughout the story, and there is a lively fight in the last reel between the young American and several followers of the traitor Prince Henri. The scenes that will leave the pleasantest memories, however, are those in which Bobby Connelly, in the person of the little Duke, shows the human side of a boy ruler. One particularly striking incident is when the American girl walks the length of the throne room and receives the decoration bestowed upon her by the little Duke for saving his life. The ceremony is performed according to court etiquette; then both upset propriety by hugging and kissing each other as Peggy Dare responds to her pity for the lonely little boy. This scene and all the others that fall to him are played with a naturalness and charm that puts Bobby into the stellar class.

The picture is well screened, and Peggy Hyland, Marc MacDermott, Templer Saxe and Brinsley Shaw are prominent in a cast that is without any weak spots.

"On Record"

Mae Murray's Acting Makes Strong Appeal to the Heart as the Piteous Heroine of a Melodrama With a Telling Situation.

Reviewed by Hanford C. Judson.

AS a reviewer I can heartily commend this five-reel McKay-Paramount picture, "On Record," to any exhibitor looking for a film with emotional effectiveness above the ordinary. Mae Murray gets the situation over the spectator's feelings with a sincereity and an intelligence pleasing to witness. A particularly good situation is here presented and has been written by John B. Climer and Paul West and prepared for the screen by George Proctor with the kind of continuity that makes you forget the time but remember the number of reels due to your anxiety for the piteous heroine's fate with due thanks to the leading woman's playing. The direction is able, but has one or two blemishes—the costume decidedly out of character worn by the heroine at the dance given by her fiance's mother is one, and the spectator will also notice with a touch of irritation an imitation of Griffith mannerism—not effective even in his work—of making quick, twinkle-like gestures. The last act is the best of all and is a mighty fine piece of work on the part of all concerned. The picture is markedly better than the average. Robert Leonard is the director.

"On Record," refers to the heroine's having got her name and finger prints on the books of the night court. The incident was necessary to construct the big situation and was accomplished in a sufficiently probable way, though it did, for a time, lessen the heroine as a heroine, a dangerous thing to do, say what you will, in a heroic melodrama. In the opening scenes she aided an aviator (Tom Forman) who, trying out a new invention, comes tumbling down out of the sky almost at her feet. She comes to the city for a job as stenographer and is starving when an advertisement brings her to apply for a position as private secretary at the home of the aviator's mother and is taken. The aviator sends her to the library to get some notes—she is starving. There she consents to let a strange man take her to dinner and it is in trying to get the dinner that she is "taken up" and gets a conviction and is Bertillioned, but let off. Later the man becomes the villain and tries to defraud the aviator who is now engaged to Mae. This situation is freshly developed.

Scene from "On Record" (Lasky).

"Passion"

In Third of "The Seven Deadly Sins" McClure Pictures Presents Shirley Mason as Girl of Unfortunate Attachment.

Reviewed by Margaret I. MacDonald.

IN THE earlier stages of the third number of "The Seven Deadly Sins," there are evidences of skill in the presentation of the various scenes. It opens with rapid and interesting action. Later on, however, as the story develops we are conscious that the third deadly sin "Passion" is not as strongly presented as it might have been. The story is merely that of a young woman who through indiscriminate actions gets her name in the papers, and is taken advantage of in a financial way by the executors of her father's will, who on the strength of stipulations of said will discontinue her income. The girl forced to go out in the world to earn a livelihood falls in with a champion wrestler for whom she forms a strong attachment, finding out later after having close associations with the man that he is married. Her former lover in an attempt to rescue her from him is almost killed in a fight, but not until her landlady takes pity on her and tells her of the despicable character of the wrestler does she decide to return to her old home, and finally to the arms of her lover.

Shirley Mason is pleasing in the role of the girl; her work is natural and the opportunities given her are made the most of. In the supporting cast are George Le Guere, Clifford Bruce, Bigelow Cooper, Ruby Hoffman, Mabel Strickland, Edith Wright, Edmund Dalby and Harry Gripp.

What is evidently intended to be one of the features of the picture is a barefoot dance by seven or eight lightly clad maidens. This dance is not strictly professional in style, but is of better quality than some others that we have seen exhibited on the screen. The surf scenes that serve as a background are effective.

Scene from "Passion" (McClure).

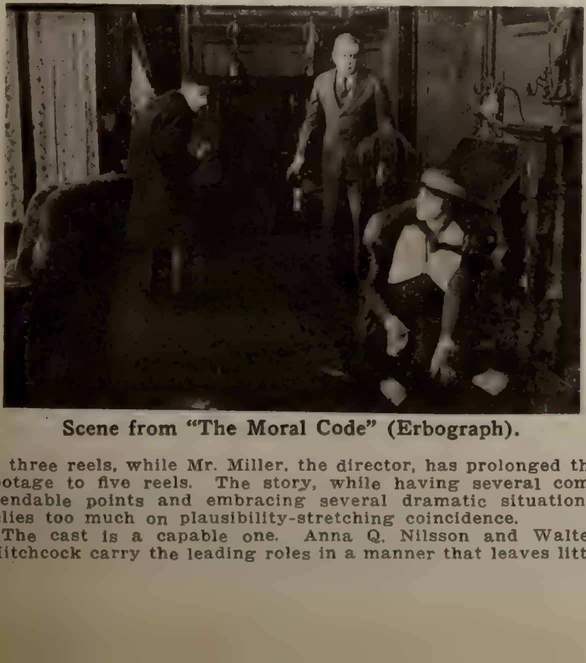
"The Moral Code"

Five-Reel Problem Photoplay Produced by Erbograph for Art Dramas—Anna Q. Nilsson and Walter Hitchcock Featured.

Reviewed by Ben H. Grimm.

THE latest Art Dramas release, "The Moral Code," a five-reel drama produced by the Erbograph Company, is a problem photoplay and, as such, is limited in its appeal. There are touches in the film, too, that, while handled with the utmost delicacy, make it suitable for the consumption of only adult minds. This must not be taken to mean that there is anything offensive in the picture. It is simply that some of the ideas that are "gotten over" with a deft hand are not ideas that can be harmlessly assimilated by immature minds. The production neither attacks nor champions the accepted moral code as that code relates to the marriage bond; but rather "discusses" the moral code relating to the bonds of a particular marriage for honor that becomes irksome when love enters the controversy.

The story was written by Ashley Miller, who also directed the production, and "The Moral Code" is proof that Mr. Miller is a better director than he is an author; for Mr. Miller, the author, has conceived a story that could easily have been told in three reels, while Mr. Miller, the director, has prolonged the footage to five reels. The story, while having several commendable points and embracing several dramatic situations, relies too much on plausibility-stretching coincidence.


Scene from "The Moral Code" (Erbograph).

The cast is a capable one. Anna Q. Nilsson and Walter Hitchcock carry the leading roles in a manner that leaves little to be desired. Florence Hamilton and Richard Barthelmess furnish adequate support.

The story tells on the screen of a man of high ideals who, to save the family name, marries the girl his scapegrace young brother has ruined. Later he meets a girl with whom he falls in love. His wife goes back to her old ways and companions. The scapegrace brother returns and is about to go away with his brother's wife when confronted by the brother and the girl. The brother sends the young man and the wife away, informing them that "everything will be taken care of legally."

Triangle Program

"Betsy's Burglar," Five-reel Fine Arts with Constance Talmadge as "Betsy," and "Back of the Man," Five-reel Ince-Kay Bee with Dorothy Dalton.

Reviewed by Louis Reeves Harrison.

BETSY'S BURGLAR" is in some respect one of the best of the comedy melodramas written by Frank E. Woods. The "melo" part is not so much of a concession to a supposed demand for that sort of stuff, and the comedy fits in nicely, a better adjustment than has hitherto been shown with no loss of the delightful Woods sense of humor. The author opens up with a most realistic view of country town boarding house life—Mr. Woods is nothing if not realistic in his unvarnished vein of humor, in which the intimate life of an entire household is most amusingly and convincingly portrayed. There is no strained attempt to be funny—the honest truth serves that purpose. As we come to know the people of the household we begin to feel an air of mystery in what is going on, and we are convinced the conventional thing is going to be done when a handsome young man secures a room next to an old couple who have a strog box and jewels in their trunk. We are sure of his villainy when he conspires with the enamoured Betsy, daughter of the landlady, to get wax impressions of the strong box keys.

Scene from "Betsy's Burglar" (Triangle).

Woods completely disregards that wornout theatrical tradition that the audience must not be deceived, for he deceives us woefully. We are all wrong. He deliberately lures us into the expected and loses us there. We flounder about until a sudden tragedy, like a bolt from the blue, jars us into realization that we have been on the wrong track. The romantic villain is not one, but a romantic hero, more interesting that we have been given the false view usually taken in real life. Miss Talmadge is improving in her work, acquiring a deeper conception of character, and her support is uniformly good throughout. The story is original, entertaining and will afford variety to any program.

"Back of the Man."

"Back of the Man," though perfectly typed and handled with a skill far above the average, with a beauty and charm of treatment that is enough to cause heartache among writers whose stories fall to mediocre producers, drops from a most promising start to a development so unsatisfactory that the author must be called to account. With a splendid theme, one which is almost sure to win friends in a mixed audience, there is carefully depicted the character of a noble and intelligent woman, a role finely interpreted by Dorothy Dalton. She is the only serious worker among a large number employed by a great insurance company, and she not only performs her own duties with patient courage, but she inspires one of the clerks, impersonated in flawless style by Charles Ray. She is his superior in every respect, but she throws all opportunity to him, suggests his advancement to the President and aids him at every turn of his advancing career. He announces that he loves her and asks her to marry him. She refuses for no convincing reason and the sympathy that has been won for her is badly strained.

It is possible for this young man to marry a girl lacking in every fine quality a wife should have, the President's daughter, so weak and immoral that a union with her means a life of misery for her husband. There is not the slightest reason why the rising young business man should be tied to such a misfit—his rise is not based upon pull—but it is actually urged by the girl whose devotion has made his advancement possible to the extent that she pretends to be already engaged. This highly intelligent girl, who is brainy enough to impress an entire board of directors through the man she loves, is now depicted as lacking in ordinary common sense. All interest in her, and in the story, fades at once. The author lacks the right perspective, that of mature experience, or he would not destroy that jewel of characterization, consistency. The structure of the story is thus far below its brilliant treatment.

Two Kalems

"The Phantom Mine," Episode of "The American Girl" Series, and "The Mirror of Fear," an Episode of "Grant."

Reviewed by Ben. H. Grimm.

THE second two-reel episode of Kalem's "The American Girl" series, titled "The Phantom Mine," is a worth-while Western. Melodramatic, full of action, and with a mystery story by Frederick R. Bechdolt, the film offers exciting entertainment of the same character as did the series that preceded "The American Girl." The Western backgrounds were selected with a fine eye to atmosphere.

Scene from "The Phantom Mine" (Kalem).

Marin Sais, Frank Jonasson and Edward Hearn are the leading players. The story tells of a villainous character's efforts to dupe the Kings into buying a mine. King's young superintendent is trapped in the mine by the villain. Madge King and her father give battle to the villain and his two followers. The superintendent is rescued by Madge just a moment before the powder which was to kill him blows up the mine. The villain is made prisoner. The picture was directed by James W. Horne, who has given it many realistic touches.

"The Mirror of Fear."

It is the story by Robert Welles Ritchie more than the stunts of George Larkin that make this reel one of the best of the "Grant, Police Reporter," series. The reporter this time unearths a scheme whereby a butler and cook hope to make a wealthy old soldier will his money to them. Their scheme is to project on a door the scenes that took place many years ago when the soldier killed a comrade. This is done by means of a concealed projection machine. The story is original and could have been done in greater length than one reel with good result. As a consequence this reel is one of fast-moving story. George Larkin's stunt this time is to pursue the butler, who is fleeing in an automobile, on a bicycle. The reporter leaps into the automobile. The two fight. The auto stops in the path of a train. The reporter leaps just in time. The car is wrecked, killing the butler. Ollie Kirkby and Director Robert Ellis are also in the cast.

"America Is Ready"

M-C Film Company Presents Five Reels of Film Showing All Branches of Uncle Sam's Defenders.

Reviewed by Hanford C. Judson.

THIS picture, "America Is Ready," was obtained from the Government authorities at Washington and in it are pictured all the branches of the military and naval service. The scenes are, of course, full of stir and action, such as mines hurling the earth high in the air or sea mines making their tremendous fountains over the waters.

It shows how rookies are trained and among these scenes are a few glimpses of Plattsburgh, the target range and drill ground. It shows many intimate things about the soldier's life, like the making of his bread. There are pictures of the cavalry, field artillery, the charging and firing of the great coast defense guns and mortars, rapid fire guns in action, making the dust fly far off across the prairie where the shots are hitting, and many other things of much interest at this time.

Supplementing the military picture there are some excellent views of our splendid ships and the jackies who man them. We see, for instance, a party of white-clad sailors leaving the ships in small boats with portable guns to effect a landing under fire while the battle cruisers stand off shore and make black clouds of smoke roll out from their sides, while we see flash after flash of the guns. There are also intimate glimpses of life afloat such as the diversions of the sailors and the coaling and provisioning of ships. There is also a section devoted to the marine corps, a magnificent body of men, the elite of the National forces. Portrait views of Admiral Mayo, of General Funston, of President Wilson are included with pictures of Lincoln and Washington, introduced with a stanza of "The Star Spangled Banner" in a way that can be worked up by an orchestra to much effect. The M-C Film Company of 729 Seventh avenue, New York City, are exploiting it.

"The Price She Paid"

Clara Kimball Young in Selznick Production of Seven-reel Photoplay Made from the Novel by David Graham Phillips—Screen Version Finely Mounted, but Lacks Action.

Reviewed by Edward Weitzel.

IT IS extremely doubtful that when David Graham Phillips wrote "The Price She Paid," a seven-reel version of which has been produced by Louis J. Selznick with Clara Kimball Young as the heroine, the novelist had any thought of its being turned into a moving picture. Mr. Phillips was not a dramatist, and cared a great deal more for character development than for dramatic situations. The merely theatric did not appeal to him at all. His plots were always strong in motive, but told in such fashion that there was always ample time for the moral lesson to penetrate the dullest brain. "The Price She Paid" is a striking example of this fact. Although the experiences of Mildred Gower before she finds happiness with Donald Keith involve her with two other men, one of whom she marries and deserts, the incidents in this formative period of her life have little dramatic worth, as the term is understood by the playwright. Complications are not lacking; but a determination on the part of all concerned not "to make scenes" when they can possibly be avoided, prevents those outbursts of feeling that are so entertaining to the onlooker. Whatever may be said in favor of self-control in real life, it is not the thing that brings people to the playhouse; like the man at the prize fight, they want plenty of action and at least one "knockout."

Scene from "The Price She Paid" (Selznick).

In its present form "The Price She Paid" is excellent narrative fiction—not screen drama. As a production it takes high rank. The settings could hardly be improved upon, and the acting of Clara Kimball Young and her supporting company is quite as commendable. As Mildred Gower the star fits the character in every way, and displays numberless triumphs of the newest fashion in gowns. Louise Beaudet, Cecil Fletcher, Charles Bowser, Snitz Edwards, Alan Hale and David Powell have congenial roles and play them with their customary finished method. Charles Giblyn was the director.

"The Gates of Doom"

Five-Reel Universal Production Features Claire McDowell in Story of Love and Warfare in India.

Reviewed by Robert C. McElravy.

AN ELABORATE cast and certain sharply-defined atmospheric effects are found in this production written by J. Grubb Alexander and produced by Charles Swickard. The story is one of India, most of the scenes being laid at British Army posts, where the continuous beating of the tom-toms gets on the nerves of both officers and soldiers. The threat of revolution is constantly in the air, and a good measure of suspense has been transferred to the screen, though similarity to former productions interferes to an extent with this.

Scene from "The Gates of Doom" (Red Feather).

Claire McDowell plays the double role of Indore, a native woman, who scretly marries an English officer, and her daughter, Agatha. The handling of each of these parts is appealing, and some good double-exposure scenes are shown. There is some confusion in trying to keep mother and daughter separate in the mind of the observer, but this clears up satisfactorily.

The mother, after the birth of her daughter, is thrown into the Prince's harem. The daughter is reared in England, and returns to India later. Here she is abducted by the Prince and thrust into the harem where her mother still remains. The latter saves the daughter by stabbing her persecutor, and both escape in a caravan. Later the hero saves Agatha from death on a funeral pyre.

The oriental sets employed in this production have been used in former offerings, but there is a pleasing effect obtained upon the whole. The native uprising, the caravans crossing the desert, the views of the walled city, and the funeral pyre are among the larger scenic features. The action is smooth and satisfactory.

In the cast, in addition to Miss McDowell, are L. C. Shumway, Jack Conolly, Mark Fenten, Tommie Dale, Alfred Allen, Francis MacDonald and Lena Baskette.

"My Fighting Gentleman"

Pleasing Story of Colonial Days Presented in Six-Part Production for the Mutual Program.

Reviewed by Margaret I. MacDonald.

THE story of "My Fighting Gentleman" is attributed to Nell Shipman, while the scenario was constructed by Doris Schroeder. In the picture William Russell plays the heroic role of the son of a house divided, his mother being a Northerner and his father a Southerner; and pretty Francelia Billington, as his sweetheart, arrayed in dainty colonial gowns and pantellettes, is all that the production would require as a charming Southern maid.

"My Fighting Gentleman" is one of the best releases that the Mutual Film Corporation has released in some time. It was made by Frank Powell; and while we are conscious at times of a little staginess on the part of certain of the players who seem to have clung to the older traditions of dramatic action, it is felt that Director Powell has shown considerable artistic skill in producing one of the nicest, cleanest stories that the screen has presented.

The story, which has more to do with the romantic side of life in colonial days than with any military spectacle, centers about the career of the son of a Southern colonel, whose sympathies leaned toward the North. The war over, and his father killed in battle, he is in time ostracized by neighbors, friends and sweethearts. The carpet-bagger from the north is introduced into the story with good effect, and with the hero of the story nominated for senator, the action of the play is kept going at a lively pace. The incidents of the story in an indirect way touch on what we believe to be authentic facts in the history of the South. There is the murder of a negro by a young Southern aristocrat because of an assault on his sister; there is his cowardly denial and shifting of the blame on another, and the final cleaning up of the matter in genuine moving picture style, with pretense of having administered poisoned wine to extract a confession from the murderer. This last point we might add, while perfectly possible, does not appeal in a convincing way.

Two Metros

"The Promise," Five-reel Drama Featuring Harold Lockwood and May Allison, and "The Secret of Eve," Five-Reel Drama Starring Mme. Petrova.

Reviewed by Ben H. Grimm.

"The Promise."

THE GENUS "fan" ought to be well-pleased with "The Promise," a five-reel drama of the outdoors, in which Harold Lockwood and May Allison are the featured players, and which was produced by the Yorke Film Corporation for release by Metro. While the production comes under the general classification of drama, it may perhaps be better described as a visualized novel of the same general description as those stories that are commonly considered light reading. In that same sense "The Promise" is light entertainment—there are no deep problems to solve, and the viewer is held interested without having to use his mind overmuch. The story unfolds itself smoothly on the screen despite a tendency toward over-titling. While there is no great originality to the story by James B. Hendryx, the screen treatment given it has lent an added interest. The story appeared in the All-Story Weekly, and was scenarioized by Richard V. Spencer.

The exteriors in the production are worthy of special note. All of them are good and many are excellent. Especially commendable are those scenes showing the lumber camps, log drives, the dynamiting of a log-jam, and the scenes following a train wreck at night. All through the production the backgrounds are consistently true to the story.

Mr. Lockwood and Miss Allison are pleasing in their portrayals of the leading parts—the former as a wealthy youth who makes good in a lumber camp in the West, and the latter as the society girl he leaves behind him. Lester Cuneo is a capable villain. Others in the cast are Paul Willis, Lillian Hayward, George Fisher, W. H. Bainbridge, Leota Lorraine, John Steppling and T. H. Gibson-Gowland.

Fred J. Balshofer directed the production. Photography, which is uniformly excellent, was done by Tony Gaudio.

"The Secret of Eve."

Metro's ordinarily high average will drop a few degrees through the release of "The Secret of Eve," a five-reel drama in which Mme. Petrova is starred, and which was produced by Popular Plays and Players. Capable as are the shoulders of Mme. Petrova, they cannot lift this picture out of the ordinary class, and the only thing that will get it by is the fact that it is a Petrova picture. The production as a whole is unconvincing. Incidents that are supposed to make a strong bid for the sympathies of the viewer are wishy-washy, and a general poverty of real interest is accentuated by none too good editing of the film. Mme. Petrova is not seen at her best in this picture. Even the photography is not up to Metro standard.

Scene from "The Secret of Eve" (Metro).

The picture opens with allegorical scenes in the Garden of Eden, and illustrates the manner of the fall of Adam and Eve. Then the picture shifts to a gypsy camp. A gypsy mother leaves her girl-baby on a doorstep. The baby is brought up by Quakers. Her name is Eve. When Eve grows to womanhood she seeks life. She marries a wealthy man, but is soon disillusioned. Later she is accused by her husband of carrying on a love affair with a young philanthropist, whose chief efforts are directed against child-labor. Eve leaves her husband. She becomes poverty-stricken, and is about to commit suicide when she saves a blind girl from falling into a lake. The girl is one who has been blinded while working in Eve's husband's factory. Eve goes to the blind children's institute. While there her husband is murdered by the father of the little blind girl. Eve is found at the institute by the young philanthropist. She learns that the secret of true happiness lies in serving the blind children.

Supporting Mme. Petrova are Arthur Hoops, William Hinkley, Edward Roseman, Laurie Mackin, Florence Moore and George Morrell.

The story was written by Aaron Hoffman and scenarioized by Wallace C. Clifton. Perry Vekroff directed.

"Pride and the Devil"

Dramatic But Unpleasant Theme in Rive-Reel Art Dramas Photoplay Starring Alma Hanlon.

Reviewed by Edward Weitzel.

FORTUNATELY for the good of humanity, one poor little woman is seldom surrounded by such a collection of out and out "rotters" as the heroine of "Pride and the Devil," the five-reel Art Dramas photoplay starring Alma Hanlon. Even the man she marries is but slightly better than the rest. He is supposed to love his wife devotedly, but he turns against her on purely circumstantial evidence, and does his best to blacken her name in open court. There is a reconciliation when he learns his mistake, but he is a mighty poor speciman of a man.

Scene from "Pride and the Devil" (Art Dramas).

Engrossed in his profession, John Allen leaves his young wife to her own devices. She drifts into the lowest moral grade of New York's Bohemia and a divorce follows. Marrying again, she is attacked by an elderly blackguard who is killed by husband No. 2 when that gentleman rushes to his wife's defense. Husband No. 1 becomes the lawyer for husband No. 2 and clears him of the murder charge; he also does his best to brand his former wife with infamy. Husband No. 2 is removed and a happy ending follows.

As an exhibition of human weakness and folly, "Pride and the Devil" more than fills every requirement. From a technical point of view it is full of crude, but at times, effective melodrama. There is a preponderance of "fast life" scenes, and also an absence of worth-while characters and incidents, that are artistic errors. Lawrence McCloskey, the author, has gone out after the punch and has secured it by trying to typify human experience through the employment of practically individual cases. To the spectator that demands there shall be "something doing" all through a picture, and is without the inclination or ability to analyze the subject before him, "Pride and the Devil" will prove an entertaining photoplay. It is excellently played by Alma Hanlon, Leo Delaney, Bigelow Cooper and Pamela Vale as the principals.

"Hell Morgan's Girl"

Five-part Bluebird Production Presenting Dorothy Phillips in Story of the "Barbary Coast."

Reviewed by Margaret I. MacDonald.

TO THE adult seeking for entertainment in reviewing the most vicious type of life, that which was common to San Francisco's "Barbary Coast" in the years gone by, the Bluebird production, "Hell Morgan's Daughter," will exactly "fill the bill." We could not recommend it, however, for exhibition before refined audiences or before children; for while it may be a perfect typification of that hole of vice, the realism of its staging makes it the more unwholesome. Those looking for maudlin types will be attracted to the picture, for it abounds in them.

Dorothy Phillips plays the role of Lola, "Hell" Morgan's beautiful daughter. She is attractive in the part and plays with abandonment the character of a girl reared in the slums and once in a while revealing an inclination toward better things. This quality is not strongly developed, however. Lilyan Rosine, in the role of Olga, a female vampire, also does good work. The male characters are played in excellent style by Joseph Girard, William Stowell, Alfred Allen and Lon Chaney.

Scene from "Hell Morgan's Girl" (Bluebird).

The story centers about the career of a young artist who in the course of the story is carried in a drunken state into "Hell" Morgan's, is attacked by "Hell" Morgan because he throws a glass of whiskey at a painting of a nude female which Morgan has just purchased and hung above the bar. He is protected by Lola, who afterward falls in love with him, their romance culminating at the time of the San Francisco earthquake, which is presented in quite a spectacular style.

The production will be released March 5.

"The Fortunes of Fifi"

Five-Reel Screen Version of the Molly Elliot Seawell Story, With Marguerite Clark as a French Actress of Napoleon's Time—Produced by Famous Players.

Reviewed by Edward Weitzel.

THE Molly Elliot Seawell story, "The Fortunes of Fifi," may consider itself fortunate when the Famous Players decided to have it turned into a photoplay for Marguerite Clark, and, to even up matters, Little Miss Clark is equally lucky in having secured so good a vehicle for the display of her talents as a star of the screen. The adventures of the little French actress of the time of Napoleon have the romantic charm which adds to the zest of life, even when we know things never turn out so beautifully—except in the imagination of some gifted author. As Miss Clark plays the part, we are willing to believe in it all: Fifi's meeting with Cartouche, the journey to Paris, her engagement at the Imperial theater, the unselfish love of the actor for Fifi, his

Scene from "The Fortunes of Fifi" (Lasky).

presenting her with the lottery ticket that wins the capital prize, the use she makes of the money, and the method she employs to force Cartouche to understand that she can never be happy except as his wife.

"The Fortunes of Fifi" was written for entertaining purposes only, and fulfills its mission. The production by the Famous Players Company preserves the quaint air of eighteenth century Paris with praiseworthy fidelity. The change of scene is frequent, exteriors and interiors in different parts of the city being reproduced with extreme care. Fifi's lodgings, the garret of Cartouche, the stage of the Imperial theater, the throne room of the Emperor—all are shown with the same faithfulness, and through every scene flits Fifi. The charm given the character by Marguerite Clark is that of perfect innocence and the frankness of a child. To an actress with her complete command of the tricks of her trade the varying moods of the volatile little French commedienne are not difficult of expression; and, as most of Fifi's moods are joyous ones, the spectator is assured more than a fair share of smiles and laughs.

William Sorelle is always well within the picture as the soldier-actor Cartouche, and John Sainpolis, Yvonne Chevalier, Kate Lester, Jean Gauthier and J. K. Murray do their full share in making the production a success. The little white poodle that has an important part in the action of the story is a most knowing dog.

Much Publicity for Selig Picture

"Beware of Strangers" Is to Be Elaborately Exploited—Said to Be Fine Production.

THE Selig Company is planning to soon institute an elaborate selling and exploitation campaign for the latest of the Selig films, "Beware of Strangers." The drama, which is said to be an expose of the machinations of blackmailers, known as the International Syndicate, has been appearing to standing room only at the La Salle theater, Chicago, and the critics have universally praised the production.

It is asserted by the Selig company that the cast for "Beware of Strangers" is one of the most versatile, and the names certainly bear out that assertion, for they include such stars as Thomas Santschi, Bessie Eyton, Jack Richardson, Vivian Rich, Ed Coxen, Eugenie Besserer, Al. W. Filson and Fritzi Brunette.

Gilson Willets, the well known author, wrote the plot, which is said to abound in thrilling situations and episodes. The story, in brief, has to do with the operations of a band of confidence men, wire tappers, lures, etc., who prey upon the unwary and mulct them out of millions of dollars.

A complete line of publicity matter is being prepared, including ones, threes, eights and twenty-sheet pictorial posters, lobby display photographs, window cards, slides, etc.

It is claimed by some students of the motion picture industry that "Beware of Strangers" promises to be not only among the most artistic of recent productions, but among the best commercially. It is said to carry a good story, good photography, an exceptional cast of players, and elaborate sets.

"PEARL OF THE ARMY" CLOSING SUCCESSFULLY.

With submarines and threatened war the chief topic of the day, Pathe's military-mystery serial, "Pearl of the Army," is drawing to a successful and especially interesting close, among the final scenes being the destruction of a submarine by a United States cutter and the explosion of mines in the Panama Canal. The fourteenth chapter is released March 4, and the fifteenth, March 11.

"Pearl of the Army" is Pearl White's greatest success to date, and the news that she is now at work on a new production of adventure entitled, "New York Nights," will be doubly welcome to exhibitors and public because of the "hit" her current serial is making throughout the country.

"Pearl of the Army" is, in the opinion of exhibitors and the trade in general, the best title ever given to a serial, combining as it does the main interest of the time and the name of the most popular serial star. This title has a direct box office value, as is proven by the way in which big theaters have played it up in "stunt" advertising and by the opinion of leading exhibitors.

SHIRLEY MASON IN EDISON FEATURE.

Shirley Mason, the young star of the McClure's "Seven Deadly Sins," has a leading part in "The Law of the North," a five-reel Edison production that will be released through the Kleine-Edison-Selig-Essanay Service on April 2. Miss Mason has become a favorite through her appearances in the series, and her many admirers will welcome the opportunity to see her in this Edison release. In a comparatively small cast, "The Law of the North" presents a number of players who are unusually well known. Besides Miss Mason, there are Sally Crute, Pat O'Malley, Richard Tucker and Charles Sutton, all of whom are familiar to motion picture patrons and all of whom are favorites wherever they are known.

"The Law of the North" is a story of the land that lies to the north of "fifty-three"—the land where the past is forgotten and where a man is judged by his present and his prospects for the future.

Universal Has New Series

Announces First Chapter for Release During Week of March 5th.

THE Universal Film Manufacturing Company presents an interesting and well-balanced program for the week of March 5. Of particular interest is the first release of the new series, "The Perils of the Secret Service," founded upon the famous Yorke Norroy stories of George Bronson Howard. "The Peril of the Secret Service" will be released weekly for eight consecutive weeks. It is in no way a serial film production but a series of exciting adventure stories each separate but with the same cast. The title of the first of the series is "The Last Cigarette," a thrilling two-part drama showing the methods of the international spies and how their plans are frustrated by the vigilant members of our Secret Service. The entire series was written and directed by George Bronson Howard and the cast is headed by Kingsley Benedict, who is supported by Viola Smith, Jay Belasco, Clyde Benson and Malcolm Blevins. The scenarios are by Luther Reed. "The Last Cigarette" will apear on Friday, March 9.

The Red Feather five act feature, "The Gates of Doom," with Claire McDowell in the stellar role, is the strongest drama ever released under this brand. It is a vivid picturization of life in the British army in India, the land of intrigue. The story by J. Grubb Alexander is tense with dramatic situations and intermingled in the plot is a delightful love story. The direction is by Charles Swickard, noted for his fidelity to detail and the production is without a single flaw. In the cast supporting Miss McDowell are L. C. Shumway, Jack Connolly, Mark Fenton, Lena Baskette and other well known screen artists.

"The Gates of Doom" will appear Monday, March 5. On the same day the Nestor comedy "A Bundle of Trouble," with Eddie Lyons, Lee Moran and Edith Roberts will appear. This is a somewhat different type of film comedy replete with funny situations. It was written by Karl R. Coolidge and produced by Louis Chaudet.

The leading release on Tuesday, March 6, is the three part Gold Seal society drama, "Desperation." This is an exceptional picture adapted from the novel by E. Temple Thurston and was played at the Empire Theater as spoken drama by Ethel Barrymore a couple of seasons ago. It is seldom that such a tensely dramatic picture is offered on a regular program. The other release of this date is the Victor comedy "Good Morning, Nurse," produced by Allen Curtis from the scenario by Maie B. Harvey and the story by Capt. Leslie T. Peacocke with Eileen Sedgwick in the principal role.

For Wednesday, March 7, the L-Ko two part comedy "Fatty's Feature Fillum," starring Fatty Voss is the chief offering. This is a side spliting burlesque on the movie hero and is sure to provoke the coldest audience to outbursts of hearty laughter. It was directed by Fatty Voss under the direction of J. G. Blystone. The Big U Western drama, "A Soldier's Dream," and the regular issue of the Universal Animated Weekly are the other Wednesday releases.

Four reels will be offered Thursday, March 8. The Rex two act drama "The Amazing Adventure," a film version of the story by Eleanor M. Ingram in the Red Book put in scenario form by Harvey Gates and produced by Burton George with Charles Perley and Roberta Wilson in the leading roles is the chief offering of this date. Other releases are the Laemmle drama of the sea, "The Human Flame," with Robert Leonard and Margarita Fischer and the Big U drama "Good For Nothing Gallagher," featuring William V. Mong.

Besides the first of the Perils of the Secret Service the Victor comedy "The Beauty Doctor," with Billy Mason and the ninth issue of the Universal Screen Magazine full of bright and scientillating pictorial articles will appear on Friday, March 9.

That popular screen star Harry Carey is the lead in the two act Western drama, "The Drifter," released under the Bison brand on Saturday, March 10. The story was written by Edna Schley and the picture was produced by Fred Kelsey, Mr. Carey is supported by Claire Du Bray. The Joker comedy, "Wanta Make A Dollar?" with Gale Henry and William Franey will also appear on this date.

Sunday, March 11, three subjects will be offered, the Imp two act drama "The Man of Mystery," featuring King Baggot; the Powers split reel, "Mr. Fuller Pep—His Day of Rest," a comedy cartoon and the Dorsey educational The Mysterious City, and he Rex drama "It Makes A Difference," in which Dorothy Davenport and Irene Hunt have important roles.

"The Garden of Surprise," the eleventh episode of the Universal Super Serial, "The Purple Mask," starring Grace Cunard and Francis Ford will be released during the week.

SPECIAL MUSIC FOR "THE VICAR."

The incidental music will be a special feature of the Pathe-Thanhouser presentation of Frederick Warde in "The Vicar of Wakefield," at the Rialto the week of February 25. Mr. S. L. Rothapfel, director of the Rialto, is giving the music his personal attention. There are so many colorful, atmospheric situations in "The Vicar" of Oliver Goldsmith—with its several little romances, its bits of comedy and its Primrose family disasters—that the incidental music becomes an important consideration.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE SELIG-TRIBUNE, NO. 15, 1917 (Selig).—Henry C. Fletcher, new Ambassador to Mexico, leaves Washington; French Liner Espagne arrives in New York carrying soldiers; U. S. destroyer Henly stands guard off Stapleton, Staten Island; Fred Fulton, prize fighter, in training, Goshen, N. Y.; Native troops leave Hoi Phong, French Indo China, for Northern France; Alligator pets at Palm Beach; U. S. Army recruiting station uses gasoline "horse"; Chicago; Count and Countess Von Bernstorff leave Washington for Berlin; Preparedness scenes, including cannon practice.

CANIMATED NOOZ PICTORIAL, NO. 25 (Essanay).—A split reel, embracing animated cartoon-comedy and scenic. In humorous cartoon-animation we see the latest shipment of treasure—a dozen eggs—is seen under heavy guard. Burlesques on the pets in vogue at Palm Beach are seen, as are also a baseball game in China and the safest way to find the keyhole. The scenic is made up of beautiful views photographed in the lake region of Western Canada.

THE MIRROR OF FEAR (Kalem).—An episode of the "Grant, Police Reporter" series. It is the story more that Georke Larkin's stunts that make this one of the best releases of the series. It tells of the efforts of two servants to get their master to sign a will in their favor. They try to weaken his mind by flashing on a door, in motion pictures, from a hidden projection machine, scenes representing those in which the old man, many years ago, shot and killed a man. The thrill comes when the reporter leaps from a bicycle into a speeding auto. The auto is wrecked by a train and one of the plotters is killed. Ollie Kirkby and Director Robert Ellis are also seen on the screen.

IN THE PATH OF PERIL (Kalem).—An episode of the "A Daughter of Daring" series. This series is the "Hazards of Helen" railroad series with a new title. Helen Gibson gets over an especial thrill when she chases a "wild" train on her motorcycle. She rides up on a flat car, whose rear truck has been torn off and stops the train in time to avert a collision. The train has been set running wild by a band of gypsies, who wanted revenge on the engineer. With Miss Gibson in the cast are L. T. Whitlock, George Routh, Lillian Clark and G. A. Williams. Directed by Walter Morton.

EFFICIENCY EXPERTS (Kalem).—An average comedy reel with Ham and Bud in the spotlight parts. Henry Murdoch and Ethel Teare are also seen. There is more plot to this reel than to many preceding reels, and several laughs are registered, especially when the electric wires get mixed up with the water pipes. The efficiency lawn mower will also cause a few guffaws.

THE REGISTERED POUCH (Kalem).—An episode of the "A Daughter of Daring" series. Helen Gibson this time makes a flying leap from a gasoline "handcar" to a speeding train. In this manner she saves the registered mail pouch that has been stolen by three " 'bos." Helen is aided in her capture by a boy whom she is teaching telegraphy. This boy is a girl when not on the screen—Marion Emmons is the "boy's" real name. The boy adds a human interest touch. This reel shows an especially thrilling stunt on the part of Helen. Also in the cast are G. A. Williams and George Routh.

General Film Company Specials.

THE PHANTOM MINE (Kalem).—An episode of "The American Girl" series. This two-reel offering is a worth-while Western. It is melodramatic, full of action and full of mystery. The story tells of a villainous character's efforts to "put one over" on the Kings, but Madge King and her father outwit him and his followers. Realistic gun-fighting scenes are embraced in the film. Marin Sais, Frank Jonasson and Edward Hearn carry the leading parts. James W. Horne directed. A longer review is printed on another page.

A FOUR-CENT COURTSHIP (Essanay).—One of the "Black Cat" Features. This is a delightful two-reel "parlor" comedy, in which the humor is refined and subtle. There is no slapstick. The feature keeps the viewers chuckling from start to finish. A really worthy short-reel subject. Bryant Washburn and Hazel Daly play the leads charmingly. The story tells of a youth who, "touched" by his roommate, has only four cents with which to entertain his girl. How he gets carfare, theater tickets and enough money to show the girl a good time are highly amusing. And in the end he gets the girl.

THE REDEMPTION OF RED MULLIN (Selig).—A three-reel drama with a quiet strong human-interest appeal. The story tells of how a sick baby's cries for toys brings about the redemption of a crook, and how the infant is instrumental in bringing the crook and his sweetheart closer together. In the capable cast are Fred Eckart, Cressy Gotschalk, Cora Lambert and Roy Sutherland.

THE EXTRAVAGANT BRIDE (Essanay).—No. 11 of the "Is Marriage Sacred?" series. This two-reel drama treats convincingly and interestingly of the phase of married life referred to in the title. The wife's extravagance leads the husband into a situation where he is accused of stealing money. The bride believes her husband has stolen money because of her extravagance. The situation is cleared by one who saw a trap set for the husband by a dejected suitor of the extravagant wife. A better understanding is met by the husband and wife. In the cast are Marguerite Clayton, Edward Arnold, Lillian Drew, Sidney Ainsworth and Thomas Commerford.

Art Dramas, Inc.

PRIDE AND THE DEVIL (Apollo), March 1.—A foolish young wife, who gets mixed up with a lot of moral degenerates, is the part played by Alma Hanlon in this five-reel photoplay. The theme is unpleasant, but dramatic. A longer review is printed on another page of this issue.

Bluebird Photoplays, Inc.

HELL MORGAN'S GIRL, March 5.—A full review of this five-part production, which is not of the highest order as regards moral requirement, will be found elsewhere. The story is laid in the "Barbary Coast" of San Francisco, and is no doubt true to life it depicts.

Fox Film Corporation.

THE TIGER WOMAN (Fox), Feb. 19.—Another five-reel drama in which Theda Bara portrays a vampire. In this case she "out vamps" any of her other attempts. The production is elaborately staged and well acted by a large cast. It is reviewed at length on another page of this issue.

Greater Vitagraph

INTRIGUE, Feb. 26.—A romance of the American-hero-foreign-princess school, this five-reel photoplay has novel merit through the acting by Bobby Connolly of a little Grand Duke. The picture is reviewed at length on another page of this issue.

Metro Pictures Corporation

THE PROMISE (Yorke), Feb. 19.—A pleasing five-reel drama of the outdoors with Harold Lockwood and May Allison heading the cast. Especially good exteriors add interest to the story of the wealthy youth who makes good in a Western lumber camp, and of the society girl he left behind. A longer review is printed on another page of this issue.

RELIABLE HENRY (Metro-Drew), Feb. 26.—There are a number of lesser and one big laugh in this Drew comedy reel. "Reliable" Henry never makes a mistake in shopping, so friend wife piles it on. The big laugh comes when he runs into a fellow-commuter who is likewise loaded with bundles. Henry purposely loses his "rep" when he sends a flask to a baby and a bib to an uncle. Also he is instructed to buy a pair of black hose and comes home with garden hose.

THE SECRET OF EVE (Popular Plays and Players), Feb. 26.—Mme. Petrova is starred in this five-reel drama. The picture is not up to Metro standard—it is an unconvincing offering. The story tells of a gypsy girl, raised a Quakeress, who seeks the lights and finally finds her place ministering to the wants of blind children. A review is printed on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 112 (Gaumont), Feb. 21.—Interesting items in this number are scenes at the Buffalo harbor showing the ice blockade, the steamships St. Paul, St. Louis and New York held at their piers at New York awaiting decision as to safety at sea, naval militia guns being dismounted at the Brooklyn Navy Yards preparatory to their use in arming merchant ships, South Americans preparing at Lima, Peru, in case of necessity in the present world conditions, and Cuban recruits at Moro Castle, Havana. An unusually interesting number.

SEE AMERICA FIRST, NO. 76 (Gaumont), Feb. 21.—The subject chosen for this number is "Vicksburg, Mississippi." In it we learn historical facts connected with Vicksburg, and view in addition to scenes about the town, the National Park where memorials from many States have been erected to the memory of the heroes of the Civil War. A full review of this will be found in the Motion Picture Educator of March 17.

JERRY'S BRILLIANT SCHEME (Cub), Feb. 22.—This is not one of the best of George Ovey's efforts by any means, for the reason that the picture is somewhat gross in type. There is considerable of drinking and the usual kicking of people about. One very amusing situation occurs, however, when the father of Jerry's sweetheart, returning staggering drunk from where Jerry has him imprisoned, is put "back to bed" by his wife, who, because she has been deceived by an imposter disguised as her husband, thinks that he has left his room contrary to her orders. The discovery of the doubles is strictly amusing.

REEL LIFE, NO. 43 (Gaumont), Feb. 25.—An interesting number in which we find such subjects as "Making Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home," the latter are sanitary bottles made of paper. A full review will be found in the Motion Picture Educator of a later date.

Mutual Film Corporation Specials.

ADVENTURES OF SHORTY HAMILTON, NO. 6 (Monogram), Feb. 19.—This is one of the best numbers of the series thus far. In it Shorty's love affair is very much mixed up with the pursuit of a counterfeiter. Shorty and his lady love advancing the love affair of the counterfeiter's daughter who is teaching school at Arrowhead ranch are about to figure in a double wedding, when his sweetheart tells Shorty that their marriage will be impossible at that particular moment because he has forgotten to get the license. And so Shorty's love affair is still a matter of prolonged interest.

A BUTCHER'S NIGHTMARE (Vogue), Feb. 25.—The subject on which this two-part farce comedy is based is anything but pleasant. As the title signifies the majority of the scenes are laid in and about a butcher shop. One of the employes has a dream in which everything that he touches turns into an animal. The fake animals, of course, are amusing, but the production is distinctly low brow. The most amusing incident has to do with the attempt of one thief to lay the blame of his theft on another. At the same time, while this may seem amusing, it has no right to moral commendation.

THE GREATER WOMAN (Mutual Star Production), Feb. 26.—A five-part adaptation of Algernon Boyesen's play directed by Frank Powell, and featuring Marjorie Rambeau. This production can not be recommended as a clean or wholesome one. On the contrary, it is one that is not fitted, speaking from a moral viewpoint, for the best theaters or audiences. The story tells of a woman's struggle to resist the influence of a man of indomitable will. She marries a weakling in the shape of an artist, and comes to grief through the machinations of the other man and a most repulsive type of woman.

SHORTY HOOKS A LOAN SHARK (Monogram), Feb. 26.—The seventh number of the "Adventures of Shorty Hamilton" will be found interesting. In it "Shorty" helps a young gambler with a wife and child, out of his difficulties, and in the course of time is instrumental, along with his lady love, in getting the loan shark from whom the young man has borrowed money, and who has been conducting a dishonest business, out of town. Considerable in the way of good comedy has been inserted into this chapter. Shorty's love affair is still unsettled.

MY FIGHTING GENTLEMAN (Mutual Star Production), March 1.—A delightful six-part Powell production treating of Colonial days. William Russell and Francelia Billington have the leading roles, and among the supporting cast is noticed the names of Lucille Ward and other well-known players. The story touches on historic facts of the South in an indirect way, and gives opportunity for plenty of interesting action. A full review of the picture will be found elsewhere.

Paramount Pictures Corporation

ON RECORD (Lasky), Feb. 22.—An especially commendable five-reeler, with Mae Murray in the lead as an unjustly treated heroine. In this part she is effective and engaging. The story has character and will be a winner with most spectators. There is a freshness about the picture that is good. For longer review see elsewhere in this issue.

THE FORTUNES OF LIFE (Famous Players), Feb. 26.—Marguerite Clark as the star of this five-reel version of the well-known novel by Molly Elliot Seawell, makes the picture a delight. The scenes are laid in Paris in the time of Napoleon, and Miss Clark plays a charming little French actress. A longer review of the photoplay is printed on another page of this issue.

Pathe Exchange, Inc.

RED NIGHTS (No. 8 of "Patria"), March 4.—In this instalment of "Patria," the explosion on Black Tom is worked into the action of the story with much skill. Mrs. Vernon Castle and Milton Sills take part in a sensational rescue. The number is reviewed at length on another page of this issue.

FLORENCE ROSE FASHIONS No. 22 (Pathe), March 11.—"As the Day Wanes" is the poetic title given to this number of the Pathe fashion review. The half reel has its full share of interest for the ladies. "Birds of Gay Plumage," a colored educational, is on the same reel.

THE EMPRESS (Popular Plays and Players), March 11.—The title of this five-reel photoplay refers to an artist's model that poses as the wife of Napoleon. The best feature of the picture is the work of the cast, which is headed by Holbrook Blinn and Doris Kenyon. A longer review is printed on another page of this issue.

HOOEY HEROES (Mittenthal), March 11.—This one-reel subject is a Heinie and Louie comedy and is a burlesque on an old-time melodrama. It has all the slap-dash nonsense of this brand of comics.

Triangle Film Corporation

PASSION (Superpictures, Inc.), Feb. 26.—The fifth of "The Seven Deadly Sins" is not a particularly strong representation of the sin referred to. The story deals with the unfortunate attachment of a young girl for a champion wrestler. In her struggle to earn a living after having been cut off from her income, she finds work with him and lives to rue her lack of discrimination. A full review of this picture will be found elsewhere.

BETSY'S BURGLAR (Fine Arts), March 4.—A well-constructed and interesting comedy-melodrama by Frank E. Woods, with Constance Talmadge in the leading role. Out of the ordinary run, bright and entertaining, it is suited to any program.

BACK OF THE MAN (Kay-Bee), March 4.—A story having a fault of consistency so serious that its capable presentation does not overcome a natural loss of interest. Dorothy Dalton and Charles Ray do well in their respective roles; the typing and handling are beyond reproach—it is a case of treatment being far superior to the drama.

Universal Film Mfg. Company

VALLEY OF BEAUTIFUL THINGS (Victor), Feb. 6.—Beautiful photography, artistic lighting and settings that delight the eye, are found in this charming fairy tale made by Universal's juvenile company. From first to last, the film is marked by careful workmanship, and it is just the sort of story to please young people. As a little girl, washed ashore by the waves, Seafoam falls under the power of a witch, who is the evil spirit in the Valley of Beautiful Things. Seafoam is made to lure passersby into a cave where they are left to die; but eventually she is released from the wicked influence by the spirit of Love, Love, sent by the Fairy Queen. This production deserves a permanent place on the list of pictures suitable for children.

MULE MATES (Joker), Feb. 17.—A successful comedy, by Jack Cunningham, featuring Wm. Franey, Gale Henry and others. Franey befriends a burro, which insists upon following him around to show its gratitude. This gets to be explosively funny. Even the wife gets jealous of the burro's attentions to her spouse and tries to break up the friendship. This will bring laughter from almost anyone, and will please children in particular.

ANIMATED WEEKLY NO. 60 (Universal), Feb. 21.—American vessels held up by U-boat war, a waterfront fire in New York City, recruiting in Chicago, return of U. S. Army from Mexico, leaving of Count Bernstorff, and other interesting features are included in this number.

PASSING THE GRIP (Joker), March 3.—A one-reel comedy, by Walter Newman, featuring Wm. Franey, Milburne Moranti, Chas. Conklin, Gale Henry and Lillian Peacock. Two grips, one containing a dog and the other an infernal machine, become mixed up at a hotel. The fun is of a farcical, knockabout type and winds up with a rough house. This makes an average offering of the type.

GOOD-FOR-NOTHING-GALLAGHER (Big U), March 8.—This subject, by Wm. Parker, features Wm. Mong as a roustabout in a barroom. He takes a liking to a Salvation Army girl, portrayed by Roberta Wilson, and becomes converted. Later he joins the militia and is shot while leading a raid on some escaped convicts. This has no special strength, but is well constructed and tells an interesting story.

THE BEAUTY DOCTOR (Victor), March 9.—A beauty doctor whose specialty is making fat people thin, or thin people stout, has many applicants for treatment, and the humor of the film depends upon the behavior of the women, who visit his office, generally followed by their husbands. The idea is far from new, but it is fairly well handled with Billy Mason and Silvia Ashton as the principal fun-makers.

UNIVERSAL SCREEN MAGAZINE NO. 9, March 9.—An interesting number containing subjects such as "Bee Culture," "An Ice Harvest on the Hudson River," "Perpetuating Dewey's Image," and an animated clay cartoon entitled "A Hard Boiled Egg."

IT MAKES A DIFFERENCE (Rex), March 11.—A one-reel subject, from a story by Ida M. Evans, featuring Dorothy Davenport, Morris Foster, Irene Hunt and Edward H. Hearne. The former sweetheart of a tight-fisted young farmer contrives to make him buy his wife a decent looking gown. This so changes the wife's appearance that he falls in love with her again. The first girl then marries her present lover. This is presented in an average way, but the cast is agreeable and the idea rather better than usual.

WANTA MAKE A DOLLAR? (Joker), March 10.—A comedy number, by Jack Cunningham, featuring Wm. Franey, Gale Henry and others. The former acts as a marriage broker and has a hard time finding a husband for Gale. This is a characteristic number of the kind and has numerous laughable spots in it.

SOME SPECIMENS (Nestor), March 12.—A comedy subject, by Jack Cunningham, featuring Eddie Lyons and Lee Moran. One poses as a botanist and the other as a mineralogist. The action is amusing. Both get black eyes at their first meeting, but later become friends. Well-directed and makes a comedy of good appeal.

Universal Film Mfg. Co. Specials

THE TORNADO (Bison), March 3.—In this two-reel number Jack Ford qualifies as a rough-riding expert. His hand-to-hand struggle in the cabin and escape by jumping from the roof to the back of his horse, makes a stirring feature. The story is an ordinary Western offering, but the presentation lifts it out of the general run. As a climax, the hero leaps from his running horse to a moving train. A fine Western offering.

THE GATES OF DOOM (Red Feather), March 5.—A five-reel story of love and warfare in India, written by J. Grubb Alexander and produced by Charles Swickard. Clarie McDowell appears in a double role; Indore, a native woman, and Agatha, the daughter. The latter's father is an English officer. Both mother and daughter are thrown into the harem of a native prince, but escape in a caravan. The girl is saved from death on a funeral pyre at the close. This is enacted by a large cast and contains numerous spectacular effects. The story has no great [illegible] in the cast are [illegible] and Alfred [illegible]

DESPERATION (Red Seal), March [illegible].—A [illegible] by E. Temple Thurston, [illegible] remedy which restores the wife to health. The number has some faults [illegible]

PATTY'S FEATURE FILM (L-Ko), March [illegible] plays a movie star who goes to the theater to watch himself in the [illegible]

THE AMAZING ADVENTURE [illegible] E. M. Ingraham [illegible] The story has a great deal of charm and is splendidly presented. A good [illegible]

THE LAST CIGARETTE (Imp), March 9.—No. 1 of "The Perils of the Secret Service." A two-reel subject, by George Bronson Howard and [illegible] and Malcolm Blevins. Mr. Benedict plays the part of a detective who masquerades as a social dilettante. He is captured by some foreign conspirators, after being lured away by the girl at a ball in Washington, and escapes by means of an explosive cigarette. This holds the interest firmly, though the denouement lacks something in the way of force. The escape itself could have been made more convincing. The general atmosphere of the production is very entertaining.

THE DRIFTER [illegible], March [illegible].—A two-reel Western number by Edna Rowell Schey, featuring Harry Carey as "Cheyenne Harry," the bandit hero. In this number he meets a girl dressed in boy's clothes, known as "The Kid." He holds up a wine room to get the money the latter lost in gambling. Later he shoots the girl by mistake and then risks his life to take care of her. This is highly romantic in flavor and not altogether convincing, but holds the interest throughout.

THE PURPLE MASK, NO. 12 (Universal Special), March 12.—Patsy gets upon the trail of a milionaire named Philip Johnson in this number. He makes money in a questionable way, presumably through white slavery, but so much has been cut out of the instalment that the plot is quite obscure. Detective Kelly and his men are on the trial and there is much mystery in the movements of all concerned. The number is short, from cutting, and hardly as strong as it should be to get over well.

THE GIRL WHO LOST (Red Feather), March 12.—This three-reel subject, by Calder Johnstone and Bess Meredyth, features Cleo Madison, Roberta Wilson, Jack Nelson, Mollie Malone and Daniel Leighton. A business man ruins the young sister of an actress named Isabel. The actress, seeking revenge, lures to her side the business man's son, who is engaged to be married. She gets a strong hold on the son and threatens to ruin him unless the father marries her sister. This the latter promises to do. This is not a particularly new plot and not very strong in moral value. The cast is agreeable and makes the most of the story.

BORDER WOLVES (Red Feather), March 12.—A two-reel number, by George Marshall, featuring L. M. Wells, Jack Mulhall, Janet Eastman, Neal Hart and Joe Rickson. This is a Western subject, in which a tramp, who drops off a freight train in a little town, twice rescues the heroine from trouble and eventually wins her hand. Gun-fighting in a gambling house and an abduction of the girl are leading features. The number is not exceptional in any way, but runs along entertainingly and makes a pleasing offering.

World Pictures.

THE WEB OF DESIRE (March 5).—Ethel Clayton and a good supporting cast appear in this five-reel drama on a conventional theme. The story tells of a man who neglects his wife while he piles up a fortune and nearly loses her love. The picture is well produced. It is reviewed on another page of this issue.

Selznick Pictures

THE PRICE SHE PAID (February).—A seven-reel version of the David Graham Phillips novel, this picture has been finely produced and is acted with skill by Clara Kimball Young and her support. A want of dramatic situations make it slow of action. It is reviewed at length on another page of this issue.

Miscellaneous

AMERICA IS READY (M-C Film Co).—Five reels of scenes, showing many things about this country's defenses such as the different kinds of troops, the lighting ships, sailors, marines, West Point cadets, Plattsburg men, etc. There is a good deal of movement in these pictures, and while there is nothing sensational about the picture it is timely and interesting. For a longer report see elsewhere in this issue.

Four Metros for March

All Big Features, One Based on a Chambers Novel, Are Released on Program in March

METRO PICTURES CORPORATION will release four unusually strong screen attractions during March. The first of these will be "The Barricade," released March 5, produced by Rolfe Photoplays, Inc., with Mabel Taliaferro in the stellar role. This five-part drama of modern life was directed by [illegible] and photographed by John Arnold for the Metro program. It affords the star an unparalleled outlet for her dramatic powers. The star is supported by a capable cast, including [illegible], last seen on the Metro program in [illegible] Frank Currier, favorite of many Metro wonderplays, and Robert [illegible]

Second on the list of the month's releases is "The Mortal Sin," a feature screen production, with winsome Viola Dana as star. This five-part photoplay has been written and directed by John H. Collins and produced for the Metro program by Columbia Pictures Corporation. It will be released March 12.

In the part of Jane Anderson, Miss Dana for the first time in her screen career plays a married woman throughout the production. Robert Walker plays George Anderson, the husband. He has appeared with Miss Dana in "The Gates of Eden" and "The Light of Happiness" and played opposite Mabel Taliaferro in "A Wife by Proxy." Augustus Phillips has the part of Emmett Standish, a publisher. He has been seen in Miss Dana's support in "Threads of Fate," "The Gates of Eden" and "The Light of Happiness" and formerly appeared with her in many Edison features. Henry Leone, Louis B. Foley and Ricca Allen are others prominent in the cast of "The Mortal Sin."

The March 19 Metro release is a picture version of Robert W. Chambers' famous novel, "The Hidden Children," with Harold Lockwood and May Allison as stars. Oscar Apfel directed this feature production for the Yorke Film Corporation, and the photography was done by Antonio Gaudio. "The Hidden Children" is a story of the Revolutionary period, in the days when the Iroquois Confederacy held its dread sway on the northern boundary of the country. Harold Lockwood has the part of Euan Loskiel, a brave young scout, and May Allison is seen as Lois de Contrecoeur, who adopts the garb of a camp-follower in rags to find her way to her mother, who is kept prisoner in a far-away camp. Lester Cuneo, Lillian Hayward, Lillian West and Henry Herbert are among the prominent players appearing in the support of Mr. Lockwood and Miss Allison in "The Hidden Children."

"His Father's Son," by Channing Pollock and Rennold Wolf, which will be released on the Metro program March 36, has for its co-stars Lionel Barrymore and Irene Hawley. George D. Baker directed this five-part feature production for Rolfe Photoplays, Inc., and it was adapted for the screen by June Mathis.

J. Dabney Barron is an irresponsible college youth devoting his time and money to poker and automobiles and furnishes Mr. Barrymore with a thoroughly congenial role, and Miss Howley as Betty Arden has a part which will add to the laurels she already has won in the screen world. Those two stars appeared together in one of Metro's strongest offerings, "A Yellow Streak." Mr. Barrymore has been seen in "The End of the Tour," "The Brand of Cowardice," "Dorian's Divorce" and other Metro wonderplays, and Miss Howley was co-star with Ralph Herz in "The Purple Lady" and with William Nigh in "Life's Shadows." The excellent cast which surrounds these two stars includes Frank Currier, Charles Eldridge, George A. Wright and Walter Horton, all well known to Metro patrons.

Three one-act Drew comedies and one Figman comedy will be seen in March. These are "Handy Henry," starring Mr. and Mrs. Sidney Drew, released March 5; "The High Cost of Living," another Drew comedy, March 12; "A Modern Romance," a Metro-Rolma comedy starring Max Figman and Lolita Robertson, March 19, and "The Awakening of Helena Miner," again with Mr. and Mrs. Sidney Drew, pre-eminent in the realm of wholesome playlets for the screen, will be seen March 26.

MUTUAL ANNOUNCES CHANGE IN RELEASE DATES.

The Mutual Film Corporation announces that the exigencies of the trade have made it advisable to release on six days of the week instead of seven, and therefore, starting March 5, there will be no releases on Sunday of each week.

The Vogue comedy which has been appearing on that day will hereafter be scheduled for Saturday, and "Reel Life," the magazine of the screen, will be released on Thursdays.

It is the aim of Mutual to release twelve guaranteed "Featurette" reels per week—an average of two reels per day, excluding Sundays.

NOTES GETS SOUTHERN RIGHTS TO "MASQUE OF LIFE."

Marcus Notes, owner of the Imperial Film Exchange, of Washington, D. C., has purchased the rights for eight Southern states to "The Masque of Life." The states contracted for are Alabama, Georgia, Florida, Tennessee, Mississippi, North and South Carolina and Louisiana.

Manufacturers' Advance Notes

"THE GIFT GIRL" (Bluebird).

Louise Lovely returns to the Bluebird program in this production, week of March 26, as co-star with Rupert Julian, in a photoplay founded on H. R. Durant's play, "Marcel's Birthday Present." For Bluebird's purposes, "The Gift Girl" is considered a more appropriate title.

It has been more than three months since Miss Lovely appared on the Bluebird program, and her return promises her the best role she has ever appeared in. Rupert Julian directed the feature. In the supporting company will be Emory Johnson, Rex Roselli, Wadsworth Harris and Frederick Montague.

Scene from "The Gift Girl" (Bluebird).

The location of events in "The Gift Girl" are divided between Persia and Paris, and the career of an English girl, living part of her life in a Persian harem, are detailed in Bluebird's usual clever photoplay. There are many exciting episodes, but the picture will make its strongest apeal through the nature of its plot and the beautiful settings and locations that have been used to frame the action.

"THE WHIP" EIGHT MONTHS IN THE MAKING.

"When we started to make the scenario of 'The Whip,' we never realized what an undertaking we had before us," said Maurice Tourneur, who directed the production. "Though we planned on making 'The Whip' much larger than a five reeler, we had no exact idea of the length that the picture would be. We wanted it to be complete and run ten reels if necessary, or eight, as it is now. Had we realized the expense and the time that it would take to make the picture, we might have hesitated."

More than eight months were consumed in the actual taking of the picture. Special sets were built that used the entire floor space of the Paragon studios. Many sets were so large that the balconies at the studio had to be used to make room for the various camera men who were to "shoot" at the sets. For the mob scenes, thousands of extras were called in. Special permission had to be secured to take the big wreck scenes on one of the branches of the Pennsylvania Railroad. Due to the special influence of William A. Brady, permission was secured from the President of the Saratoga Race Track to have the big race scenes taken during the race meet held last summer. Because of the life-long friendship of Mr. Brady with the residents of Long Branch, he was allowed to have scenes taken for "The Whip" at the annual Long Branch horse show. Another interesting and unusual scene was the Baby show at Long Branch.

To make the wreck scene come up to the standard that Mr. Tourneur had set for this production, the scene had to be taken twice, for when the first train wreck scene was shown in the projection room of the Paragon, Mr. Tourneur was not satisfied and a new wreck scene had to be taken. The mere fact that the cost of the wreck scenes in each case approximated $10,000.00, did not stop Mr. Tourneur from insisting upon a retake.

State right buyers throughout the country are aware of the unusualness of "The Whip" as an offering for their exhibitors. They are conscious that this is a modern, up-to-date feature with plenty of publicity value. It is very likely that in the near future a private showing will be arranged for "The Whip." In the meantime the offices of the Paragon Films, Inc. in the Longacre Building, New York, are kept busy answering inquiries and closing for territorial rights for "The Whip."

GAUMONT'S PROGRAM FOR WEEK OF MARCH 11.

One of the most interesting pictures from the Gaumont Studios for the week of March 11 shows through a microscope various phenomena connected with the circulation of the blood. This is "Reel Life" No. 46. The first Gaumont release of the week through Mutual is "Tours Around the World" No. 18 March 13. The Gabes Oasis on the edge of the Desert of Sahara and Koursk, a town on the Siberian frontier, are the two places contrasted on this reel. Both are highly entertaining.

The next day brings two Gaumont single reels to the screen. These are The Mutual Weekly, of which no advance mention can be made since it is only made up the day it is shipped, and the split-reel "See America First" and the Gaumont Kartoon Komic. The scenic takes spectators for a trip on the Mississippi river from New Orleans to Baton Rouge, La. The cartoon is called "They Say Pigs Is Pigs."

"Reel Life" formerly had its first run on Sunday, but the date has been changed to Thursday of each week. No. 46, issued March 15, contains a highly varied and intensely interesting number of pictures. "The Fluid of Life" shows the circulation of the blood and its composition as viewed through a microscope. "A Club-Rifle for the Police" will create general interest because it pictures a new weapon which will eventually be part of the equipment of all policemen. "Making the Cactus Useful" is an exposition of the various uses to which this supposedly useless plant has been put. It is used for fodder, for making candy, and for making strong drink, to say nothing of the spines that are used for phonograph needles. "Gold Mining in Alaska" is portrayed in a series of interesting views.

"AN ACTRESS' ROMANCE" (Selig).

"An Actress' Romance," a forthcoming Selig release in General Film service, was written by Daisy Slocum, and produced by Otis B. Thayer. The story had to do with the downfall and later the reformation of the scion of a wealthy and aristocratic family, and of the constancy of a woman who, through the power of her great love, guides the man's feet into the straight and narrow way. There is some beautiful photography, a succession of elaborate sets are utilized and a capable cast, makes "An Actress' Romance' all that can be desired.

Scene from "An Actress' Romance" (Selig).

On the same week's program is presented the first of a series of four one-reel farce comedies to be released every week by the Selig Company. The name of this comedy is "No Place Like Home," and features an all-star cast, including that universally popular juvenile actress, little Lillian Wade.

Forthcoming Bluebirds

Six Especially Good Productions Promised in Schedule to April 16.

SIX especially good productions are promised among forthcoming Bluebirds in a schedule that has been completed to April 16. Lynn F. Reynolds' "Mutiny," Ella Hall, in "Polly Redhead," and Louise Lovely, in "The Gift Girl," have already been referred to, in detail, as the releases for the last three weeks in March.

On April 2 Violet Mersereau will begin the month with "Susan's Gentleman," a play directed by Edwin Stevens, from a story by Kate Jordan. The scenario was furnished by John C. Brownell, who also assisted in the direction. In the supporting company will be Sydney Dean, James O'Neill, Robert Congston and Maud Cooling.

Wedgewood Nowell and Gypsy Hart will be featured ones in "The Pulse of Life," scheduled for April 9. This attraction was produced by Rex Ingram from E. Magnus Ingelton's story, "Ships that Pass," and represents a colorful story of tragic bent, the which Mr. Ingram has specialized in of late. Wm. J. Dyer, Millard K. Wilson, Nicholas Duneaw and Dorothy Barrett will be prominent in the supporting company.

"The Girl in the Checkered Coat," with Dorothy Phillips the star, is a feature of exceptional merit. Miss Phillips has demonstrated her artistry in several recent productions bearing the Bluebird brand, but in this portrayal of two different characters, carrying practically the major part of the plot, Miss Phillips is declared to have excelled herself in the emotional interpretations. E. Magnus Ingleton wrote the story and Joseph De Grasse directed. Lon Chaney and William Stowell will be featured as leaders of Miss Phillips' support.

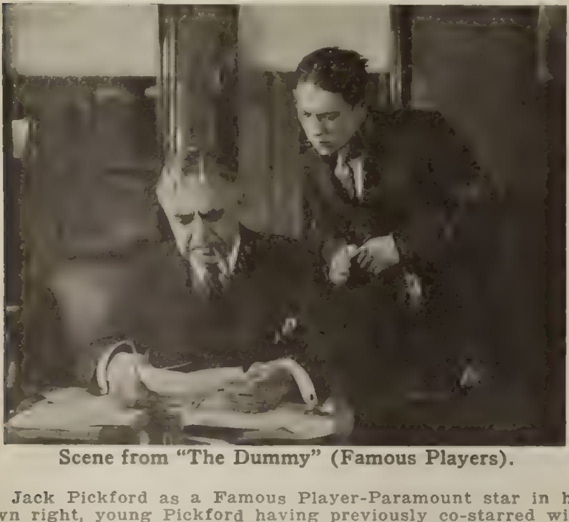
"LITTLE LOST SISTER" (Selig).

"Little Lost Sister," the famous book and play by Virginia Brooks, has been completed by Director Al Green at the Selig studios, Los Angeles, and will be released as a Selig Red Seal play through K-E-S-E service on Monday, March 12. The production was filmed on an elaborate scale. As an instance of this Director Green secured the use of one of the largest factories where girls are employed in Los Angeles. These scenes serve to introduce Vivian Reed, "the little lost sister" of the story. Bessie Eyton is also given an opportunity for splendid work as the daughter of riches who forsakes a life of ease to devote her time to rescuing her less fortunate sisters of the city. Others in the cast are Marion Warner, Eugenie Besserer, George Fawcett, Joseph Singleton, Will Machin, Al. W. Filton and others.

JACK PICKFORD IN "THE DUMMY."

The celebrated stage success, "The Dummy," which was one of the biggest sensations of two seasons ago, has been adapted for the screen by the Famous Players, with Jack Pickford in the title role, and is scheduled for release on March 15 by Paramount.

It was this clever play by Harriet Ford and Harvey J. O'Higgins in which Ernest Truex sprang into fame over night. It is an interesting coincidence that it marks the first appearance of Jack Pickford as a Famous Player-Paramount star in his own right, young Pickford having previously co-starred with Louise Huff in "Great Expectations" and "Seventeen."



Scene from "The Dummy" (Famous Players).

In "The Dummy," as the name indicates, the qualities of a deaf-mute form the basis of the story. As a matter of fact there is no real dummy in the story—a dime-novel-inspired messenger boy pretending to be a dummy in order to outwit a gang of kidnappers who have stolen the little daughter of a very wealthy family. This peculiar character lends itself to especial treatment on the screen because of the silence of all the players.

Among those who appear in support of Jack Pickford in the production are Frank Losee, Helen Green, Edwin Stanley, Ruby Hoffman and the ever delightful little Ethelmary Oakland.

NOVEL LIGHTING IN "THOSE WITHOUT SIN."

Though Lasky-Paramount photoplays have been notable for their lighting effects ever since the founding of the company, the producers have continued experimenting along these lines and the fruit of this ceaseless endeavor on the part of Cecil B. De Mille and Alvin Wyckoff and the camera staff at the Hollywood studio is shown in the production, "Those Without Sin," in which Blanche Sweet is the star.

In this photoplay, the scenes of which are laid in and around Richmond, Virginia, during the Civil War, the greater part of the action takes place at night. Instead of the usual blue tint on a painfully light background, which so often signifies "night" photography on the screen, the cameraman actually did his work at night. The effect is weird and startling in its reality. It is particularly appropriate that this photoplay should have been handled in this manner because of the fact that the action has to do to a large extent with the experiences of a Confederate dispatch bearer. The secret formula by which these scenes were obtained has not been divulged by the producers, but it is apparent that a form of spot-light and back-lighting was employed. Not only are these scenes taken as close-ups, but long range views with a clean sweep before the camera are also shown during the course of the picture.

Busy at Belmont Studios

Production of Screen Comedies, Under the Direction of Fritz Wintermeyer, Has Been Resumed.

After a slight interruption in their producing plans, the Belmont Film Co. are again active in their studios at Yonkers, N. Y., turning out the brand of comedies with which they recently have been scoring so decisively. At the present time they are working but one company, but plans are being formulated to put two more companies to work in the very near future.

Fritz Wintermeyer is continuing as general director with the organization and is in personal charge of the pictures now being made. Mr. Wintermeyer's chief experience with comedy screen productions has come from his association with Charles Chaplin as director of the famous star when he was working for the Essanay company. Previously Mr. Wintermeyer had been with Thomas H. Ince at Niles, Cal., for a period of two years, directing.

Fritz Wintermeyer and Assistants at Studio.

Under Mr. Wintermeyer's tutelage, other directors are being groomed to take charge of the additional companies which the Belmont people plan to put to work in the near future. Among the possibilities for one of the new jobs is Blanche Stuart Scott, who hopes to add to a list of somewhat unusual past performances the distinction of being among the earliest of women comedy picture directors. Miss Scott attracted public attention some years ago by driving an auto across the continent as an advertising "stunt" for one of the leading automobile manufacturing concerns. Later she took up aviation, learning to fly at Hammondsport, N. Y., under the personal instruction of Glenn Curtiss. She is widely known as an exhibition aviatrice throughout the country, particularly on the Pacific Coast.

"IN THE HANDS OF THE LAW" (Moss).

"In the Hands of the Law," which B. S. Moss presents as a timely story of circumstantial evidence, dealing with the subject from a new angle, and without the veil of propaganda, is now complete in five reels, with Lois Meredith as one of the stars, and ready for release on Moss' favorite territorial plan.

The story of "In the Hands of the Law" visualizes the merciless inner workings of the present-day criminal court with unhesitating pointedness, and possesses a love story of more than conventional interest, involving complications in which the heroine convicts the hero on circumstantial evidence, brought out in new and unexpected treatment.

Variety in Pathe Program

List of Releases for Week of March 11th Contains Many Interesting Subjects.

PATHE'S program for the week of March 11th includes in a list of great variety, the last episode of "Pearl of the Army" and the second of the recently announced series of Pathe-Max Linder comedies. The Gold Rooster feature for the week is "The Empress," produced by the U. S. Amusement Corporation under the direction of Madame Blache, featuring Holbrook Blinn and Doris Kenyon, supported by William Force and Lyne Donaldson. "The Empress" is a fast moving melodrama of an artist and his model, the Man and the Woman in the Dark. It is a dramatic story acted by a splendid cast composed of people with big names, working under the supervision of an artist.

The fifteenth episode of "Pearl of the Army" is entitled "The Colonel's Orderly." The big serial which has broken all records comes to its close and the absorbing mystery is solved.

"Cat's Paw and Scape Goat" is the title of "Patria" No. 9. It contains an attempt on the part of Donald Parr's rival to blacken his reputation in the eyes of Patria and also the spectacular death of De Lima in a terrific explosion.

"Max in a Difficult Position" is the title of the second of the Pathe-Max Linder comedies, picked as the best work of this famous comedian. The story tells how Max's trousers tear in an inconvenient spot and how he does his best to hide the fact. He is forced to admit that a social gathering is no place for a shrinking violet like himself.

On the same reel is "Skinny Routs a Robber," produced by the Rolin Film Company. Skinney, with his 200 pounds or more affords a laugh for every pound.

A one-reel Mittenthal Comedy called "Hooey's Heroes" is a story about Weeping Winnie, the Willain's Wife, Heinie and Louis and the Wild Willain. Heinie decides to have Peace even if he has to fight for it.

The twenty-second number of the Florence Rose Fashions, entitled "As the Day Wanes" shows some of the most beautiful girls in New York having tea in the famous Cocoanut Grove, at Palm Beach. Miss Florence Rose announces that she will be pleased to answer any questions about these clothes in the newest fashions. Theater patrons should address her at No. 291 Fifth Avenue, New York.

On the same reel with the Fashion Picture is "Birds of Gay Plumage" containing closeup views of parakeets and cocatoos in natural colors.

A split-reel International cartoon and scenic is made up of "Thorns and Roses" drawn by George Herriman and "Artificial Flowers in the Making." The program also contains Hearst-Pathe News No. 22 and No. 23; released March 14th and 17th, respectively.

"SISTER AGAINST SISTER" (Fox).

The overwhelming influence of environment was never better illustrated on the screen than in "Sister Against Sister," the newest announced release from Fox Film Corporation.

The picture is scheduled at present for its premiere showings on March 5. Virginia Pearson heads a capable cast of players in the production. Irving Cummings, who will be seen as a Fox actor for the first time, has the part opposite the beautiful star.

"Sister Against Sister" gains immensely in the effect it seeks through the fact that Miss Pearson appears in the title roles. Her dual interpretation of Anne and Katherine Martin gives her many opportunities for achievements in make-up as well as in emotional work.

Like her star idol, little Katherine Lee also has a double role. She plays Anne and Katherine as children, and her performance of this difficult task will stand out prominently in all the child acting that has been done for the screen.

Besides Katherine Lee, the ever-pleasing Jane is also in the film. The rest of the company consists of Maud Hill, Walter Law, Carl Torres, William and Archie Battista. Mary Murillo wrote the 'script. James Vincent as in charge of the direction.

BLUEBIRD'S ADVERTISING CONTEST PROGRESSES.

Bluebird's February contest for exhibitors is progressing more satisfactorily than the promoters had imagined it would. Innovations are not always accepted at the outset, but Bluebird's advertising contest has found great favor among moving picture showmen in all parts of the country. The plan has been fully explained and exhibitors are submitting their ideas—the scope of the contest embracing lobby displays, newspaper advertising and any special campaigns through which managers are promoting public interest in "Bluebird Day" at their theaters. The first contest ends February 28, and the announcement of the prize winners will be made before March 15.

THREE WILBUR SUBJECTS FINISHED.

Of the six pictures constituting the series of Crane Wilbur features which David Horsley will release through the Mutual Film Corporation five subjects have either been made or selected for picturization. The features completed are "Love Everlasting," "The Single Code" and "The Painted Lie," while those decided upon are "The Eye of Envy" and "The Eleventh Commandment."

Competition Keen for "Mothers of France"

Sarah Bernhardt Picture Partially Owned by the French Government—Only One State to Each Buyer.

COMPETITION for the American control of "Mothers of France," the remarkable Sarah Bernhardt motion picture owned in part by the French government and destined to perpetuation in the records of France, has been so keenly pursued that an official order has been telegraphed restricting state right purchases to not more than one state for any individual buyer.

Louis Mercanton, who brought this picture to New York some weeks ago and who was summoned to France for further consultation before making definite arrangements, is said to be again on his way to this country with instructions for the final disposition of the rights for the United States and Canada.

In the interval S. L. Rothapfel has secured the first New York showing for the Rialto Theater—the week beginning Sunday, March 11. This, it is understood, was accomplished by cable.

Pending the arrival of Mr. Mercanton, representing the Societies Generale des Cinematographes Eclipse, which made the picture in association with the authorities, an agency in New York has the affairs of "Mothers of France" in charge, with the expectation that they will be so completely in hand as to enable the French director to close them up within a few hours after reaching this port.

It was Mr. Mercanton who originated the idea of an intensely patriotic French motion picture to be written for Mme. Bernhardt by Jean Richepin, the foremost dramatic poet of France and member of the Academy. He enlisted the assistance of the military and civil officials and personally directed the picture in all stages of its making.

The government retains permanent ownership in all that part of the completed photoplay depicting scenes in the trenches, the field hospitals and other localities in the zone of actual military operations. This is a formality of French law, and in the present instance it serves to bind together all elements of the picture which Mme. Bernhardt is said to have described as "a message from the mothers of France to the mothers of America perhaps facing a similarly poignant crisis."

BRENON FINISHES "THE ETERNAL SIN."

The numerous vicissitudes which have beset Herbert Brenon's production of "The Eternal Sin" for Selznick Pictures have ended. The last scene in this unusual photodrama was taken at the Brenon Studio last Tuesday, and within twenty-four hours Mr. Brenon had packed up the entire negative and taken it to Atlantic City. A moving picture theatre has been engaged in that city and will be used by Mr. Brenon every morning for the next few weeks in cutting, assembling and titling his picture.

"ALADDIN UP-TO-DATE" (Essanay).

Bryant Washburn takes the lead in this Black Cat feature, the first apearance of this star in a short production since his feature-success, "Skinner's Dress Suit." The story is that of a "down-and-outer" who gets riches galore, as magically as did Aladdin, then discovers he has been made the dupe of a forger.

Scene from "Aladdin Up-to-Date" (Essanay).

Mr. Washburn has a role as pleasing as that of Skinner, though along a different line. The plot has been well worked out, revealing some very human situations, and the suspense well withheld until the closing scenes. There is good rapid-fire action from beginning to end. The photography and settings are excellent. The production has a screen time of 28 minutes. It is being released through the General Film Service.

Pallas-Morosco's March Program

Paramount to Release Features in Which Are Starred Kathlyn Williams, Vivian Martin, George Beban, House Peters and Myrtle Stedman.

THERE is a great diversity of themes in the four Pallas-Morosco productions which will be released by Paramount during the month of March, with Kathlyn Williams, Vivian Martin, George Beban, House Peters and Myrtle Stedman in the respective stellar roles.

Political intrigue and a court story figure in "Out of the Wreck," in which Kathlyn Williams will star on March 8. It is a story which is taken from an actual incident in real life, as it was told by a newspaper reporter to Maud E. Corsan, the author of the photoplay. Among those in support of Miss Williams are William Clifford, William Conklin, William Winter Jefferson, Don Bailey and Stella Razeto. The story deals with the intent of one political factor to expose the past of the rival candidate's wife, who has been tried for murder. The thrilling recital of events which led up to the woman's arrest form the theme of the plot.

"The Spirit of Romance," in which Vivian Martin stars, is a light fantasy relating the adventure of a little girl who was a drudge in an antique shop, but whose winning personality attracts the attention of a crabbed old millionaire. She has always believed in a spirit called Romance—he has long since come to believe that there is no such thing in life. His endeavor to prove the falsity of the little girl's dream forms one of the most delightful stories in which Miss Martin has ever appeared. "The Spirit of Romance" will be released on March 22, and some others appearing with Miss Martin in this picture are Herbert Standing, Colin Chase, Elinor Hancock and George Fisher.

George Beban's next Pallas picture is called "The Bond Between" and is scheduled for release on March 26. In this production the celebrated Italian character actor has put away the togs of the iceman which he wore in "His Sweetheart" and has assumed the role of a white-haired Italian maestro. With all the improvidence of a musician he has so neglected his finances that he is forced to act as a watchman in an art gallery while pursuing the precarious calling of a singing teacher. It is one of the most lovable characterizations that Beban has enacted on the screen, and the story develops a dramatic punch which makes it a most absorbing drama.

House Peters and Myrtle Stedman co-star in "As Men Love," which is scheduled for release on March 29. In this dramatic production Miss Stedman plays the role of a society butterfly, whose flittings break the long-standing friendship between her husband and his chum. Though House Peters and Miss Stedman are in themselves a powerful drawing card, the producers have added to the cast Jack W. Johnston—who was loaned by Lasky for the picture—and Helen Jerome Eddy, who has already won an enviable reputation for her clever work in Morosco pictures. Lois Zellner, the author of the story, has cleverly avoided the usual "eternal triangle" situation and has given the story a twist which, coupled with the excellent cast, makes it a notable production even for Pallas-Morosco.

"THE PAINTED LIE" (Horsley).

Crane Wilbur will make his reappearance as a star in the Mutual array during the week of March 26. The vehicle selected for his return is "The Painted Lie."

"The Painted Lie" is one of six feature productions starring Mr. Wilbur, which David Horsley will release through the Mutual, and is a most happy selection with which to begin the series.

Scene from "The Painted Lie" (Horsley).

The photoplay was made from a scenario by Mr. Wilbur. The principal character is Lieutenant Greyton, who is engaged to Diana Welland. The story reaches intense dramatic heights and had more than ordinary interest in its telling through the treatment Mr. Wilbur has given his theme.

The part of Lieutenant Greyton is portrayed by Mr. Wilbur, while other parts are in the hands of well-known players. Harrish Ingraham plays the artist; Mae Gaston is Diana Welland; Marie Corteaux, the artist's model, and Ida Lewis appears as the lieutenant's mother.

Kalem Infuses New Blood

Scott Sidney, Former Triangle, Pallas-Morosco Director, in Charge of "A Daughter of Daring."

SCOTT SIDNEY is now directing Helen Gibson in her role of the girl telegrapher in Kalem's series, "A Daughter of Daring." His first release will be shown some time during the month of March and has been named "The College Boy's Special."

Back of Mr. Sidney's selection as the directing genius of Kalem's one-part Railroad dramas, there is the earnest desire of his employers to inject an atmosphere of freshness and spontaneity into the new series that will lift them far above the ordinary pictures dependent upon thrills for their drawing power.

Mr. Sidney joins the Kalem Company after compiling an enviable record of successes produced for other firms. His experience goes back more than twenty years when he was an actor, manager and director on the legitimate stage. For three years he was under the New York Motion Picture Co. banner and in that time produced eighty one and two-reel subjects. More recently he has been with Pallas-Morosco and prior to that connection he directed some big productions for Triangle. He therefore comes to Kalem well fortified for the demands that will be made upon his ingenuity by the "Daughter of Daring" scripts.

A new camera man has also been engaged to start simultaneously with Director Sidney, and the supporting company for Miss Gibson will be increased as necessary. Exhibitors, it is said, will be able to note the effect of this new blood immediately. Mr. Sidney is an indefatigable worker and completed his first release in jig time. It is now being trimmed and will be shipped several weeks before its showing date.

"FORTUNE PHOTOPLAYS" ARE READY.

The General Film Company has completed its plans for the release of "Fortune Photoplays," the series based on the pick of the stories that have appeared and will appear in the famous Street & Smith group of magazines. Commencing early in March, one of these four-reel features will be issued weekly. General Film feels that this series is the most important ever announced for release by the company and is sure that exhibitors will welcome it with delight. The titles of the first eight pictures are as follows: "The Inspirations of Harry Larrabee," "Mentioned in Confidence," "The Devil's Bait," "The Main Spring," "The Yellow Bullet," "Clean Gun," "The Vengeance of the Dead" and "The Best Man."

Particular attention is called to "The Inspirations of Harry Larrabee," the first release of "Fortune Photoplays." This picture, based on a story by Howard Fielding, published in "The Popular," created a sensation when it appeared and will undoubtedly duplicate this record on the screen. It contains enough action to make several ordinary length pictures. Margaret Landis, the lead, is faithful to her character throughout. Clifford Gray, in his portrayal of the shy Mary, does a masterful piece of acting. Other members of the cast are Winifred Greenwood, Frank Brownlee and William Ehfe.

In choosing this as the first of the great series, General Film feels that by its acting, its photography and its dramatic power, this drama is well fitted to stands as an example of the quality of those to come.

FIRST "CONQUEST" PICTURES MARCH 1.

It is announced by Thomas A. Edison, Inc., that the first five-reel group of pictures to be shown under the Edison Conquest Pictures brand will be released on Thursday, March 1. This date will mark the beginning of a well-defined effort to provide a program of pictures that, while retaining all of the elements that have made the photoplay such a popular form of amusement, will be entirely devoid of features that may be considered objectionable. Sponsored by one of the first companies that entered the motion picture field, and that always has been noted for the cleanness of its productions, the project promises to inaugurate a new era in the business and art of photoplay. The success of the movement is assured from the start, as already many exhibitors have contracted for the service. W. W. Hodkinson will supervise the marketing of Conquest Pictures, and the complete details of the method of release of the new productions will soon be announced.

MARGARITA FISCHER FEATURE POSTPONED.

The fourth of the Margarita Fischer series of Mutual Star Productions, "The Devil's Assistant," scheduled for release on March 5, has been postponed until April 2. This has afforded the Mutual Film Corporation an opportunity to use this date for the release of "The Girl From Rector's," a film version of the Broadway success which in dramatic form had a record-breaking run at Weber's Theater, New York City. Ruth McTammany plays the lead in the film story, many scenes of which are taken at Rector's famous restaurant in New York City.

(Continued on page 1638.)

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Keep Your Eye on BALBOA in 1917!

A Review *of the* Motion Picture Industry on the Pacific Coast

Main Entrance to
Universal City, Cal

1907–1917

By

G. P. von Harleman

Motion Picture Studios
# of California

A Review of the Wonderful Development of the Film Producing Industry on the Pacific Coast—Recent News of Some of the Big Plants

By G. P. von Harleman

IN the early spring of 1908 the late Frank Boggs, at the head of a company of players, blazed the pioneer trail to the Pacific Coast by establishing for Colonel William N. Selig a motion picture studio at the corner of Seventh and South Olive streets, in Los Angeles. It wasn't much of a place, and a camera, a few lights and some painted scenery were about the entire equipment. In the party were James L. McGee, Thomas Santschi, James Crosby, Harry Todd, Gene Ward and Mrs. Boggs. Mr. Santschi and Mrs. McGee are still in the employ of Mr. Selig here, the former being a featured player and the latter western representative and general manager for the Selig enterprises on the coast.

The Selig company has now two studios in Los Angeles. One is located in Edendale, and at the present time leased by the Keystone. The other is the Eastlake Park Zoo. This is one of the show places in Los Angeles. It covers thirty-two acres of ground and is situated in Mission Road, opposite picturesque Eastlake Park. The Chicago film manufacturer has here one of the largest animal collections in the United States, including many rare specimens. The entrance to the Zoo is beautiful. The design was executed by Carlos Romanelli, an Italian sculptor, and the figures of the animals on the pedestal between the gates were modeled from beasts within the grounds.

Matching the entrance in striking and imposing appearance is the home of the lions and tigers. It is mission style, the great patio in well kept lawn. The home of the elephants, some distance away, is in the same style of architecture. So, too, is the large amusement pavilion. There are many buildings on the grounds, among them the costume rooms, special storage structures, monkey pavilion, animal cages, bear houses, and the many buildings devoted to the sheltering of birds large and small.

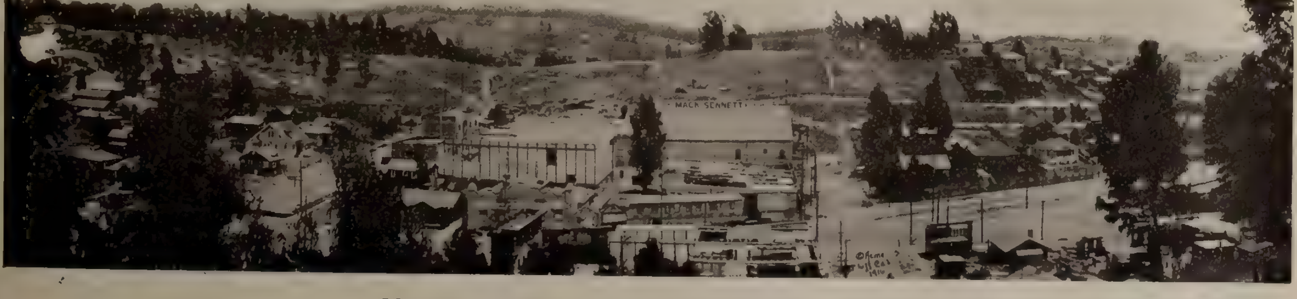
The Selig Zoo is one of the playgrounds of Los Angeles. During the summer time merry picnickers invade the place and local organizations hold festivals with many thousand people participating. Mr. Selig adds to his large animal collection whenever he has the opportunity, and before the war he used to buy animals from all parts of the world, and receive several times a year large shipments from Hagenbeck, in Hamburg, and Jarmack, in London. The only place now left open is Australia and the East Indies. The Zoo received a large shipment of valuable animals from Australia recently, including several kangaroos and many beautiful birds. Another recent addition to the Zoo was a collection of fifty peacocks.

The studio part of the Selig Polyscope Company is at the extreme rear end of the Park, separated from the public grounds by artistic walls, replicas of the great city walls of ancient times. Near the stages are large concrete dressing rooms. In the rear of the stages are the extensive carpenter shops, property rooms and quarters for the scenic artists. In the garage are numbered stalls, each employee—official, director, actor or other—owning a machine having his or her individual storage place. Along the southern side are the corrals for the animals other than those in the category of the wild sort. There are stables for the ponies and the many horses; here, too, are quartered a dozen or more camels.

Colonel Selig operates at the present time two companies in Los Angeles, and two large productions are now being filmed. Director Colin Campbell is producing a large feature treating the question of capital punishment, the temporary title of which is "Who Shall Take My Life?" The picture probably will be in eight reels. The cast includes Fritzi Brunette, Tom Santschi, Bessie Eyton, Eugenie Besserer, Harry Lonsdale and Al Filson. Director Al Green is producing another large picture, the title of which is "Little Lost Sister," from a story by Virginia Brooks. Several pretentious sets were built for this picture. The cast includes Vivian Reed, Bessie Eyton, Marion Warner, Joe Singleton and Will Aitken.

N. Y. M. P. Comes to Coast in 1909.

The next company to reach the Pacific Coast was the New York Motion Picture Corporation. As a matter of preliminary history, it might be of interest to mention that the inception of this large film manufacturing enterprise dates back to 1908, when Adam Kessel, Jr., Charles Kessel and Charles O. Baumann pooled their assets, which were extremely thin, and undertook to produce single reel pictures at a tiny studio at Coytesville, N. J. Kessel & Baumann, in the fall of 1909, dispatched a company of seventeen to Los Angeles, to continue the work of filming the one-reelers, which, incidentally, were known by the brand name of "Bison." Fred J. Balshofer was cameraman and general manager, and those under his supervision included J. Barney Sherry, Charles K. French (both of whom still are with the company), Jane Darrell, Evelyn Graham, William Edwards, William Gibbons, Charles Avery, Charles Inslee, James Youngdeer and Red Wing. The company established itself in the suburb of Edendale, on a tract of land graced only by a four-room bungalow and a barn. This



Mack Sennett Keystone Studios, Los Angeles, Cal.

same tract, since then considerably extended, is now the site of the Keystone producing plant.

The first picture turned out of the new plant was of an Italian nature, and its scenes were made in and about the orange groves of Pasadena. Then attention was directed at the making of Indian and military plays, for which there was a growing demand throughout the country. Kessel & Baumann enlarged their facilities from week to week. It was not long before the weekly expenditures of the organization approximated $1,500. Of this amount about $600 was spent for salaries.

The Bernstein Studios with Mr. Bernstein, Director Jack Pratt and Harry Jay Smith in Foreground.

About two years after the establishment of the company at the Edendale plant, Kessel & Baumann engaged Thomas H. Ince in New York and sent him to the coast to direct. Ince made only two or three single-reelers at the Edendale studio. Shortly after his arrival he had "discovered" the 18,000-acre ranch in the Santa Monica mountains, and obtained possession of it. This is now known as Inceville.

Upon Ince's arrival on the coast Balshofer relinquished to him the directorial reins and himself assumed the position of business manager. Thereupon there began a renewed campaign of expansion. Ince engaged more actors, built several structures on the Inceville domain and, in general, undertook to improve conditions in every respect. Among those who were associated with the organization about this time and some prior to it were such well-known figures as Charles Giblyn, Francis Ford, Burton King, Ethel Grandin, Frank Montgomery, Harold Lockwood, Edna Maison and Anna Little.

Following the making of several single-reel plays at Inceville Ince decided to introduce an innovation by offering to the market a "feature." So he produced "War on the Plains," a thrilling Indian drama, the length of which was two reels. It proved a success and he made another, "Custer's Last Fight." Then followed more Indian two-reelers, with an occasional Irish or Dutch picture intervening.

It chanced that as Ince moved to Inceville the entire personnel and equipment of the "Miller Brothers' 101 Ranch Show" arrived in Southern California to hibernate. Ince contracted with the Miller Brothers for the use of the entire outfit. The number of weekly productions was increased from one to two two-reelers, and the "Kay-Bee" brand was inaugurated. Still later "Domino" came into being.

With the termination of its contract with the Mutual program and the attendant organization of the Triangle Film Corporation the company planned the construction of what is now generally regarded as one of the most completely equipped and handsomest motion picture producing plants in the country—the Ince Studios at Culver City, where the Triangle-Kay Bee plays are filmed. Plans for this institution were drawn in the summer of 1915 and in the Spring of 1916 the plans became the new headquarters for the company.

Biograph Came West for One Picture.

The Biograph was the next company to reach Los Angeles, arriving here in January, 1910. At this time it only remained thirteen weeks. Among the party were General Manager Hammer, D. W. Griffith, director, and Lee Dougherty. The first studio was at Washington street and Grand avenue. The company undertook the trip for the express purpose of filming "Ramona" in authentic locations. The Biograph sent companies to the coast every year until 1916, when producing activities were suspended.

Fine Arts Studio.

Essanay a Pioneer, Too.

An Essanay company of players under Gilbert M. Anderson left Chicago on Sept. 8, 1909, stopping at Denver, El Paso and Santa Barbara. In 1910 a company was located at Niles, Cal. Essanay at present is not producing on the coast. The studio at Niles has been closed for more than a year, and the Los Angeles studio was abandoned when Charlie Chaplin went with Mutual. V. R. Day, special representative of the Essanay Film Company, is now at Los Angeles, where are being taken scenes for a feature production. The company is occupying the old studios of the Culver City Film Company at Culver City. The production is under direction of Dave Hartford. When the picture is finished Mr. Day will return to Chicago.

Kalem Centering Activity at Glendale.

In November, 1910, William Wright, now treasurer of the Kalem Company, came to Los Angeles to establish a studio.

Panorama View of Selig Zoo

Mr. Wright found the ideal site in Glendale, and in picturesque Verdugo Canyon he built Kalem's first Western studio.

In addition to building the outdoor studio in 1910, one of Wright's tasks was to put up a log cabin for Kalem's Indian thrillers. There were no logs to be had. Mr. Wright sought the aid of William H. Clune and together they located a number of telegraph poles sufficient to build the cabin. The poles were transported several hundred miles.

In December, 1910, Kalem's first California company arrived from New York. Headed by Kenean Buel, the director, were Alice Joyce, Mr. and Mrs. George Melford, Judson Melford, Jane Wolfe, Frank Lanning, Howard Oswald, Frank Brady, Knute Rahmn and Daisy Smith.

Early in 1911 Carlyle Blackwell and the late William H. West joined Kalem's Glendale company. Kalem, specializing on Western pictures, found the one reel a week from California insufficient to supply the demand. An additional studio was therefore opened at Santa Monica, where Ruth Roland, Marin Sais, Ed Coxen and Marshall Neilan were featured. Later when the Santa Monica company became a comedy organization, John E. Brennan joined the party of fun makers.

George Melford succeeded Kenean Buel as director at the Glendale studio, Buel going to Florida for Kalem, taking with him from New York Miriam Cooper, Anna Nilsson, Guy Coombs and Hal Clements.

In 1913 Kalem moved the Glendale studio from the Verdugo Canyon location to the present site on Verdugo Road. An additional studio was built at Hollywood, with Carlyle Blackwell directing. Then Marshal Neilan came to Hollywood to direct a Kalem comedy company. Neilan introduced Lloyd V. Hamilton and Bud Duncan, "Ham" and "Bud."

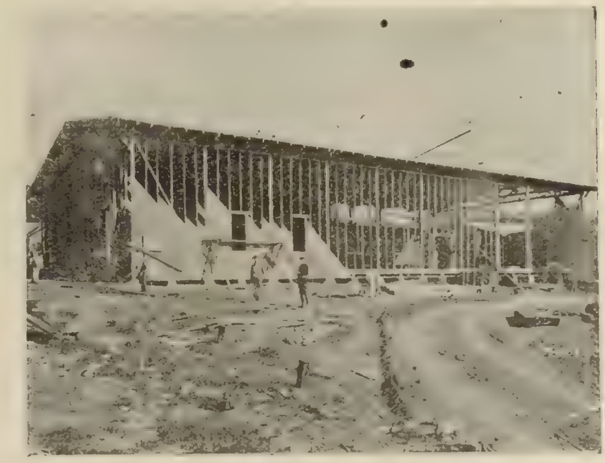
Kalem's First California Studio, Verdugo Canyon, Glendale, California.

J. P. McGowan came West, after directing at Kalem's New York studio, and produced "The Hazards of Helen," featuring Helen Holmes.

In 1914, James W. Horne succeeded George Melford as director, Horne's first work being "The Girl Detective" series, which he followed with "Mysteries of the Grand Hotel," "Stingaree," "The Social Pirates," and "The Girl From Frisco." At present Mr. Horne is directing "The American Girl" series.

Helen Gibson, who followed Miss Holmes in the railroad series, "A Daughter of Daring," then joined the Kalem ranks and carried the subject into its third year.

In December, 1916, Phil Lang, editor for Kalem since 1911, came to Glendale, to work in intimate touch with the producers. Mr. Lang was joined later by Mr. Wright, again on an investigating expedition. Additional acreage was secured at Glendale on a long lease and the work of building a big interior studio and doubling the outdoor stage space was begun, under the direction of Storm V. Boyd, Jr., for eight years Kalem's technical director.



Kalem's New Interior Studio Under Construction at Glendale

Mr. Lang, manager of production, still acts as scenario editor, with the assistance of Frank Howard Clark and William Piggot, formerly editor for American.

Kalem is transferring to Glendale from the Hollywood studio, which they have disposed of, the Ham comedy company, directed by Al Santell, and "The Daughter of Daring" company, featuring Helen Gibson, directed by Scott Sidney. "The American Girl" series and the "Stingaree" series are being produced, while every facility has been prepared for the "Grant, Police Reporter," series company, featuring George Larkin and Ollie Kirkby, under the direction of Robert Ellis, this Kalem organization heretofore working in Jacksonville, Florida.

Horsley Hollywood's First Comer.

David Horsley's Nestor forces were the first motion picture players to invade Hollywood, Mr. Horsley renting buildings for studio purposes at the corner of Sunset boulevard and Gower street and occupying them in October, 1911. He was also the first manufacturer to bring three companies to California. These were under Thomas Ricketts, producing dramas; Milton Fahrney, westerns, and Al E. Christie, comedies. On May 20 following the company was merged with the Universal.

David Horsley's new Los Angeles studios, at Main and Washington streets, are now completed. The buildings and yard cover an acre of 300x350 feet, situated directly in the

and Studio at Los Angeles, Cal.

rear of the Bostock Arena and Jungle, the park in which the Bostock animals are quartered.

There is an arena 144 by 144 feet surrounded by walls twenty feet high, built to take only animal pictures. This arena is constructed like a great hexagon, the camera being mounted in the middle at the apex of six triangles, which spread away to the circumference, like so many enormous fans.

The director and the cameraman are stationed on a concrete platform in the center of this arena, from which place one camera can cover all parts of the arena from one setting. The housing for the camera is made of reinforced concrete. It is surrounded by a moat, six feet wide and four feet deep, filled with water and crossed by the dividing fences. By plunging into the water and coming to the surface on the other side of the fence the players who work face to face with the animals without intervening bars can easily escape in case of attack.

Christie Studios.

Each of the sections is planted with typical trees and shrubs, vines and grasses that give the character of the location to pictures—that is, bears, panthers and pumas have Rocky Mountain and general North American scenes, while lions, tigers leopards, kangaroos and like animals are shown in their native wilds, away into a purple distance; huge, misshapen ledges of rock with a broken sandy foreground complete the picture of desolation. By a clever device, this last arena is so managed that in a few moments the background can be changed to a marine view and other effects.

Lying immediately west of the arena are the property rooms of the stage proper, in connection with half of the scene dock. The property room is on the east end of the stage, which is 70x140 feet, and spanned by sixteen structural steel trusses which carry the diffusers and canvas roof. This roofing and the diffusers are operated by means of geared shafting. The floor is constructed of the best material, laid on concrete foundations so as to do away with all vibration. Adjoining the steel work on the west end of the stage is the other half of the scene dock, public dressing rooms, lavatories, etc. These rooms are equipped with all modern facilities, including lockers, dressers, electric lights, etc., and are ventilated from above by skylights as well as by openings at either end of the room.

The stage and arena offer accommodation for six companies in addition to the facilities it provides for making animal pictures. The Horsley studios are at the present time operating two companies. One is under the direction of Milton H. Fahrney, featuring George Ovey in one-reel comedies, the other under the direction of Crane Wilbur, who also plays the lead in five-reel productions.

Universal Grows Fast in Two Years.

The Universal, as before stated, took over the Nestor studio on May 20, 1912. On July 12 following the company acquired the great plot of ground across the street, now the home of the L-KO Company. The next month William H. Swanson, then treasurer of the company, leased 1,299 acres at the end of San Fernando Valley, adjoining Griffith Park, and now known as the old ranch. In August, 1914, the company gave up this property, destroying the structures for picture purposes, and moved to the present site, ground for building on which had been broken the previous day. Early in 1915 the Universal again acquired the old ranch and still holds it. Carl Laemmle in the spring of 1912 made pictures for his Imp brand at a studio on Brooklyn Heights, but abandoned the plant on the organization of the Universal. Universal City was formally opened in March, 1915.

Portion of Studio of American Film Co. (Inc.), Santa Barbara.

Carl Laemmle, president of the Universal, turned the golden key in the lock of the gate to the entrance to Universal City on March 15, 1915. There were then sixteen producing companies engaged in the manufacture of films, ranging from one to three reels and occasionally a four or five-reel feature.

Panoramic View of Ince

Since then Universal City has grown by leaps and bounds, the laboratories having tripled in size, the production, technical, art, property and wardrobe buildings having expanded, and the stage space, both exterior and interior, has increased more than fourfold.

Today between twenty-five and thirty companies are at work day and night to keep up with the demand for Universal films, and the cost of production of the photoplays, forty reels of which are turned out weekly, easily has tripled the cost of two years ago.

"The making of our plays for the screen," said General Manager H. O. Davis, "means an annual expenditure of fully $3,000,000. If these plays were made in the unsystematic way that formerly prevailed it is safe to say that a million dollars would be tacked on to this sum. By the methods now in operation at Universal City we know just how each dollar is to be spent and each dollar that goes into the picture renders its entire value in the production of the play, whether it be a single-reeler or a five or six-reel feature production.

"There is a thorough understanding regarding the cost among the directors, the production manager, the technical department and the superintendent of photoplay before the actual picturization of the play begins, and so perfect is this understanding and so harmoniously do all the parties concerned work in the making of the play that frequently the picture is completed several hundred dollars under the amount allowed for its production.

William Fox Hollywood Studios.

"What is the value of the Universal City plant at the present time? With the improvements that have been made during the past year—electric light studios and additional equipment, laboratory additions and new stages—I should say that the Pacific Coast studios of the company and the 230 acres upon which they are located represent a value of several millions.

"The greatest stage space in the world is to be found at Universal City, amounting to 175,000 square feet, occupying something like four acres. There is ample room for fifty companies to work with comfort even with unusually large settings for their productions."

Universal City, in addition to the regular departments to be found at any motion picture studio, maintains a thoroughly equipped hospital, a police department, a fire department, several restaurants, garages, and a zoo complete in every respect. Lions, leopards, tigers, elephants, jaguars and other beasts of the jungle are all trained thoroughly and frequently and are used in photoplays where wild animals are required.

Lasky Stages. Glass Enclosed Studio in Background.

H. O. Davis is vice president of the Universal company and general manager of Universal City; E. G. Patterson, secretary; H. R. Hough, controller; O. L. Sellers, production manager; S. C. Burr, assistant production manager; Eugene B. Lewis, scenario editor; Eugenie Magnus Ingleton, scenario editress; George W. Elkins, cashier; H. H. Barter, technical director; John M. Nickolaus, superintendent of photography; Edward Ullman, chief of cameramen; Dr. Lloyd B. Mace, in charge of hospital; George Ingleton, librarian; Marshall Stedman, engaging director; M. G. Jonas, publicity manager; L. H. Buell, purchasing agent.

Keystone Nearly Five Years on Coast.

Production of Keystone pictures began on July 4, 1912, on which date Mack Sennett took a small party of players, including Mabel Normand and Ford Sterling, to Fort Lee, N. J. Sennett had been working as an actor and a director of comedy films in another company. Kessel and Baumann were friends of his and the idea occurred to them that Sennett should branch out and use his intellectual resources for his own profit.

At that period it looked very easy and simple. As far as they could see, all you had to do in order to launch a motion picture company was to buy a camera, employ actors, stick the party of the second part in front of the party of the first, turn the crank and—well, there you were!

Studios, Culver City, Cal.

They had not got far into the business before they realized what appalling odds they were up against. They scraped together what little money they could get hold of and began taking their first pictures. Their eyes, even at that time, were on California as a studio location; but they couldn't raise the price. Wherefore they decided to take the first Keystone comedies at Fort Lee.

Mabel Normand was engaged as the first leading woman. The first day they started out in grand style in a hired automobile. They found a good-natured man over at Fort Lee who loaned them his house. The interior of the house was too dark to take pictures and there were no lights available. As he simply had to have an interior, Sennett moved his friend's furniture out on the lawn and took the "interior" there.

When he came to settle the automobile bill that first day Sennett had to dig up twenty dollars. As the whole payroll of the company only amounted to fifteen dollars at that time, they decided they would have to cut out the automobile. Thereafter the little Keystone company plodded out to work every day in the street cars. And when the actors got to the end of the street car line they went on the human hoof. The cameraman carried the camera over his shoulder and the actors packed the props on their backs. Being very husky by nature, Sennett took to himself the honor and distinction of carrying most of the scenery on his own back.

The poor little Keystone company speedily became the butt of the town. One day an actor rolled by in a big automobile gayly decorated with "chickens." As the Keystone actors climbed hastily into the gutter to avoid being rolled over, the actor sang out "How's the walking, Mack?"

Some time later, when Sennett was the proprietor of twenty comedy companies and was running between thirty and forty automobiles every day, that same actor came around to the studio and asked for a job. In the interval he had accumulated some very intimate information about walking. He knew all about walking.

These, however, were but incidents. There was a real tragedy connected with those first Fort Lee pictures.

The first cameraman was a Russian. He looked like a million dollars. He let it be generally understood that he invented the art of photography and that he had to leave Europe because the kings threatened to go to war with each other to see which should get him as court photographer. He insinuated that the filming of pictures was so easy for him that he generally wrote a book about something while he was turning the crank. He talked about cameras in such technical terms that no one could understand him; in fact, he couldn't understand himself. Naturally Sennett let him have his own way about the photography part and trusted his judgment.

The circumstances were such that they were not able to see their first picture at once. The first film was sent to the factory for development; meanwhile they went ahead and produced five more comedies.

When they went proudly over to the factory to see their first picture run off a crushing disappointment awaited them The Russian cameraman had turned the crank less than half fast enough. The figures in the comedy looked like jumping marionettes. Their entire output of five comedies was spoiled.

At this time they seriously considered the advisability of throwing up the sponge. The only reason they went on was the instinctive horror that any fighting heart has of quitting. They didn't want to go on; but they wouldn't quit. At a very gloomy little business meeting the partners pulled out their watches, yanked out their stickpins and pulled off their rings and put them in a pile in the middle of the table. The accumulated pile was "hocked" for funds to enable the little company to make the trip to California.

In September, 1912, Mack Sennett and his players came to Los Angeles and took possession of the studio that had been the original site of the Bison company. The older division of the New York Motion Picture Corporation had removed to Santa Ynez Canyon near the end of 1911. It wasn't much of a studio. A vacant lot, a couple of dilapidated sheds and a rickety stage were about all. Mack Sennett did most of the work himself. He wrote all the scenarios, lent a hand with the scenery, acted as telephone girl and gateman most of the time. After the day's work as an actor, he came back at night and cut film until early morning.

When Sennett's first California comedy was sent east the verdict was quick and positive. It was punk. Nobody would buy it.

With bulldog tenacity he struggled on. Finally he landed with a comedy in which he had no faith and which was a careless makeshift affair. A Grand Army of the Republic convention happened to be in Los Angeles. Without any very definite idea in mind, Sennett had his cameraman take pictures of this parade. From another company he bought some cast-off battle pictures. He rigged up one of his comedians as a soldier, had him dash in and out of some smoke from a smudge pot and make up a ramshackle comedy out of it. For some reason or other, this was an instant hit. The East demanded more like it.

The Keystone found itself all of a sudden on the map.

The demand for Keystone comedies soon became so great that the one little company couldn't meet the demand. Another company became absolutely necessary. Where were they to get a director and how were they to pay for a director?

Mabel Normand threw herself into the breach. She offered to direct a company herself. Miss Normand, accordingly, became the first woman director of comedies. The actors who worked in her first company say there were occasionally some wild scenes. She was not what you call a phlegmatic director, but she was a good one.

When the Keystone once got going its rise was rapid. Today the open air stages of the Keystone Film Company cover five acres. In addition to this are buildings of wood, brick and concrete, housing all the industries to be found in the average city of several thousand population, including a five-story planing mill and restaurant.

Another feature of the Mack Sennett Keystone studios is the big open air plunge, which is electrically heated. When not in use for pictures it is at the disposal of the actors, who may bathe in it whenever they desire. A modern cafeteria is conducted by the company. Here everybody employed at

Panorama of Universal City, Cal.,

the plant may obtain the best of food at prices considerably lower than are demanded downtown.

In the planing mill is made everything from patrol wagons to the various sections of Swiss-chalet bungalows and skyscrapers. The painters supply the realistic touches, which are given finish by wall paper and designers' department. All kinds of mechanical devices are made in the machine shops, and in the big garage the scores of autos used in the Keystone's activities are housed and kept in repair. Many touches of humor are added to the comedies by the sign painters' staff. The plumbing department is kept busy providing water and sewerage connections wherever necessary.

Separate buildings are maintained for the general offices, scenario and publicity departments and for other activities allied with the manufacture of motion pictures.

The studios compose quite a city within a city, thriving with industry and giving employment to more than a thousand people, in one capacity or another.

Horkheimers Have Been Manufacturing Five Years.

H. M. Horkheimer came to Southern California in 1912. He was a showman of a varied career in all lines of the amusement business, from ticket seller for a circus to producing manager for the legitimate stage.

At the time, most theatrical men were seeking to discredit photodrama, but Horkheimer thought he saw a future for screen entertainment. On the impulse, without knowing the first thing about picture making—he hadn't even seen a cinematographic camera up to that time—he decided to get into the business for himself.

It was just about the time when others were plunging in. The fact that his total capital was only $7,000 did not deter Mr. Horkheimer. Having decided to become a photoplay producer he wasn't long in finding a studio—or what was called one in those days. It was a small affair which had just been vacated by the Edison company under J. Searle Dawley. It consisted of one small building and a platform 25 by 75 feet which served for a stage. Under the one roof were the dressing rooms, offices, carpenter shops, laboratory, property departments and the half dozen other necessary adjuncts—in miniature, of course.

On invoicing, it was found that the place was shy about everything needed to make picture. So a lot of paraphernalia was ordered. It came to nine thousand dollars more than "H. M." had. Did it feaze him? Not a minute. He gathered together half a dozen actors, some carpenters and stage hands, a cameraman and a few laboratory assistants and began "to shoot" his first picture. All told, the first week's payroll numbered twelve people and the operating expense totaled about $500.

Today, after three and one-half years, the Balboa studio occupies all four corners of the two intersecting streets where it started. A score of buildings painted uniformly green and white and surrounded by landscape gardening are required to shelter the various departments. The company roster has some three hundred and fifty names as regular employes, of which a third are players.

Not long after he got started H. M. Horkheimer found that he needed assistance. So he invited his brother, Elwood D. Horkheimer, to come west and join him. E. D. accepted and became the company's secretary and treasurer. H. M. Horkheimer is president and general manager.

The original building was soon outgrown. So a piece of property was acquired across the street and on this a modern outdoor stage was erected and supplemented with carpenter shops, scene docks, property rooms and the like. The general offices and scenario department were housed in an adjoining bungalow. Since then the first building has been remodeled and serves now to accommodate the laboratory and wardrobe departments.

Subsequently, these quarters proved even too small. To make room for an inclosed studio the bungalow offices were moved to the third corner across the street. Adjoining thereto, a garage big enough to hold twenty cars was built. Then a papier mache department was added and several large warehouses. The latter give shelter to Balboa's magnificent stock of props and furniture. This studio makes a point of owning everything it uses. It requires a large investment, but is found more economical in the long run than renting.

For some time the fourth corner of Sixth and Alamitos streets was used to erect large sets on, which could not be provided for on the stage. But with the beginning of the new year construction of the finest stage in Southern California was started. It has just recently been completed at a cost of $20,000. It has a hardwood floor and a system of overhead work for controlling the diffusers from a central station. This stage is 200 feet square and will be extended another hundred feet in the near future. It is flanked on one side by a battery of thirteen private offices for directors. On the other side will be twenty of the most modern dressing rooms constructible. In early spring ground is to be broken for a glassed-in studio, 150 by 200 feet, the largest in the industry.

As the Balboa plant stands today it represents an investment of $400,000. Plans have already been matured for further enlargements to be made during the coming year.

Many Buildings at Fine Arts Plant.

What is now known as the Fine Arts Studio at 4500 Sunset Boulevard, Los Angeles, was a residence property five years ago, and was converted into a studio of toy dimensions by a pioneer producing company which soon went broke. The Kinemacolor company next took possession, and after a year or so the Reliance and Majestic companies moved in during the early winter of 1914, and for eighteen months thereafter produced pictures for the Mutual program—the studio being then known as the Reliance-Majestic.

When the new Triangle interests were formed the Majestic Company under the general management of D. W. Griffith became connected with the Triangle Program, and since the summer of 1915 it has produced five-reel Fine Arts pictures at the rate of one completed picture per week.

Three years have now passed since the Majestic organization settled here and it is interesting to note the growth the studio has made. Originally there were only three acres, part of which was covered by an orchard. There was a residence building which was used for offices, dressing rooms and laboratory; one stage 50 by 60 feet; and a small building used for a property room and projection. The payroll then approximated $2,000 a week for the one company in Los An-

Studios of the Universal Film Co.

geles; three other companies were also operated in New York, but the expense of them was met independent of the Western studio.

The studio has grown until seven acres are now fully occupied—a veritable city by itself, so complete is the organization. There are now two open-air stages, one 50 by 100 and the other 70 by 200; also two inclosed electric light studios, one with a stage 60 by 70 feet and the other 60 by 120 feet, each equipped with enormous generating units and the stages lighted with the latest type of Cooper-Hewitt, Aristo, Winfield and Majestic lamps.

There are two projecting rooms each equipped with the best known apparatus and equipment for ideal projection. These rooms are for inspection of the film during the progress of the picture or for final study by the directors, film cutters, or title department.

Mabel Normand Studios, Los Angeles, Cal.

The large property rooms, 50 by 60 feet each, take care of the furniture and other props, and recently there has been built a new scene dock 60 by 130 feet centrally located and connected by broad walks with all four stages.

The factory itself is an extensive institution of which little is generally known except to those engaged directly in its operation. The factory buildings contain laboratories, developing, drying and printing rooms, camera rooms and store vaults, and it is possible to handle four hundred thousand feet of negative and positive film a week. Adjoining the factory is a large two-story building where the films are cut, trimmed, spliced and the pictures assembled; and just outside the cutting room are three special inspection rooms, where each commercial print is carefully inspected on a screen before it is shipped.

The Fine Arts Studio also has the mechanical end of the business well provided for by the installation of an up-to-date carpenter shop, an electrician repair shop, camera repair shop, decorators' work shop and supply room, paint shop, etc.

Adjoining the two principal stages are located the buildings in which also are the executive and scenario offices, as well as a school for the education of children used in the pictures. Two buildings are employed for wardrobe and dressmaking establishments. One is a two-story building—the lower floor being used for the reception and storage of special wardrobe for mobs and the upper floor for the double purpose of an extra large rehearsal room and for dressing the mobs. In the other wardrobe building the upper floor is reserved for the use of the modistes and the lower floor for the storage of the vast quantity of wardrobe which has accumulated in the last three years. There are sixty dressing rooms in all, for the accommodation of the stars, stock people and extras.

Two up-to-date heating plants are installed—a steam plant for the factory and cutting rooms, and a gas heating system for the two electric light studios and for the offices.

There are now approximately 350 regular employes, including actors, carpenters and office people, with a payroll averaging about $18,000 a week.

Lasky Studio Is One of the Finest.

Three years ago at this time the Jesse L. Lasky Feature Play Company were at work on their second picture on a little 40 by 60 stage at the rear of a garage on the corner of Vine and Selma streets, Hollywood. Six months ago, having acquired the entire block on which the former garage was located, the Lasky Company took over an entire adjacent city block.

The former garage, which had housed the executive offices and laboratories, has been transferred into a small property room and the business offices moved into a new administration building which extends practically the entire length of the entire block facing Vine street. This building houses the offices of Cecil B. De Mille, director-general; Milton E. Hoffman, studio general manoger; Frank G. Garbutt, Pacific Coast general manager; Fred Kley, studio business manager; Kenneth McGaffey, studio publicity representative; W. E. Wales, auditor, and the auditing department; Louis Goodstadt, engaging department; Miss Alpharetta Hoffman, wardrobe department, William C. De Mille, head of the scenario department, and the scenario department, as well as all of the directors and their assistants.

A new glass stage has been erected 60 by 200 feet, and another glass stage of the same length. New carpenter and property construction shops have been built 300 by 100 feet in size.

An addition to the laboratory is contemplated. This building six months ago handled the entire Lasky output, but it is now necessary to work in two shifts, night and day, to fill the demand for Lasky pictures.

The block across the street from the main plant, generally referred to as the "back yard," contains the fourteen garages and all of the exterior sets, such as streets, house fronts and the like.

A new double deck paint frame has been erected, eight times the size of the former paint frame, which a few months ago, at the time of its construction, was the largest on the Pacific Coast. Over 150 new dressing rooms have been built for the stars, members of the organization and the extra people.

At the Morosco-Pallas studios, which are now controlled by the Famous Players-Lasky Company, a new stage is being built and the plant so adjusted that it can handle at least six companies.

From an entire staff of fifteen people three years ago, the Lasky company has now nearly a thousand on its weekly payroll. It has a complete printing plant on the grounds, which is used not only in printing sub-titles, but for preparing all stationery and the like.

From having two automobiles, one of which was the personal property of Cecil B. De Mille, the Lasky Company now has fourteen machines, as well as three auto trucks. At the

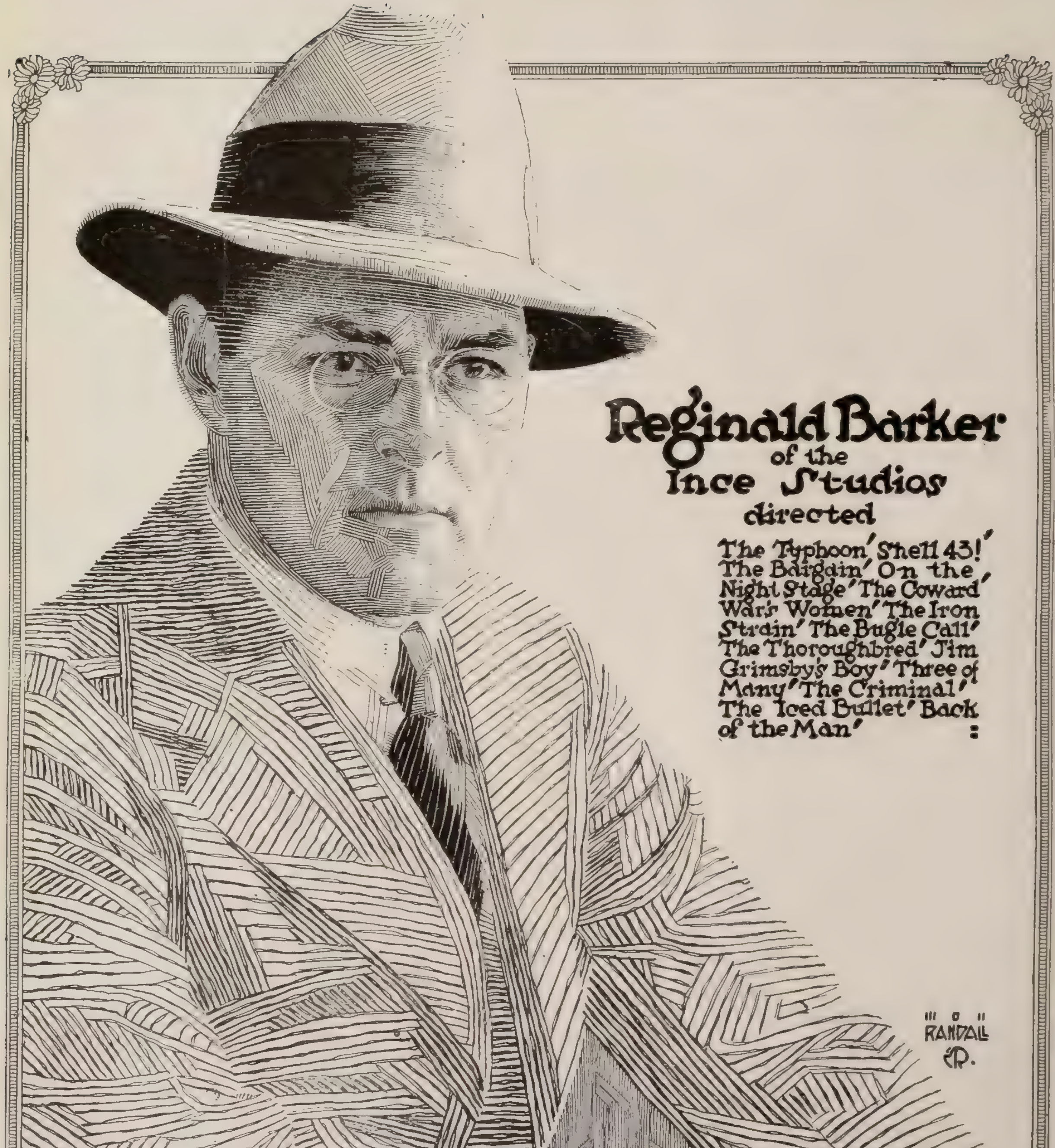
Panoramic Views of Balboa's Long Beach Studios.

To the

MOVING PICTURE WORLD:

My heartiest greetings—
and a sincere appreciation of an
influence that steadily has upheld
the best interests of our great
and growing industry.

Thomas H Ince.



Reginald Barker

of the
Ince Studios
directed

The Typhoon' Shell 43!'
The Bargain' On the'
Night Stage' The Coward'
War's Women' The Iron
Strain' The Bugle Call'
The Thoroughbred' Jim
Grimsby's Boy' Three of
Many' The Criminal'
The Iced Bullet' Back
of the Man' :

A new Triangle-Kay-Bee play- released March 4th!!

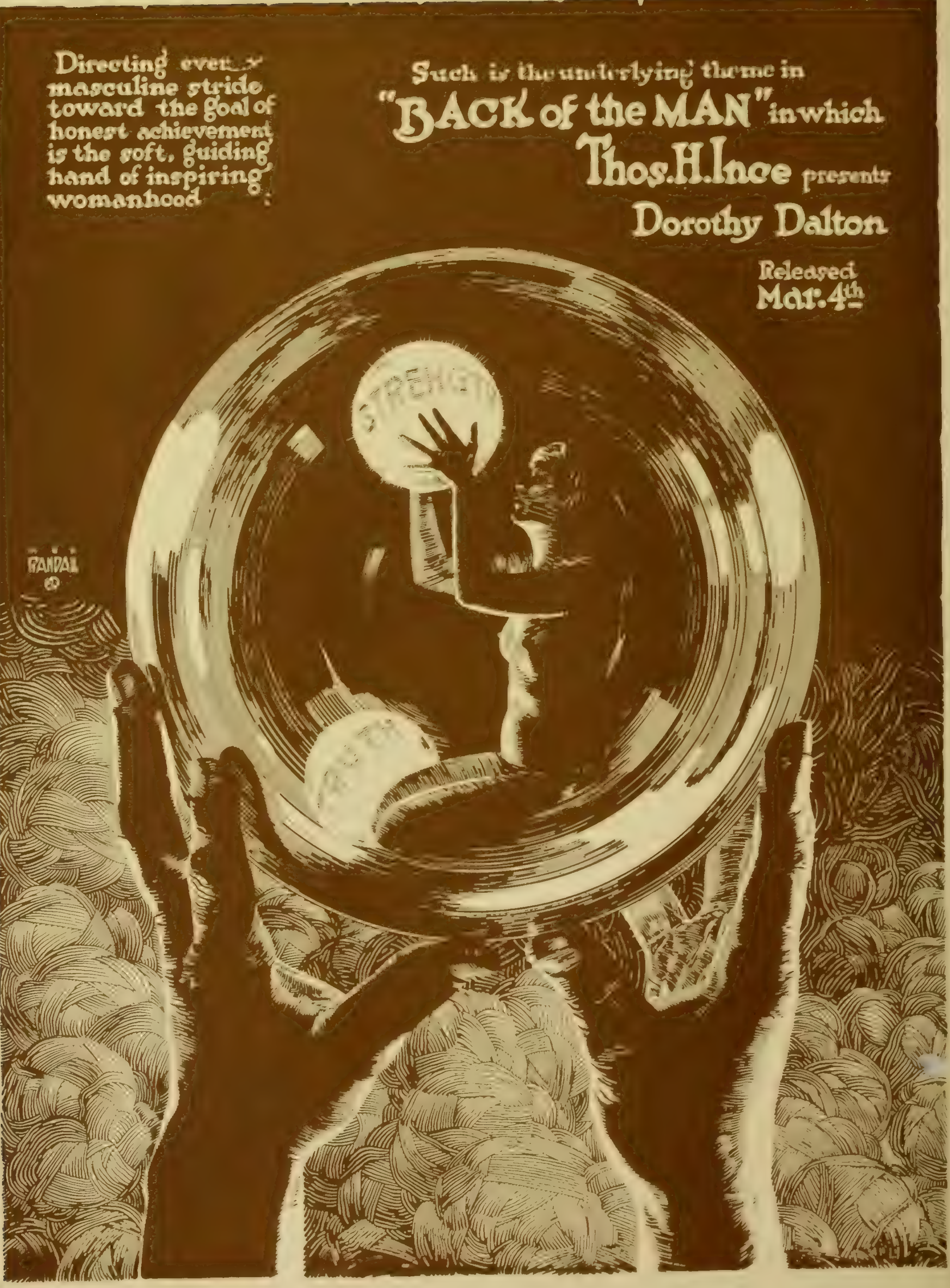
THOS. H. INCE

presents

DOROTHY DALTON

in

"BACK OF THE MAN"



Directing every masculine stride toward the goal of honest achievement is the soft, guiding hand of inspiring womanhood.

Such is the underlying theme in "BACK of the MAN" in which Thos. H. Ince presents Dorothy Dalton

Released Mar. 4th

rear of the garages a complete machine shop has been erected and all repairs are made by an expert mechanic and his force of helpers.

A concrete building has been put up especially for the housing of the transformers for the electricity for lights on the stages and the adjacent yard. Over $7,000 worth of electrical equipment has been built into each of the new stages to supply all the Lasky lighting effects.

In spite of the vast increase in the size of the Lasky studio, none of the efficiency co-operative spirit has been lost—in fact, under Milton E. Hoffman's direction, it has been increased so that now there is really not a delay from any source in the production of Lasky pictures.

William Fox Branching Out.

The Fox Company was one of the latest to establish a studio in Southern California. In December, 1915, a party of Fox players left New York to explore the wild and woolly West. They were headed by William Farnum, who was to star in a series of pictures made on the Coast.

Within a few days after their arrival in Los Angeles they had completed arrangements for taking over the Selig studio in Edendale. Their first production was entitled "Fighting Blood," which was released in February, 1916. When the film arrived East it pleased Mr. Fox so much that he immediately dispatched another company to Los Angeles. This organization was headed by R. A. Walsh as director, with his brother George Walsh as the star.

That was the beginning of the Fox company's work in California. After completing his first picture here, "Blue Blood and Red," R. A. Walsh began the making of the cinemelodrama, "The Honor System."

The next additions to the Fox directorial staff in the West were Otis Turner, Richard Stanton, Frank Lloyd and William D. Taylor. The dramatic stars working under these supervisors are William Farnum, Dustin Farnum, Gladys Brockwell, George Walsh and Miriam Cooper.

About July, 1916, the Fox Company began the making of comedies. Charles Parrott directed the first organization. Five other comedy companies were quickly added to the list, and among their directors were such well known men as Hank Mann, Tom Mix, Harry Edwards and Walter Reed.

This continued increase had made the Fox organization outgrow the three-quarters of an acre which it occupied in Edendale. Abraham Carlos, general representative of the company, had meanwhile arrived from New York and he immediately took steps to find a larger field of operation. The studio of the National Drama Corporation in Hollywood was leased and a fifteen acre lot opposite it on Western avenue was also taken over. Here an enormous glass studio, an inclosed studio and six open air stages have been built, while a large area of ground at the rear is used for "sets." A four-acre tract near Silver Lake and six acres in the San Fernando Valley for exterior locations have also been taken over.

In little more than a year the William Fox Studio in California has grown from an organization covering less than an acre of ground, and employing about thirty persons, to one which covers thirty acres and pays a weekly salary to more than 500 persons. Instead of the single company which ventured from New York at the end of 1915, the corporation now employs twelve companies of actors.

Mutual Has Three Los Angeles Studios.

The Mutual Film Corporation operates at the present time three studios in Los Angeles, the Signal, Vogue, Lone Star, and also one in Santa Barbara, the American. The American Studio is one of the most beautiful plants on the Coast. The property comprises a great plot of ground surrounded by a large wall of cream-colored concrete, banked with masses of flowers and shrubbery. All the buildings are in mission style and surrounded by a semi-tropical garden. The plant has been in operation since July, 1912, when a company of "Flying A" cowboys with their cameramen and directors came om La Mesa, Cal., and permanently located in the quaint old city. The American is at the present time operating three companies producing large feature productions.

The Signal Film Corporation and the Vogue Films, Inc., started production in Los Angeles in October, 1915. Both of the companies were then located at the old Western Lubin studios, at 4560 Pasadena avenue. The Signal Film Corporation is under direction of J. P. McGowan and is making a specialty of railroad pictures. Miss Helen Holmes is the featured player, supported by a cast including Leo Maloney, William Brunton, Thomas G. Lingham and Paul C. Hurst. A second company under the direction of J. Murdock McQuarrie was operated in 1915 for a short while, producing five-reel dramas. The McGowan company has produced three large serials of thirty reels each. The first of these was "The Girl and the Game," the second "The Lass of the Lumberlands" and the third is now under production, "The Railroad Raiders." The company has only on one occasion deviated from its specialty of railroad pictures and produced a five-reel drama entitled "The Diamond Runners," which was taken on a trip last year to Honolulu. It may be of interest to mention that the company still is employing the identically same cast with which it started production.

The Vogue Films, Inc., moved to its own studio at Santa Monica Boulevard and Gower street in the early part of 1916. The company is producing two-reel comedies only. The Vogue operates two companies, one under direction of Rube Miller, with Ben Turpin and Gypsy Abbot as featured stars. R. E. Williamson is directing the other company, with Patsy McGuire and Lillian Hamilton. S. S. Hutchinson, president of American, is also president of the Signal and Vogue companies.

Carl Laemmele and H. O. Davis Talking Things Over at Universal City.

The Lone Star Film Company is the third studio operated by the Mutual Film Corporation. Charlie Chaplin, the world famous comedian, is the lone star of this company. The studios are at 1025 Lillian Way, in Hollywood.

Yorke-Metro Situated in Hollywood.

The Yorke-Metro studios, of which Fred J. Balshofer is the president and general manager, started production in Los Angeles in 1916. The studios are at 1329 Gordon street in Hollywood. Mr. Balshofer is now producing five-reel features, with Harold Lockwood and May Allison as featured stars. The company is at present producing two features, "The Hidden Children," directed by Oscar Apfel, and "The Promise," under Mr. Balshofer. Charles P. Stallings is assistant director, Tony Gaudio the chief cinematographer, and Clark Irvine, formerly of the Moving Picture World, is manager of the publicity department. Mr. Balshofer is one of the pioneer producers on the Pacific Coast, and as previously mentioned was at the head of a company of players sent to California in 1909 by the New York Motion Picture Corporation. Later Mr. Balshofer organized the "101" company with the Miller Brothers, the Ford Sterling Company with Universal, and then the Quality Pictures Corporation, with Francis X. Bushman.

Christie a Long Time Coast Producer.

Al E. Christie is another pioneer producer. Away back in October, 1911, he was sent by David Horsley to Los Angeles with three companies of players which at that time included Dorothy Davenport, Harold Lockwood, Victoria Forde, Eugenie Forde, Russell Bassett, Horace Davey, Gordon Sackville, Leo Maloney, and Directors Thomas Ricketts and Milton Fahrney. In addition to directing the comedy company Mr. Christie acted as general manager of the plant, which they located at the corner of Sunset Boulevard and Gower street. This corner is still practically the pivotal center of the industry in Hollywood.

The first pictures were made without diffusers in the shadow of a barn then on the premises, while an old roadhouse on the corner housed the actors, offices, laboratory and all equipment. Where one of the new stages recently added by Mr. Christie now stands was the corral where upward of fifty horses were often kept for Western pictures, one of which was turned out each week in addition to the comedy produced by Mr. Christie and a modern drama.

The Nestor brand covered all three types of pictures at that time. When the Nestor became part of the newly-formed Universal (in June, 1912) Al E. Christie was given charge of the comedy companies. At the time of the merger Universal also leased and built on the opposite corner (where L-Ko now stands). Mr. Christie worked for some time on that lot, and this was the scene of his activities until March, 1915, when Universal City was opened, at which time a special stage was constructed for his comedy companies in that big plant. He remained there until January, 1916, when with his brother, Charles H. Christie, he formed the Christie Film Company and leased, from Quality Pictures Corporation, the original lot which had seen his early successful endeavors. The first six months the newly formed company made comedies on contract for Universal, and these were distributed under the old Nestor brand. In May, 1916, Fred L. Porter, a man of experience in the film business, was added as secretary of the company. In July the same year Mr. Christie entered the open market with a weekly comedy release to independent exchanges. The studio, lands, buildings, etc., were purchased outright in October last year and the stage capacity has been nearly doubled since that time, as well as an up-to-date laboratory being installed.

At present one one-reel comedy is released each week and in addition two special comedies of two-reel length are released each month. Two companies are at all times active, one under Mr. Christie's direction and the other under Horace G. Davey, featuring Miss Betty Compson and Miss Billie Rhodes.

W. H. Clune, local theater magnate, entered the film-producing field in the summer of 1915. The Clune Film Producing Company, of which Mr. Clune is the president and Lloyd Brown general manager, acquired the studios of the Famous Players and started production on large feature films. The first subject was a twelve-reel picturization of Helen Hunt Jackson's famous California classic "Ramona." Then followed an adaptation of Harold Bell Wright's popular novel, "The Eyes of the World," which recently has enjoyed a phenomenal run at Clune's Auditorium in Los Angeles, and the company is now preparing for another large multiple feature, "The Shepherd of the Hills," by the same author.

Other film companies at the present time producing in or around Los Angeles are L-Ko, Monogram, Rolin, Corona, Frieder, Continental, Monrovia Feature Film, Bernstein Film Productions, La Salle Film Company, E. & R. Jungle, Problem, Sierra Photoplay, Redlands Beauty Films, Fuji Yama Features, Nevada, and the Lincoln.

Biggest Industry of Southern California.

The motion picture business is the largest single industry in Southern California. It is conservatively estimated that the motion picture companies in and around Los Angeles spend more than $30,000,000 a year. Probably more than 20,000 people are more or less permanently employed by these companies. It is said the city of Los Angeles does not fully appreciate the motion picture people. About a year ago the producers were so dissatisfied with conditions here that many of the studios were contemplating a move to more congenial surroundings. The matter of censorship was then one of the burning topics, and the film producers objected most strenuously to having the one city in the United States which benefits most from the motion picture industry mutilate their productions and thereby set a bad example for other communities.

It has been recorded in this paper at length how the producers formed the Producers' Association and in conjunction with the exhibitors, headed by J. A. Quinn, completely annihilated the censor board and abolished censorship in Los Angeles.

The producers have been annoyed in many other ways by red tape regulations and by unfriendly newspaper criticism. When many of the film companies threatened to leave conditions became better and things were running satisfactorily for many months. Now trouble seems to have started again. Local merchants, it is stated, are holding up the picture companies for exorbitant prices on props and furniture, so the producers are now contemplating building a factory and manufacturing their own stuff.

The little city of Hollywood, a suburb of Los Angeles, where most of the studios are located, has also shown a peculiarly unfriendly attitude of late. The non-film residents of the burg have gone on record as making a petition to the city council that motion picture studios are more or less of a nuisance and should be restricted in a zone by themselves. This attitude is unexplainable and different from that of other communities in California and elsewhere who even offer large bonuses for picture companies to locate with them.

It is a well known fact, however, that nobody is a prophet in his own country, but who will be so foolish as to kill the goose that laid the golden egg?

Australian Notes

A DEPUTATION representing the Federated Picture Showmen's Association of Australasia waited upon Chief Secretary Fuller this week, on the subject of film censorship.

W. Barrington Miller (Union Theaters, Ltd.) said the deputation represented over five hundred theaters. The association had no desire to show films that were in any way undesirable, but wished to avoid as far as possible any difference of opinion between the public and the censors as to what was desirable. It was hoped that whatever censorship was ultimately decided upon would be national in character, and conceived on broadly democratic lines.

Mr. Howe, secretary of the association, read a statement setting forth what he said were the opinions of practically the whole of the picture interests of Australia, and also the views of most of their patrons. The showmen had no hostility toward a censorship. They would welcome a system whereby all exhibitors would be placed on the one footing, and the public protected against objectionable and vulgar productions, but they strongly opposed any scheme of censorship which did not include finality. Experience had proved that it was impossible to obtain uniformity of action by state censors. There were already several occasions on which the censor in one state had passed a film, while the censor in another state had banned it.

Mr. Fuller replied that he had purposely made the New South Wales board exclusively official, so as to review on as widely democratic lines as possible. He had no desire to do any harm to the picture theaters, but felt it his duty to protect young people against the influence of undesirable films

In connection with the foregoing paragraph, Mr. Hughes (Prime Minister) states that he will try to give effect to the proposal to form a Federal Censorship of films in place of the various state censorships which exist at present.

* * *

The Clement Mason Cine Company has made out a good case for a review of the censorship in connection with its film, "The Unborn," which has been banned in New South Wales, though it is being screened in the other states. The company contends that it has taken every reasonable step to exclude objectionable matter, and that the film, which was considered by the censor board to be undesirable for the public view, is actually valuable from a moral standpoint.

* * *

The Co-operative Film Exchange opened the new year with a trade showing at Hoyt's theater, Sydney, this week. The two pictures shown were "The Conquest of Canaan" (Frohman) and "The Hand of the Law" (Moss). Both of these productions are part of the new services secured by Alec B. Hellmrich while in America.

* * *

There is growing dissatisfaction over the daylight saving scheme, which came into operation on the first of this month. It has especially hit the suburban and country exhibitors very hard, as fully 75 per cent of the theaters are only partially covered in or entirely open-air. Under the new scheme the daylight lasts until nine o'clock, and only shows with very powerful machines can screen a satisfactory picture before half-past eight. This condition, together with the heat wave now being experienced throughout the country, has caused consternation among the ranks of the showmen, as attendances have dropped tremendously. The weather and the amusement tax have also done their worst for metropolitan theaters, attendances having dropped 20 per cent since the first of the month.

Raymond B. West
Producing Director,
Ince Studios
Culver City, Calif.

Late Releases: Home - Honorable Algy -
The Female of the Species - Chicken Casy
The Weaker Sex -
In Preparation: The Snarl - Milady of Tags
and Tatters - The Eclipse

Walter Edwards

Director
THOMAS H. INCE FEATURES

Monte M. Katterjohn

STAFF AUTHOR
THOMAS H. INCE STUDIOS
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MACK SENNETT

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YOU WILL NEVER
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ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"
"TEDDY AT THE THROTTLE"

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FEATURE DIRECTOR

UNDINE

BLUE BIRD RELEASE

The RIVER of ROMANCE

MISTER 44

METRO RELEASES

A TRIBUTE

Upon the tenth anniversary of the Moving Picture World, I desire to acknowledge a debt of gratitude to its founder, the late Mr. J. P. Chalmers, for the kind assistance I received from him when I was struggling to enter the motion picture business as an independent producer and but for the advice and information I received from him at that time I might have given up the struggle and would not be celebrating the tenth anniversary of my advent into the art which his publication has done so much for. My one regret is that he is not here with us to see the fruits of his early labors.

DAVID HORSLEY

Greetings to the Exhibitors, The Moving Picture World and all others working for the advancement of the industry from

L-KO
MOTION PICTURE CORPORATION

JULIUS STERN, President
ABE STERN, Sec. and Treas.

J. G. BLYSTONE, Director-General
LOUIS JACOBS, Manager

HOLLYWOOD, CALIFORNIA
1600 BROADWAY, NEW YORK

WILLIAM H. CLIFFORD

Author of stories and supervising direction for Shorty Hamilton in productions of the Monogram Film Company.

SHORTY HAMILTON

Star in "The Adventures of Shorty Hamilton," a series of comedy-dramas appearing on the Mutual program.

SHORTY HAMILTON

PICTURES

BOB GRAY

Director for
Shorty Hamilton
in Monogram-Mutual
pictures.

EMMETT J. FLYNN

Three years with John B. O'Brien directing D. W. Griffith productions. For the past year and a half associated with Mary Pickford as co-director and business manager. Now directing Shorty Hamilton.

BETTY COMPSON

NEAL BURNS

ETHEL LYNN

BILLIE RHODES

HARRY HAM

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NOT A WEAK LINK IN THE CHAIN!

The producer and the exhibitor are joined by a chain of comedy stars whose good looks, youth and cleverness account for the amazingly increasing popularity of

CHRISTIE COMEDIES

Under the direction of Al. E. Christie, these stars produce a *clean, sensible, interesting* and FUNNY comedy each week. The open-market release for week of March 5th is

"AS LUCK WOULD HAVE IT"

featuring BETTY COMPSON, HARRY HAM and ETHEL LYNNE.

For the exhibitor whose theatre demands short feature comedies, the TWO PART SPECIAL CHRISTIE COMEDIES are produced—two each month. The CHRISTIE TWO PART SPECIAL release for March 15th is

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Lewis J. Selznick
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Thos. H. Ince Presents "CIVILIZATION"

Selig
presents
"THE GARDEN OF ALLAH"

Herbert Brenon
presents
ANNETTE KELLERMANN
IN
"NEPTUNE'S DAUGHTER"

"COMMON LAW"
"THE SPOILERS"
"CABIRIA"

"THE FOOLISH VIRGIN"
"VERA THE MEDIUM"
"THE NE'ER-DO-WELL"

"WHERE ARE MY CHILDREN"

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WITH
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From KATE DOUGLAS WIGGIN'S famous story, of which more than a Million and a Half Copies Have Been Sold

Produced and Directed by LULE WARRENTON

"The Birds' Christmas Carol" is a story for People of All Ages and all understandings—its appeal is universal. It is full of gentle humor and pathos. It is a story of today. There are scenes that touch the heart, and scenes that cause uproarious laughter.

Mrs. Warrenton has worked with the utmost care to preserve the great charm of Miss Wiggin's story, and to present it with artistry befitting so great a masterpiece. It will delight everybody; the children will be fairly entranced by it.

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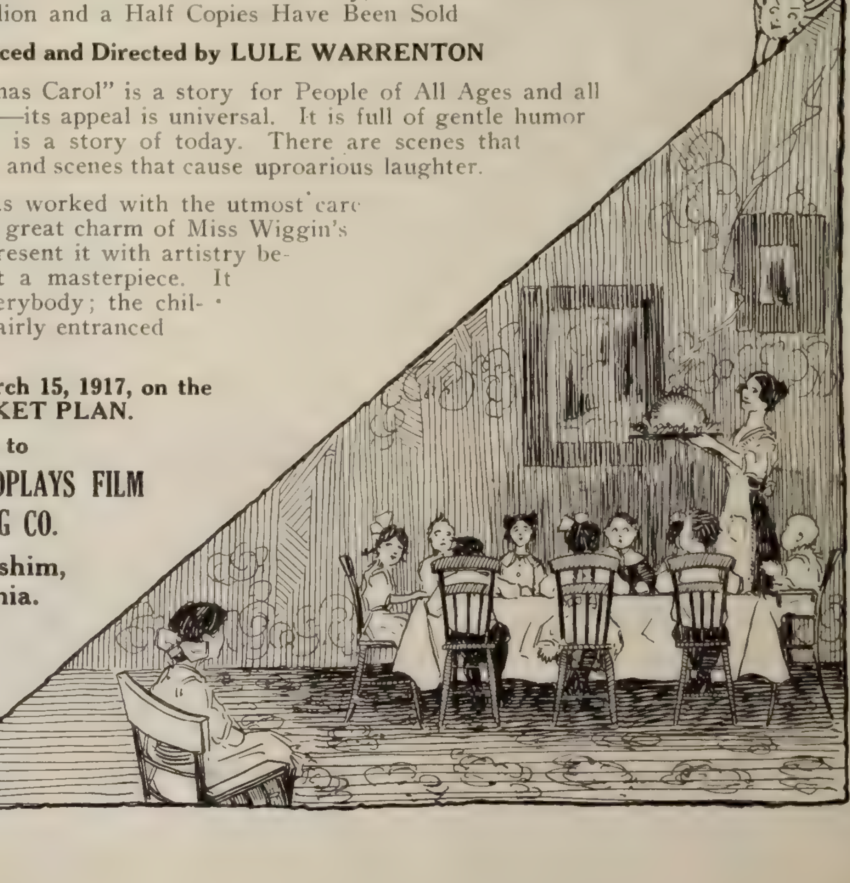

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-by Wycliffe A. Hill

-a soulstirring cinema drama in seven parts featuring Enid Markey, Ed Coxen, Jack Standing-supported by Grace Thompson, Clarissa Selwynne, Wm Quinn, Elsie Greeson and others.

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With best wishes
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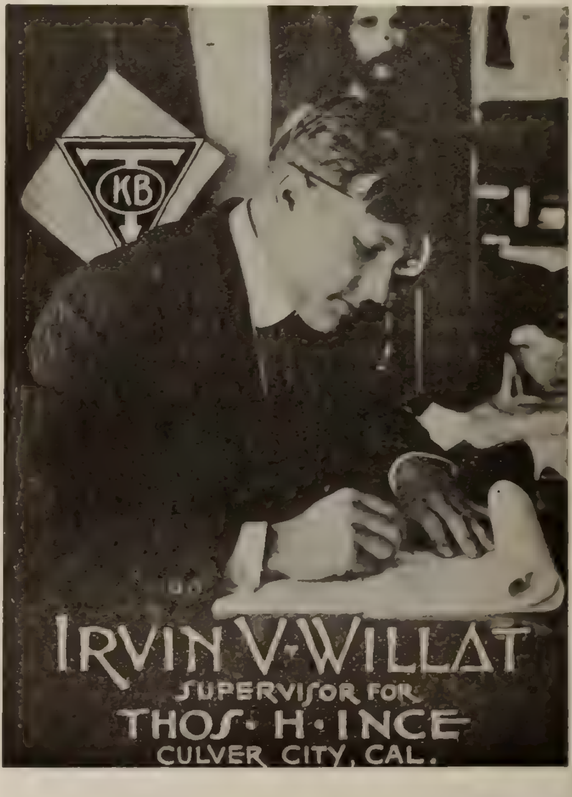

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DIRECTOR

UNIVERSAL FEATURE FILMS
UNIVERSAL CITY, CAL.

WILLIAM STOWELL
LEADING MAN
UNIVERSAL FEATURES
Universal City, Cal.

Mutual Program

Schedule for Week of March 5 Headed by "The Girl from Rector's"—Other Good Stuff.

"THE GIRL FROM RECTOR'S" will be the five-reel subject released by the Mutual Film Corporation on March 5. This is in picturization of the comedy by Paul Potter, which in dramatic form ran for more than one hundred consecutive weeks at Weber's Theater, New York City. Ruth MacTammany plays the leading role in this feature, that of a dancer at Rector's cabaret.

Rector's famous restaurant and cabaret furnish the settings for the play and many of the scenes were taken in this world renowned cafe. Mr. Rector himself appears in some of the scenes as an "extra." One of the features of the picture is Rector's celebrated "Midnight Review." There are also many scenes taken on and around Broadway showing the gay life of the "Great White Way."

In "Shorty Traps the Lottery King," No. 8 of the Mutual Featurettes "Advantures of Shorty Hamilton," released March 5, Shorty gets entangled with a band of crooks, who stop at nothing to gain their ends. They find that Shorty is on their trail and try to get rid of him by sending him a number of ingenious devices, any one of which are supposed to end his life, but he escapes and continues his pursuit of Anita Keller. Shorty's dog plays quite a prominent part in this story. Anita and Shorty use the canine as a means of sending private messages to each other concealed in a pocket inside the dog's collar.

Zena Keefe takes the leading role in "The Meeting," the eleventh of the Mutual series "The Perils of Our Girl Reporters." The rest of the cast remains the same as in the ten previous stories, with Arthur Matthews and W. H. Turner taking the leading male parts.

Mr. Matthews and Mr. Turner both assume the role of villains and crooks in this picture and present decidedly different types. Arthur Matthews portrays the crook and blackmailer who preys upon a woman who he knows has married again believing her husband is dead, while in reality he still lives. W. H. Turner gives two characterizations, that of a suave, gentleman crook, and later the same man reduced by drink to a filthy, bedraggled tramp.

On March 8 will be released the Cub comedy, "The Flying Target," featuring George Ovey. This is a Western picture and gains its title from a bandit character who rides a horse which has a target insignia on its head. The bandit forces Jerry to change clothes and mounts and hence many complications ensue. Ray Lincoln, M. J. McCarty and Helen Gilmore also appear in the comedy.

Ben Turpin plays a triple role in "His Bogue Boast," the Vogue comedy released March 10. Mr. Turpin is kept busy impersonating himself, his twin brother and the sheriff. Ben comes to grief in his efforts to be a hero in the eyes of a number of ladies and boasts of his prowess to such an extent that the men can stand it no longer and play a trick on him which proves that he is the worst kind of a coward. Gypsy Abbott, Arthur Moon and Margaret Templeton assist in producing the laughs.

Mutual Tours Around the World.

No. 18 of the "Mutual Tours Around the World," ready for the screen on March 6, will prove especially interesting at this time because of the scenes shown in the countries brought constantly to our notice through the war. The places visited are Munich, the third largest city of Germany; Schonbrunn Castle, near Vienna, the summer home of the Imperial Family; and Rustchuk on the Danube in northern Bulgaria.

Oregon's Coast Line Shown.

On March 7 will be released the Mutual Weekly showing all the latest and most interesting events of the hour, and "See America First," which this week shows "Oregon's Rock Coast Line." The coast of the state of Oregon is one of the beauty spots of America and views are shown of the giant stepping stones at Chapman's Point, Lost Cave at Ecola Point, the Needles, Tillamock Rock, Arch Cape, Castle Rock, Hug Point, Camel Rock and Haystack Rock. The names themselves are descriptive of the shapes into which the wind, water and weather have carved the coast during countless ages.

On the same reel is a Gaumont Kartoon Komic entitled "Rastus Runs Amuck," a quaint little oddity of pickaninny life animated for the screen by Harry Palmer.

Reel Life.

Reel Life No. 45, ready March 8, shows the process through which furs are put in their transition from trapper to wearer; the various methods used in restaurants to stimulate the appetite of the tired business man by amusing him while he is eating; the manufacturing of artistic vases; how pelicans are cared for by the government in two islands reserved for their home off the coast of Florida, and Charlie Chaplin's wabbly walk imitated by a rooster.

CHANGE IN FOX RELEASES.

A change in the releases of Fox Film Corporation advances "Melting Millions," with George Walsh, to February 19. "A Child of the Wild," the new June Caprice subject, originally scheduled for that date, will be sent out on February 26. "The Tiger Woman," a super de luxe production directed by J. Gordon Edwards, is released simultaneously with "Melting Millions."

Australian Base for Famous Players-Lasky

Australia Feature Films, Ltd., Big Distributing Firm, Acquired—Lorimore Tells of Australia's Possibilities.

ANOTHER important stage in the solicitation of the Famous Players-Lasky Corporation's foreign distribution and another link in the big chain of international activities which that company is conducting, was made when Alec Lorimore, the company's special foreign representative, completed arrangements by which a controlling interest in the Australia Feature Films, Ltd., was acquired. It was several months ago that Mr. Lorimore departed for Australia for the purpose of making an extensive survey of the motion picture conditions in Australia, New Zealand and Tasmania. Following Mr. Lorimore's report to the Famous Players-Lasky Corporation, it was decided that the producers take over the controlling interest in the Australian Exchange for the purpose of binding it more closely to the home office.

The deal itself is characterized by the local Sydney exhibitors as the biggest film deal that has ever transpired in Australia.

Mr. Lorimore's comments on the film conditions in Australia are illuminating. He reports that the Antipodes are climatically a "second California magnified to the nth power." Every conceivable form of natural phenomena and foliage is to be found there, and Mr. Lorimore characterizes Australia from the physical standpoint as a "Producer's Paradise." The reason for the failure of American producers to establish studios in Australia is explained by the fact that the entire Island Continent is ruled by Labor, and that all legislation tends toward the lightening of the laboring man's burdens. It is estimated by Mr. Lorimore that the cost of labor involved in the maintenance of a big stüdio in Australia would be almost prohibitive.

At the present time the problems of distribution and exhibition of motion pictures are intensified by numerous taxes incidental to the war. There is a heavy duty and an Amusement Tax on films, which is a direct war tax together with several other levies which make severe inroads upon the exchange man's profits.

As a result of the labor situation already referred to, operators, house staff, and musicians receive considerably higher salaries than those paid in America—all of which tends to complicate the motion picture man's problem in Australia.

However, the country is extremely prosperous, and Mr. Lorimore reports that it is his belief that the possibilities of Australia from a motion picture standpoint have only been vaguely hinted at up to the present time. He anticipates a tremendous increase in business with the closing of the present war, and is now making his plans in order to be prepared to meet this new development in the local situation.

ARROW HAS BIG AD CAMPAIGN.

The Arrow Film Corporation is adopting a most effective system of publicity in connection with its last state rights production, Hall Caine's "The Deemster." Instead of advertising in the trade papers till the picture has been disposed of to territorial interests and then dropping the whole proposition as a closed incident so far as the Arrow Company is concerned, it is taking just the opposite course.

W. E. Shallenberger, president of the Arrow, believes that the time to do real advertising work is when he can help his state rights colleagues book the picture, and, in turn, the exhibitor to gain public attention. His first step in carrying out this policy will be to issue the largest rotogravure publication ever printed in connection with any photo-drama. This will consist of five pages. The fifth page, 28x42 inches, will serve as a hanger which the exhibitor may use for preliminary lobby display.

The other four pages will be devoted to the critiques of the trade reviewers who saw the picture at the Strand theater, February 8, to synopsis of the story and cast and to a review of the merits of the picture as an entertainment. It will be sent to every exhibitor, large or small, throughout the United States and Canada. This publication, combined with advertisements in the trade papers, should establish the picture with exhibitors.

LILLIAN WALKER POPULAR IN SHORT SUBJECTS.

General Film's Lillian Walker comedies have been greeted with great popularity by the exhibitors. Branch exchanges have received many inquiries concerning the pictures, and there seems a great deal of interest centered around them. The dimpled star, who has won her way into the hearts of thousands of picture fans with her winning smile, is ever a powerful drawing card, and exhibitors seem to be realizing her great strength in short length subjects.

The second comedy will be "Dimples, the Diplomat," and will afford Miss Walker especial opportunity to charm her audience. She has to charm everybody as "Dimples," for she lives in a family where there is nothing but discord, and her winsome ways bring happiness to all, including herself.

"BROADWAY JONES" RELEASE MARCH 26.

Artcraft Pictures Corporation announces that the release date of George M. Cohan's initial photoplay, "Broadway Jones," has been set ahead a week, and that this production will be shown to the public commencing March 26.

Paramount Offers Two Stars

Marie Doro in a Lasky and Kathlyn Williams in a Morosco Production.

"CASTLES for Two," a Lasky production starring Marie Doro, and "Out of the Wreck," a Morosco production starring Kathlyn Williams, are the two features on the Paramount Program for the week of March 5th. That week, there will also be released the Paramount-Bray Pictographs; the 56th of the series of "Trips Around the World," conducted personally by Burton Holmes, in which he takes his fellow-travelers to Yoko Valley in Canada, and a Black Diamond Comedy entitled "Speed."

"Castles for Two" was written especially for Marie Doro by Beatrice De Mille and Leighton Osmun, and it gives her a wonderful opportunity to display her best talents in the role of a wealthy American girl of Irish descent.

This delightful romance is rendered all the more effective by engaging a number of children to play the roles of fairies, and by the employment of an interior decorator to design all of the interior settings for this production. Although the interior decorator has been permanently engaged by the Lasky Company this is the first production in which his art will be displayed upon the screen.

Director Frank Reicher shows as supporting cast for Miss Doro, a number of prominent players, among them being Elliott Dexter, Maym Kelso, Horace B. Carpenter, Billy Elmer, Jane Wolff, Harriet Sorenson, Lillian Leighton and Julia Jackson.

"Out of the Wreck," is a thrilling slice of real life. The story is based upon an actual incident, in which there is an overabundance of "twist" and "punch," and in which Kathlyn Williams will make a distinct sensation.

Miss Williams is too well known to photodramatic audiences to have her successes enumerated in this brief space. It is entirely by her ability and conscientious effort that she has made for herself the enviable niche in the hall of fame of photodramatic artists. As Agnes Aldrich in "Out of the Wreck," she is seen in one of the most unusual and interesting screen dramas ever presented to the public.

Miss Williams is suported by an unusually excellent cast which includes William Conklin, William Clifford, Stella Razeto, William W. Jefferson and Don Bailey The method of presenting this story, is absolutely unique. The photography is especially beautiful, and combined with the beauty of the production, goes to make a photodrama of real excellence.

The 56th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, contains four very interesting subjects: "Zoological Antics," "Swapping Foundations Under New York Skyscrapers," "Physical Experiments" and how they illustrate the remarkable effect produced by rays of light when thown through various kinds of lenses, and a cartoon entitled "Colonel Heeza Liar, Detective."

Burton Holmes, the world's greatest traveler in his 57th of the series of "Weekly Trips Around the World," takes his fellow-travelers to "Yoko Valley" in Canada, where he pictures in a unique and interesting manner, the modes of living in this distant section of North America.

"Speed" is the title that is give to the Black Diamond Comedy that is released by Paramount this week, and is significant of what the picture really is. There is more action in this single reel, than has ever been gathered together in a single comedy reel before issued.

LIVE-WIRE EXPLOITATION FOR NEW PICKFORD SUBJECT.

In addition to the usual advertising and publicity material being prepared by the Artcraft Pictures Corporation for the exploitation of Mary Pickford's newest picture, "A Poor Little Rich Girl," arrangements have been made for the output of a special "Mary Pickford Photoplay Edition" of the well known book by Eleanor Gates. The book has become widely popular throughout the country and is known as one of the "'best sellers." In fact, it was as a result of the popularity of the book that the subject was produced on the stage, where it registered an immediate hit.

A plan of co-operation which will effect a special sale of the book and at the same time prove valuable advertising for the Artcraft picture has been entered into by the publishers, Messrs. Grosset and Dunlap, and the Artcraft Pictures Corporation. Agents of Grosset and Dunlap are arranging with local book-dealers for special window and advertising displays of the photoplay edition to take effect simultaneously with the presentation of the film. Book-dealers will tie up the sale of the book with the showing of the picture by announcing where the photoplay can be seen, and exhibitors will announce by means of their programs and advertising where copies of the book, which contains as illustrations stills from the photoplay, can be secured.

In addition to this, exhibitors throughout the country are getting in touch with school authorities and women's clubs in conection with the presentation of this picture in that it has particular appeal to these bodies. Several managers have already reported that "Special Nights" in honor of various women's clubs have been arranged for and that morning shows to school-children as well as matinees have been taken over by local school boards.

FITZMAURICE BUSY ON "BLIND MAN'S LUCK" FOR PATHE.

George Fitzmaurice, director of the Gold Rooster Plays "Via Wirelss," "At Bay," "New York," "Arms and the Woman," "Big Jim Garrity," "A Romantic Journey" and "Kick In," is now engaged in making for Pathe "Blind Man's Luck."

Mr. Fitzmaurice has selected for his cast Mollie King, Earle Foxe, William Riley Hatch, Zeffie Tilbury, Helen Chadwick and Francis Byrne.

Miss King, who is the star of Pathe's new serial "Mystery of the Double Cross" is too well known in Pathe pictures to require comment.

Earle Foxe, however, is a new comer in Gold Rooster Plays. He was born in Oxford, Ohio, and while playing stock in Chicago was engaged by William Hawtrey to appear in "Dear Old Billy." He played in "The Third Degree" in Chicago and afterwards was with Annie Russell, Wilton Lackaye, and Douglas Fairbanks. Mr. Foxe is well known on the screen having played leads with Alice Joyce and also with Mme. Petrova.

MARJORIE RAMBEAU IN "THE DEBT."

Marjorie Rambeau has started work at the Frank Powell studios on the third of her series of features for the Mutual Film Corporation, having finished "Motherhood," the strong war drama, which she has been working on under the direction of Mr. Powell.

"The Debt," an adaptation of the great European success, will be Miss Rambeau's next subject. "The Debt" is entirely different in plot and locale from Miss Rambeau's first two pictures—"The Greater Woman" and "Motherhood"—and will present the star in a widely different role.

Frank Powell is directing the production and has chosen an excellent cast to support Miss Rambeau. This includes Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyre and Nadia Gary, a child actress of unusual ability.

"TWO MEN AND A WOMAN" (Ivan).

Characterized by unusual lighting effects, startlingly beautiful scenic surroundings, elaborately screened and cast with the usual Ivan effectiveness, "Two Men and A Woman" the forthcoming release of the Ivan Film Productions, bids fair to uphold the standard of that organization.

The cast, containing James Morrison, Catherine Mayo, Rubye De Remer, Guy Coombs, John Reinhardt and Helen Arnold, under the direction of William Humphrey, displays ample histrionic powers to convey the dramatic moments afforded by the virile story written by Willard Mack.

The entire production bears the essence of class which marks a new departure in film productions. Magnificent estates furnished the interiors, elegant wardrobes were secured from J. M. Giddings for Miss De Remer and Mme. Frances for Miss Arnold, while the habilament of Guy Coombs and James Morrison are sufficient in the extreme.

Mr. Humphrey and Marcel A. Le Picard secured a number of highly startling night effects and a skating and cabaret scene, of more than ordinary attractiveness, characterizes the picture.

The locale of the story in Washington and the plots, counter plots and unusual theme, lends themselves to exploitation of a sensational and attractive character.

Scene from "Two Men and a Woman" (Ivan).

The story of "Two Men and A Woman" was written by Willard Mack and the scenario constructed therefrom by Don Dondas and Mr. Humphrey.

The picture will be released this week.

James Morrison who plays the featured role in the story, was a former Vitagraph star and will be one of the featured players in "Motherhood" which is soon to be launched by J. Stuart Blackton.

CANADIAN OFFICES FOR METRO.

In line with its general policy of expansion, Metro Pictures Corporation is opening a chain of offices in Eastern Canada, in order to give the motion picture exhibitors of that territory the same complete, effective and high class service that is now supplied exhibitors in the United States.

The first of these offices has already been put in operation at No. 8 McGill College Avenue, Montreal, and within a few days headquarters will be opened in Toronto. It is in response to a persistent demand for exclusive Metro features in Canada that the new chain is being formed.

This new line of expansion by Metro comes within almost a month of the second anniversary of Metro's first release, "Satan Sanderson" which was sent forth to the exhibitors March 29, 1915. The initial release was offered two years ago following an organization of Metro's manufacturing and selling forces to meet a demand for feature pictures of high grade that were box office attractions.

CONSOLIDATED OPENS LOS ANGELES BRANCH.

The Consolidated Feature Film Corporation, with offices at 116 Golden Gate Avenue, San Francisco, Cal., has opened a branch at 818 South Olive Street, Los Angeles. A projection room has been installed, using two Simplex machines and a goldfibre screen. A large office, shipping room, cleaning and inspecting department, are all on one floor, making it one of the finest and most up-to-date film exchanges on the Pacific Coast.

Mr. Marion H. Kohn is the president and general manager of the Consolidated. Associated with him is Mr. Geo. B. Epstein and other well known men of Los Angeles and San Francisco. Mr. Kohn is an old-timer in the picture business, although young in years, having managed the first feature film exchange on the Pacific Coast. Mr. Kohn is very enthusiastic over the open market, and the Consolidated purchases all its features through this channel. The Consolidated will shortly open additional offices in Seattle and Portland and also Denver, thereby increasing their buying power.

DAVID STERN COMPANY INCREASES LINE.

The David Stern Company, of No. 1047 Madison street, Chicago, is now handling the complete line of Universal cameras and accessories, in addition to their already long list of cameras and supplies, one of the chief of which is the Davsco motion picture camera, which sells for $110. These cameras are guaranteed by their makers to make pictures equally in quality to those made by the higher-priced cameras. Another specialty is the light-weight panoram and tilting top tripod, the price of which is $25.

The David Stern organization is made up of experienced cameramen, and their thirty-two years in the business have given them an enviable standing in the trade. Their complete line is listed in their 1917 catalogue, which will be mailed free of charge.

"THE WEB OF LIFE" FOR STATE RIGHTS.

The first of the feature releases put out by the Gold Medal Photoplayers, "The Web of Life," is now being offered to state rights buyers for immediate delivery.

The story from which the picture was made concerns the love of a dissipated young man for a simple country girl who did not know what to do when she found her young husband tiring of her and going back to his evil companions. She appeals to her boyhood sweetheart and the efforts he makes to straighten things out brings on the tragedy that costs him his life. However, in his death, the young husband is made to see the error of his ways and reforms.

The principal parts are played by Hilda Nord, James Cruze, George Spencer and Billy Quirk, together with capable support.

The Gold Medal Photoplayers will produce five-reel features to be sold to state rights buyers at the rate of one a month, for the present.

"THE GIRL FROM RECTOR'S" (Mutual).

With a fame and following ready made by its stage successes "The Girl from Rector's" is coming out in motion pictures. The Mutual Film Corporation announces the release of a five-part picture edition of the play for the week of March 5.

Ruth McTammany in the role of "Loute Sedaine," the Girl from Rector's, is the star and center of attention.

The picture is all that its title suggests, and it achieves success as a screen interpretation of Broadway and the night life of smart New York without overstepping the border line into the region of the improper.

"The Girl from Rector's" was originally produced upon the stage by A. H. Woods. It ran for one hundred consecutive weeks at Weber's theater in New York, and at one time as many as ten road companies were presenting the piece to crowded houses all over the country.

"LONESOME LUKE" COMEDIES ONCE A MONTH.

It is announced that Pathe's new two-reel "Lonesome Luke" Comedies will be issued once a month beginning with March 13. The first on the program is "Luke's Lively Life," "Lonesome Luke's Honeymoon," "Lonesome Luke's Plumbing Mishaps," and "Stop, Luke, Listen."

Notes of the Trade

LITTLE ELLA HALL was selected to play the featured lead in "Pawned," a five-act drama, which is to be elaborately filmed at Universal City.

* * *

Ethel Clayton's next World picture, Brady-made, bears the title "The House Cat."

* * *

Elaine Hammerstein, granddaughter of the illustrious Oscar, will make her screen debut in support of Robert Warwick in the Selznick-Picture presentation of the detective drama, "The Argyle Case." Ralph W. Ince directed the picture, which will be presented to the public within a few weeks. The cast includes such noted stage players as H. Cooper Cliffe and Frank McGlynn.

* * *

The Selig-Tribune, the twice-a-week news reel released in General Film service by the Selig Polyscope Company, has proved its timeliness in news enterprise by presenting pictures of Thomas W. Lawson, the Boston broker, now in the limelight in Congressional investigations; and of the late Colonel Cody, "Buffalo Bill."

* * *

"The Phantom Buccaneer," Richard C. Travers' current Essanay feature, is reported to be having an exceptionally successful run. Exhibitors who have shown the picture have reported capacity business, and critics have characterized it as a "thrilling drama with a punch from beginning to end." Mr. Travers is seen at his best. "The Phantom Buccaneer" is being released through the K-E-S-E service.

* * *

Ethel Clayton's next release by the World-Brady interests is called "The Web of Desire," with Rockliffe Fellowes featured. Others in the cast are John Hines, Edward Kimball, Richard Turner, William Williams and little Madge Evans.

* * *

Sybil Carmen, a favorite in Ziegfeld's "Midnight Frolic," is posing in fashion pictures for the Gaumont Company. Her pictures appear at intervals in the Mutual Weekly.

* * *

The first of E. Phillips Oppenheim's novels of adventure to be adapted to the screen is "The Court of St. Simon" now being filmed at the Selznick studios by Robert Warwick under the direction of Leonce Perret, the famous French motion picture producer, who is making his debut on this side of the Atlantic with this production.

* * *

The first appearance of Evelyn Greeley in a World-Brady cast will occur in "The Eleventh Hour," now nearly completed. Miss Greeley is a quite recent acquisition by the World Film Corporation, whose agents were attracted by the fine quality of her acting in the star roles of "Tempest and Sunshine" and "Just A Song at Twilight."

* * *

Victor Potel, better known as "Slippery Slim," is a member of Tom Mix's Foxfilm Comedy company. He is six feet one inch tall, weighs 127 pounds gross and plays "heavies."

* * *

Thomas P. Carnahan, Jr., juvenile actor, will appear in a production of Richard Harding Davis' story, "Gallagher," which has been made at the studios of Thomas A. Edison, Inc., for release on the Conquest Pictures program.

* * *

"The Flying Target" is the title of the Cub Comedy, featuring George Ovey, recently completed at the David Horsley studios, and scheduled for release through the Mutual Film Corporation on March 8.

* * *

Lou Tellegen and Mary Fuller have returned from Saranac Lake, where they have been staging snow scenes for the Famous Players-Paramount picture, "The Long Trail," under the direction of Howell Hansel. "The Long Trail" marks the first appearance of Mary Fuller in a Paramount picture.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston's Big Community Theater Opens

West End Theater Costing $300,000 Will Bring the Best Entertainment to a Thickly Congested Part of the City.

By J. J. Phillips, Moving Picture Editor, Boston Journal.

BOSTON, Mass.—With the purpose of bringing the better class moving picture and vaudeville show to over 50,000 who live in the congested district of the West End of Boston, the Lancaster Amusement Company has opened its new $300,000 moving picture theater on Lancaster street near Causeway, Boston. The Lancaster was opened to the public for the first time Saturday night, Feb. 15. Admission was by invitation, and in the audience were many society people of Boston and Brookline who are interested in this project from the philanthropic standpoint. Speeches were made by members of the company, including Harold Sherburne, the president. The Lancaster was designed and built by Clarence Blackall, the prominent Boston architect, and has a seating capacity of 1,500. It is of cement and brick and thoroughly fireproof, fourteen exits offering egress.

Front of Lancaster Theater, Boston's West End House.

The company has installed a new type of instrument called the photo player, which will furnish music.

Manager Charles Ross in defining the policy of the house announces that a select list of high grade pictures will be shown twice weekly together with a number of polite vaudeville acts, also vocalists and musicians of repute will be secured for the full week engagement. Tuesday will be try-out day for amateur musicians and singers with stage aspirations, who will be given an engagement at the Lancaster if approved by a competent board of musical critics.

Louis B. Mayer Back from Vacation.

Boston, Mass.—Louis B. Mayer, head of Metro in Boston, has just returned from his mid-winter vacation in Florida, where he had an opportunity to see one of his stars, Ethel Barrymore, put the finishing touches on "The Call of Her People," a forthcoming Metro release.

State Rights Company Elects Officers.

Boston, Mass.—The Globe Feature Film Corporation, recently reorganized, has elected the following officers of this corporation: David A. Lowrie, president; Nathan H. Gordon, of the Gordon Bros. Amusement Company, treasurer; James Soloman and Max Schoolman, directors, and Harry Segal, general manager. This corporation has the state rights for New England on "The Witching Hour," the Ella Wheeler Wilcox series, "War As It Really Is," photographed by Donald C. Thompson of Leslie's Weekly; "Around the World In Eighty Days," and many other features.

General Manager Segal announces a program is to be released by this corporation in the near future but is not at liberty to state what this program will be, as negotiations have not been completed with relation to it.

Making "Lemon" Houses Pay.

New Britain, Conn.—Of all the prominent exhibitors through the New England States, there is none better and more widely known than P. S. McMahon, of New Britain, Conn., who started his business career in New Britain in 1889 with a capital of $135, and through an accident, became interested in the theater business there.

P. S. McMahon.

Notwithstanding the usual opinion of the "know it alls" that the Keeney theater was a lemon house, under Mr. McMahon's able management the business prospered.

Four years ago Mr. McMahon took over the Empire theater in Hartford, Conn. This likewise was considered a lemon house, and to-day this theater is one of the best paying properties in Connecticut.

Mr. McMahon is rated as one of the largest tax payers in New Britain and Hartford, and men of this type are of great advantage to the exhibitors.

Mr. McMahon has recently installed one of the fine Fotoplayer organs, built by the American Photo Player Co., in the Empire theater, and since this installation expressed himself as having noticed a healthy growth in business, with a corresponding reduction in expense.

Washington News Letter

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

Need of Express Pick-ups Felt.

WASHINGTON, D. C.—Washington's exchange managers have two serious complaints to make. The most important of these is their inability to get midnight pick-up service from the express companies, the other is the making of Washington's Birthday such a holiday as to cut off all mail deliveries to the exchanges.

"All of the exchange managers," said a well known member of the Exchange Managers' Association of Washington, "are still waiting for the express companies to inaugurate a midnight pick-up. We had been given to understand that two of the companies with whom we do business were going to do so, and it is very necessary that they should, for fully one-half of the films shown in Washington are due for shipment south or west after the local theaters close. The exchanges are forced to make delivery of these shipments to the express companies after they come to them from the theaters, in time for their movement on trains leaving for the various destinations between the hours of eleven and one, or they will not be delivered the following day in time for exhibition at night.

"Aside from the inconvenience to which the exhibitor would be put, the exchange would lose a day's rental if they failed to make the proper train, and this would total to a considerable sum in a very short time. The managers feel that their business is worth the extra effort which they desire the express companies to make in order to give them proper service, and, in view of the number of shipments moving in this way, they cannot see why a midnight pick-up cannot be accorded them.

A number of the exchange managers are trying out the parcel post service and just as soon as the local post office officials can get other plans in good working order they are going to throw a good deal more business to Uncle Sam. There are two obstacles still in the way—the C. O. D. collections are not satisfactory as now made, and the exchange managers want some provision made for the quick return of a film when the exhibitor to whom it is shipped refuses to receive it. These changes are expected to be made in the very near future.

All along the line on Washington's Birthday, as was the case on New Year's Day, the exchange managers were kicking because the city postmaster had taken it upon himself to issue an order, as a result of which there were no mail deliveries. They point out that the department is so anxious to get the film business, yet hampers it by not delivering incoming orders and other important matter. The managers are very much up in arms about the whole proposition and there is a possibility that strong complaint will be made, especially as it is known that some firms in other lines were able to get their mail by sending for it, which privilege, however, was not accorded the film men.

New Theater Will Seat 6,000

San Francisco Will Shortly Have the Biggest Theater in America when the House Planned by Turner & Dahnken Is Finished—Will Be Built at the Corner of Eighth and Market Streets—Lease Is for Fifteen Years.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Plans for the erection of a mammoth moving picture theater, the largest in America, with a seating capacity of 6,000, are being rushed to completion for the Turner & Dahnken circuit by Architects Cunningham & Politeo, and these are to be ready in detail form for the letting of contracts within sixty days. This immense house is to be erected on the McCreery property at Eighth and Market streets, on the site formerly known as Central park, where in years gone by many circuses and tented attractions have held forth. The T. & D. circuit has secured a lease on the property and will hold it for fifteen years, at a total rental of about $1,000,000.

The building will be of strictly fireproof, one story, and will be so constructed that 6,000 persons may view screen productions at one time without climbing stairways, all the seats to be on one floor. There will be ninety loges, but the seats in the other sections of the house will be uniform. While intended for moving pictures exclusively, there will be a fully equipped stage forty-five by one hundred and forty-five feet in size, with an opening measuring eighty to forty-five feet.

The main promenade foyer will be reached from Market street by an entrance fifty-five feet wide and one hundred and sixty-five feet long and will be fifty by two hundred and forty feet in size. Off this will be the reception and tea room for ladies, forty-six by one hundred feet, ladies' rest rooms, men's smoking rooms, check rooms and cozy corners. Here will also be a beautiful candy stand and some unusual attractions in the form of a pond for wild fowl and an aquarium. The seats in the theater proper will be reached by a series of gradients from the main promenade foyer, each twelfth row to be tapped by an entrance at regular intervals, so that the aisles in the house will be crowded at no time. A thirty-foot picture will be shown and the seat farthest from the screen will be two hundred and twenty-five feet distant. The front of the house, which will face San Francisco's magnificent civic center, declared to be the most notable group of public buildings in this country, will be of handsome design and will be lighted after the style inaugurated at the recent exposition.

Plans are being made for the installation of a mushroom and plenum system of heating and ventilating, this to be the largest of the kind ever installed in a theater, and the lighting will be of the most approved design, the house lights to be on four circuits, with remote controls. No selection of a pipe organ has been made, as yet, but this instrument will have not less than seventy-five stops and four manuals.

Secretary E. B. Johnson, of this firm, is now on a tour of inspection to secure ideas to be used in this new house, and others to be erected soon, it being the intention to equip a house that will serve as a model for others. No decision has been reached as to what disposition will be made of the Tivoli opera house, which is conducted by the T. & D. circuit, and this may be transformed into a stock house when the new theater is ready.

New Film Company Incorporates.

San Francisco, Cal.—The Affiliated Film Companies has been incorporated with a capital stock of $3,000 by Mark M. Leichter, George H. Perry, M. Leichter, A. L. Lissner, M. L. Haines, N. Boas and O. C. Wilson. Mark M. Leichter, who was formerly with the De Luxe Film-Lasky, is president of the new concern, which has opened offices in the Mills building on Montgomery street.

Former Theater Man Marketing Hat Holder Device.

San Francisco, Cal.—Fred Frisk, formerly a well known moving picture exhibitor, but more recently manager of the United Theater Exchange, has formed the Friscol Manufacturing Company and is now placing on the market a combination hat and program holder to be installed on theater chairs for the accommodation of patrons.

Warner Handling "Yellow Menace."

San Francisco, Cal.—The Warner film attractions, which recently returned to Film Row, is now handling the "Yellow Menace," formerly controlled in this territory by the United Film Service.

G. A. Metcalfe Takes Theater St. Francis

San Francisco, Cal.—The financial difficulties that have beset the Theater St. Francis since its opening last fall have culminated in the taking over of this house by G. A. Metcalfe, who installed most of the equipment, and it will be operated by the St. Francis Theater Company, of which Mr. Metcalfe is president. Film service is being arranged for and it is planned to use this house for demontration purposes, installing all the latest machines, equipment, decorations and effects so that owners of houses may see these in actual operation. The house will be conducted under the direct management of Walter De Latimer, well known through his connection with the Kahn & Greenfield houses. Mr. Metcalfe has taken over the agency for an electric fountain line, suitable for use in moving picture houses and is handling the spot lights used at the San Francisco exposition of 1915.

Charles Klopot to Visit North.

San Francisco, Cal.—Charles Klopot, who conducts a film exchange on Golden Gate avenue, and who has been devoting his attention of late to a large state rights production secured by him for this territory, is planning to leave shortly on a visit to Portland, Seattle and other points in the Northwest. He returned recently from a visit to Los Angeles.

"Battle Cry of Peace" Sent to Hawaii.

San Francisco, Cal.—Sol L. Lesser has sent the "Battle Cry of Peace" to Honolulu, where it has been booked by some of the largest houses. He returned recently from a brief visit to Los Angeles and may be expected to be seen heading for New York soon, as it has been several weeks since he was in that city.

M. A. Levy Visits San Francisco.

San Francisco, Cal.—M. A. Levy, president of the United Film Service, has returned to this city following a stay of several months at Seattle, and is seeking a manager for the local office. Miss Ora Graham, who has been in this office for the past two years, and who has had charge of it for several months, is now with the Mutual.

Star Appears on Stage.

San Francisco, Cal.—Edith Storey was a recent visitor here from Los Angeles and during her stay appeared in person at the T. & D. theater in Oakland, where she explained the inside story of the filming of "Money Magic," the feature being shown at that playhouse. Later she attended the Ad-Masque ball at the Municipal auditorium, where she took the part of Cleopatra in the pageant and later occupied a seat in the Turner & Dahnken box.

San Francisco Newslets.

X. K. Stout, formerly manager of the local Mutual, but now with the American company at Santa Barbara, was here recently for a short visit.

G. A. Metcalfe has installed new projection machines in the demonstration room being fitted up in the new quarters of the Greater Vitagraph in the Musical building.

The Savoy theater is being given over to a run on the "Eyes of the World."

The lobby of the Tivoli theater has been transformed into a woodland bower by the use of ferns, potted plants and songbirds.

California Theater News.

Sausalito, Cal.—The Princess theater is now being conducted by Elizabeth Gates, owing to death of the former owner, Mr. Eliot.

Fruitvale, Cal.—The Diamond theater has been reopened by S. A. Wolf, who also has Brown's theater.

Redding, Cal.—The committee appointed to select a name for the new house of Anderson & Wood has selected the name of the Redding theater.

Tulare, Cal.—New projection equipment is to be installed in the Theater Tulare, recently taken over by O. B. Eustace.

Fort Bragg, Cal.—A. Polly and Wm. Rasmussen have purchased the property of Charles Dahl on Franklin street and will use it as a moving picture house. Mr. Dahl is the owner of the Sequoia theater on Laurel street.

Gilroy, Cal.—The Gilroy opera house is to be renovated and a new heating system installed.

Santa Cruz, Cal.—The Jewel theater was closed recently for two weeks, renovated throughout and fifty-five new seats added.

Colfax, Cal.—The Colfax theater has been renovated throughout by Manager S. K. Williams.

Nevada City, Cal.—Melville Miller, of Vallejo, is planning to open a vaudeville and moving picture house here.

Bakersfield, Cal.—The Parra theater, conducted for the past year by Charles H. Freear, has been taken over by George W. Helm and will be conducted under the management of Herbert H. Norris.

Petaluma, Cal.—The Globe theater has been sold to Frank P. Doyle of Santa Rosa.

Redwood City, Cal.—W. J. Salisbury has taken over the Bell theater and will reopen it shortly.

Porterville, Cal.—F. A. Porst and associates have leased the Majestic theater and will expend about $3,000 in refitting it.

Oakland, Cal.—The theatrical managers of this city have filed a written protest with the city authorities against the use of the municipal auditorium for theatrical purposes, charging that the original purposes of the auditorium are being violated.

K-E-S-E to Move in March.

San Francisco, Cal.—Work is progressing in a very satisfactory manner on the fireproof building on Golden Gate avenue in which the K-E-S-E exchange has leased quarters, and plans are being made by Manager W. O. Edmonds for removing from the present quarters some time in March. Business at this exchange is showing much life, and its releases are now well placed in the San Francisco field. A. E. Beck returned recently from a trip through the northern part of the state and did an especially large business on "The Truant Soul." W. H. Korper, formerly with the International, has been placed on the road as special Max Linder salesman.

Pine Tree State Letter

By John P. Flannigan, 151 Park View Ave., Bangor, Me.

Maine Exhibitors Against Deposit System.

BANGOR, ME.—Maine picture men are dead set against the deposit system, many declaring it to be absolutely unjust. They cannot see why they should deposit four weeks' program money, when they are obliged to pay for their films in advance, anyway, under the C. O. D. arrangement.

Three-reel Features Popular.

Bangor, Me.—Small Maine picture houses, according to the Bangor exchange men, are not using many five-reel features at the present time. Most of them use a three-reel feature, a comedy and a single-reel drama. Then, if anyone comes in after the feature starts, they have a chance to see something, but if they come in after the third reel of a five-reel feature they don't get their money's worth.

Machias Film Palace Reopens.

Bangor, Me.—William Means, proprietor of the Machias film palace, has opened it after a thorough renovation and his patrons are delighted with the change. He is using General Film service.

Bangor Business Notes.

Bangor, Me.—Manager Charles M. Stern of the Universal's Bangor branch, reports that "Liberty," the feature serial, is booked for at least 75 Maine towns.

Victor Holts, proprietor of the Danforth, Me., theater, is using General Film service.

Pearl Crockett, proprietor of the Brooks moving picture house, reports big business with the "Girl From Frisco." J. J. Pray, proprietor of the Silver House, Waterville, is also using it.

Odd Fellows hall theater, Newport, is using Universal program just now.

Reginald F. Borroto Weds.

Bangor, Me.—Reginald F. Borroto of New York, until recently manager of the Bangor Mutual branch, was united in marriage to Miss Abbie Constantine at a pretty wedding in St. John's Catholic church, Feb. 12. Mr. Borroto is now manager of the headquarters of the Mutual in Boston. The bridal couple was attended by her sister, Miss Frances Constantine, and by Dr. C. J. Taylor, of Bangor. Mr. and Mrs. Constantine will reside in Boston after March 15.

General Film Stenographer Honored.

Bangor, Me.—Miss Doris Brann, formerly stenographer in the Bangor office of the General Film, has been appointed stenographer to Governor Carl Milliken at the state capital, Augusta.

Miss Madeline Gallagher, who has been clerk in the checking department of the Bangor office of the General Film, has been promoted to the position of stenographer for the local branch.

Palace Theater Again Closed.

Bangor, Me.—The Palace theater, Bangor, which has been opening and closing at intervals for several years, again closed on Saturday. John Goodwin, the manager for a year or so, has terminated his connection with the theater.

Only Old Pickfords Seen Here.

Bangor, Me.—The new Mary Pickford pictures have not been seen in Bangor as yet, although Queen Mary has many ardent admirers here. Apparently the managers are holding back on account of the price. Pickford pictures show only in the larger cities of the state, Portland, Augusta, Lewiston and Waterville. The smaller towns cannot touch that program.

Province Uses Shows to Urge Recruiting

St. John Motion Picture Houses Become Centers of a Campaign to Recruit a Provincial Regiment to Full Strength.

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—That the motion picture industry is coming to play a more and more important part in the affairs of a nation is brought out in no more forcible manner than in the recent decision of the St John recruiting committee. The committee, composed of Mayor Hayes and ninety-nine other leading citizens, representing all branches of industry and almost every profession, decided after several meetings to use, or rather request the use of, the St. John motion picture theaters as a means to stimulate the recruiting for the 236th New Brunswick Kilties battalion, which now lacks only about 200 men to bring it up to full strength, in order that it may go overseas as a battalion.

According to the latest plans of the committee a prominent citizen will attend each performance at one of the picture theaters, and between reels will give a brief address urging upon the people the necessity of strengthening their fighting forces. The skirl of the bagpipes and the swirl of the kilts are to be made a part of the program. This new step in recruiting will, if the plans of Lieut. Col. P. A. Guthrie, O. C., of the 236th, materialize, be started early in March and will be continued until the unit is full strength. The committee and the military authorities felt that the motion picture houses afforded the best opportunity to get the existing conditions fairly and candidly before the people. Many who do not read the daily papers are regular patrons of the picture houses, while it is seldom that a reader of the papers is not also a picture devotee; thus it was felt that every class and every type would be reached. In St. John the influence and the prestige of the screen are increasing daily.

Regal Films Exchange to Open.

St. John, N. B.—Charles Burman, special representative of the Regal Film, Limited, with head office in Toronto, was in the city last week and completed arrangements for the opening here early in March of a branch of the Regal exchanges. Their new offices will be located at 19 Market square, in the same building with the Fox quarters. Productions of the World Film, Brady-Made, Victor Moore comedies, educational films, and enough Clara Kimball Young subjects to keep the provinces supplied two years will be handled by the newcomers to this territory. Mr. Burman believes that the Maritime Provinces, especially Nova Scotia, offer a good field.

St. John, N. B.—J. G. B. Metzler of Halifax, treasurer of the exhibitors' league, was in the city over the week end while returning from a trip to Montreal and Chicago.

St. John, N. B.—R. Allan Christie of the Universal forces has returned from a trip through the provinces. Weather conditions and embargoes declared on commodities coming into the provinces by freight in order to give preference of war munitions have somewhat affected general business conditions, and the moving picture interests have experienced a noticeable falling off of business in some sections.

"Bob" McKay Goes to Famous Players Exchange.

St. John, N. B.—"Bob" McKay, who has been assistant manager and booker at the local Mutual exchange for the past five years, has resigned and joined the St. John forces of the Famous Players film service in the same capacity. Joseph Liebermann, a member of the office staff of the Famous Players, will go on the road with the big production, "The Canadian Armies in Action." Previous to affiliating with the Mutual office Mr. McKay was with the Warner feature company.

St. John Opera House Hustles Its Chairs.

St. John, N. B.—A record for the installation of 1,000 chairs was perhaps made here last week by the placing on the main floor of the opera house that number of seats within 20 hours. With the house scheduled to open on Saturday noon, there were no signs of new orchestra chairs on Tuesday. Orders had been placed with a firm in Kitchener, Ont., for the delivery of the chairs two weeks previous to the time they would be needed. Embargoes and general freight congestion found the chairs but ten miles from their starting place two weeks after the time of shipment. An express car was backed up against the side-tracked freight Wednesday. The theater equipment was transferred by hand, hurried back to Toronto, and reached St. John by express Friday afternoon. Thirty-four carpenters worked unceasingly for 20 hours and finished the last chair one hour before the house was scheduled to open.

Harry Beahman, formerly with Mr. Franklin in the Halifax house, has been transferred here as assistant to Walter C. McKay, resident manager. Previous to going to Halifax, Mr. Beahman was with the World film corporation forces.

Operators to Form a Union.

St. John, N. B.—Enthused by the success that has apparently come to the Nova Scotia operators' union, following its organization a short time ago, New Brunswick motion picture operators are anxious to organize. This desire to get together is especially noticeable in St. John. The World has been asked in the absence of a chairman of any sort of operators' union to take the initiative and make an effort to bring the men together on some Sunday afternoon, or any time that might prove convenient to the majority. Some operators have offered objections to working conditions, others to the small pay and cutthroat methods employed by beginners, and to the laxity of the provincial examinations, which are given by the chairman of the board of censors, who has had no experience in projection. The dozen or more operators in and about St. John are anxious, it is said, to make their organization provincial one. The World will be glad to do what it can toward bringing about an organization. Communications regarding such a move could be sent to the Maritime Provinces correspondent (see head of this letter), who would be willing to issue cards naming a place and date for a preliminary meeting.

Manager A. B. Farmer Gives a Party.

St. John, N. B.—A. B. Farmer, proprietor and manager of the Star theater, recently treated a few friends and members of the staff of the theater to a sleigh drive and dance. The party left the Star at the conclusion of the second show and drove as far as Glen Falls, and on the return went to Mr. Farmer's home, where a fine collation was awaiting the guests. Mrs. A. McKay played several selections on the piano, and an order of twelve dances was carried out. Besides Mr. and Mrs. Farmer those present included: J. N. Golding, Jr., Mrs. A. McKay, Mrs. Strauss, Mrs. R. Rarmer, Mrs. J. R. Hutchinson, Arthur Farmer, Jr., Harold Beverly, Clarence Farmer, D. Carpenter, "Sandy" Golding, Harry Farmer, Luther Jordan, Miss Kathleen Golding, Miss Helen Foster, Miss Mildred Foster, W. R. Golding, S. U. Buchanan and the Misses Farmer.

Pittsburgh Filmdom News

Resignation of Manager M. C. Hughes from Local Universal to Accept Charge of the Montreal Metro Exchange—Several Other Local Exchange Changes—Film Notes from Western Pennsylvania.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Considerable surprise and regret were expressed in local moving picture circles this week over the resignation of M. C. Hughes as manager of the Pittsburgh Universal exchange. Mr. Hughes has accepted the managership of the new Montreal, Can., branch of the Metro pictures service, which has been established under the new Canadian policy of that company. With his departure from this city the Pittsburgh trade loses one of its most active and esteemed members and a leader in Screen Club affairs.

Mr. Hughes came here a little over a year ago to take charge of the Universal branch, having been formerly manager of the Atlanta, Ga., and Memphis, Tenn., offices of the General Film. He was previously to that manager of the Twenty-third street, New York, offices of the General, and has had wide experience in the business. Because of his high qualifications as an organizer and manager as revealed by his past success, the Metro selected him to guide the destinies of the most important of its new Canadian branches. The good wishes of his host of friends follow him in his new position. No successor to Mr. Hughes has yet been named by the Universal.

Harry E. Reiff Changes to General Film.

Pittsburgh, Pa.—Harry E. Reiff, prominent film salesman and former mainstay of the force of the Pittsburgh Pathe exchange since its establishment here three years ago, resigned that position February 17 to become assistant manager of the local branch of the General Film. Mr. Reiff's experience in the picture business has been exceptionally broad and his appointment as assistant to manager Fred Flarity at the General is received with approval.

W. J. Fitzpatrick with Pathe Forces.

Pittsburgh, Pa.—W. J. Fitzpatrick, a well-known showman and film salesman, has just been added to the forces of the Pittsburgh Pathe exchange. Mr. Fitzpatrick was formerly with manager Fuller, when he was head of the St. Louis exchange of the General, and is widely experienced in the business. He will look after the East Liberty, Westmorland County and downtown Pittsburgh territory, succeeding E. E. Erickson in that field. Mr. Erickson has succeeded Mr. Reiff in looking after the balance of the western Pennsylvania territory.

High-class Films Promised to Braddock.

Braddock, Pa.—A notable change from vaudeville to moving picture attractions will be made soon, when the Family theater, Braddock, converts its policy into one of the exclusively high-class films. Benjamin Burke, owner of the Family, has announced that the house will be closed at once for extensive remodeling and redecorating, and will be ready for reopening under the new arrangement the latter part of March. Joseph Burke, brother of the owner, will look after the management of the Family.

Sharpsburg Cameraphone Changes.

Sharpsburg, Pa.—The Cameraphone theater, Sharpsburg, Pa., was recently purchased by Herbert Murray from Edward Balson. Mr. Murray was formerly house manager of the Colonial theater, Wilkinsburg, one of the Rowland & Clark chain of houses. The Cameraphone is an up-to-date theater and a money-maker, and the wide experience of the new owner will enable him to maintain the high standard that has been set.

Lewistown's National Opens.

Lewistown, Pa.—The handsome new National theater, Lewistown, has just been opened under auspicious circumstances and is reported as doing a thriving business. The National is a modern theater, of fire-proof construction and attractive in architectural design. The interior is tastefully and comfortably arranged and the equipment complete and up-to-date. It is owned by the Whitehouse amusement company. The National will offer high-class feature attractions, including Ivan and Art Drama productions.

Improvements at the Majestic.

Pittsburgh, Pa.—The Majestic theater, 1215 Fifth avenue, Pittsburgh, has just made a number of up-to-date improvements, including an entirely new equipment of motors and fans, made necessary by the installation of a new generator, which manager Solz declares has improved the projection of his picture 100 per cent. The Majestic also boasts a handsome new organ, installed at a cost of $5,000.

Leon D. Netter Here a Week.

Pittsburgh, Pa.—After a week's visit in Pittsburgh, Leon D. Netter, general manager of the Masterpiece film attractions, left for Cleveland, O., recently, where he will be located for some time personally looking after the affairs of the company in that state. His headquarters will be at the Statler hotel. Mr. Netter stated that "Purity," "Neptune's Daughter" and "The Spoilers," the firm's leading subjects, are proving a continued great success.

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Philadelphia News Letter

By E. V. Armato, 144 N. Salford St., West Philadelphia, Pa.

Many Big Pictures Promised.

PHILADELPHIA, PA.—The coming week will reveal the initial presentations of many pictures which promise interest. The Victoria will introduce for a six-day run Norma Talmadge in "Panthea," Selznick's release. The Stanley is to offer "The Winning of Sallie Temple" during the first three days and Mae Murray in "On Record" the last three, supplemented by the British War Pictures. At the Arcadia, Leonore Ulrich will be seen in "Her Own People" for the first three days and Theda Bara will star in "The Tiger Woman" the last three. The latter will be the first William Fox production ever shown at the house. "Patria," as an added attraction, will be presented the last three days. The Strand will show Lillian Walker in "Kitty MacKay" and Wilfred Lucas in "Jim Bludso" each for a semi-week run.

Lew Krouse Weds.

Philadelphia, Pa.—Lew Krouse, the business agent of Local No. 307, Motion Picture Operators, Union, surprised his many friends by plunging into the sea of matrimony on February 11. However, the event was made one of great jubilation, and he and his bride are now on the honeymoon path. The members of Local No. 307 are preparing for their annual ball, which will be given April 18, in Eagles Temple.

Believes in "The Survival of the Fittest."

Philadelphia, Pa.—When it comes down to knowing the "inside stuff" of the moving picture business J. M. Graver, the business manager of the Liberty theater, at Broad street and Columbia avenue, is there with the goods. Mr. Graver was the pioneer of this line of popular amusement in this city, and at the birth of this form of entertainment created a vogue and made a reputation for himself as a hustler and critic of pictures worth while.

In looking over the past decade in the amusement line, Mr. Graver often remarks with a bit of modest pride, that as all things in the business world bear out the Darwinian theory of the "survival of the fittest," honest worth and painstaking effort have made good in his work that today stamps him as a successful manager in the art of figuring out just what the public wants.

Somerset Theater to Open.

Philadelphia, Pa.—The Somerset theater, which has been closed because of pending litigation, has been reopened by S. Goodstein. Mr. Goodstein has placed his son in charge of the house, and will try and build up a permanent and prosperous business. He was formerly the owner of the Fairmount theater, at Fairmount avenue and Marshall street, which he built and later disposed of.

Pottsville's Picture Theater Burns.

Pottsville, Pa.—The worst fire in the history of Gilberton occured at 2:30 o'clock, on the morning of February 20, and before it was extinguished it had destroyed five houses in the business section of the town, including the only motion picture theater. The estimated loss is $15,000. Indications are that the fire started in the Kerrigan moving picture theater building, which was occupied also by a pool room. It was supposedly due to an overheated stove.

Philadelphia, Pa.—"Pearl of the Army" created a remarkable sensation at its first presentation at the Cross Keys theater last week. As the various notable men of our national life were introduced, including Lincoln, Roosevelt and President Wilson, the enthusiasm of the spectators waxed, and as the alert orchestra leader swung into the strains of "The Star Spangled Banner," the audience joined lustily in the chorus. The picture was shown at the end of the regular vaudeville program, yet scarcely a person left a seat until it was ended.

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Baltimore News Letter

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Red Moon Theater Is Making Good.

BALTIMORE, MD.—The Red Moon theater, 20 West Baltimore street, under the management of G. S. Benjamin for the past year, is fast becoming one of the most popular moving picture houses in the central business district. When Mr. Benjamin took over this theater the finances were in straits, but by hard work and perseverance not only has the patronage been enlarged, but so far as can be learned all the back debts have been paid off and a good profit is coming in every week. For the last two weeks painters and carpenters have been busy redecorating and renovating the lobby. New one and three-sheet holders have been installed and a general color scheme of ivory white and mahogany blends nicely with soft green walls and marble wainscoting.

R. Smeltzer Takes Over World Film.

Baltimore, Md.—On Thursday, February 15, H. C. Wales, formerly manager of the Washington office of the World Film, came over to Baltimore accompanied by Robert Smeltzer, who has been appointed as manager of the Washington branch of this corporation, and made visits to several theaters in this city introducing the latter to the film men. It is understood that Mr. Wales has now been made special representative of the World Film for the entire country, and his many friends in this city wish him much success in his new position.

Mr. Smeltzer spent most of his younger days in Baltimore, and at one time worked for Ricard Giardwell before the latter obtained his present position as vice-president and general manager of the World Film.

Terrific Fire at Uniontown.

Uniontown, Pa.—In the disastrous fire which is estimated to have caused the loss of $250,000, which occurred here on Saturday, February 17, the Vic theater was badly damaged. For a time the whole business district was threatened with destruction.

Quick Work by Manager Leight.

Baltimore, Md.—A sure proof of the safety of an operating room, no doubt, is to have a fire in it. William Leight, manager of the Teddy Bear theater, 1741 East Baltimore street, evidently has a safe one, for on Thursday afternoon, February 15, part of a reel caught fire. No outcry was given; an alarm was sounded by a policeman who was warned. The audience knew nothing of the blaze, however, until it was all over. Only a trifling amount of damage was done and Mr. Leight escaped without serious injury.

Evangelist at Goldberg.

Baltimore, Md.—Through the courtesy of Thos. D. Goldberg, secretary of the Maryland Exhibitors' League and owner of the Goldberg theater at 317-19 West North avenue, Evangelist A. S. Booth was able to give his lecture at this house on Sunday night February 18.

Weber Books Special Play.

Baltimore, Md.—As a special feature for Ash Wednesday, Frederick Clement Weber, manager of the Gertrude McCoy theater at Fulton avenue and Baker street, booked "The Eternal City," featuring Pauline Frederick. Mr. Weber considered that he could get no more appropriate play than this for the occasion.

Bazar Benefit at the New Theater.

Baltimore, Md.—On Sunday, February 18, through the courtesy of L. A. DeHoff, manager of the New theater, 210 West Lexington street, this house was donated to Mrs. John Barron to be used for a sacred concert and the exhibition of pictures which was given for the benefit of the Allied Exhibition to be held in this city shortly. The entire staff of employes at this theater was also on duty for the occasion. Pictures of the battlefields of France, which were taken by the British Government, were a feature of the occasion. No admission was charged, but a collection was taken.

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Capital City Exhibitors Glad of Their Coal Bins.

By Clarence Linz.

Washington, D. C.—While some of the other industries have been suffering to a greater or less extent, the motion picture theaters of the District of Columbia have been exceptionally lucky in being able to get a sufficient supply of coal with which to heat their houses. In common with all other cities in this section of the country, Washington is experiencing a great shortage of coal accompanied by very high prices for that which is available. It has, however, been the practice of the exhibitors, at least among the larger ones, to contract for a season's supply before cold weather arrives, and they have been fairly well taken care of.

It is understood that one or two of the smaller houses found their supply dwindling, but the other houses merely state that deliveries are delayed considerably, due to the slow arrival of cars from the mines. This is largely overcome by duplicating orders; as soon as one lot is delivered order another, and in that way they have been able to heat their houses and so keep them open. The weather during the early part of February was more severe than during any year since 1911.

Congestion Troubles Toronto Film Men

Ontario Passenger Trains Are Being Taken Off by the Scores, but the Programs Are Still Going Forward to Exhibitors.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ont.

TORONTO, ONT.—The moving picture business of Ontario has been little disturbed because of the cancellation of several score passenger trains by Canadian railway companies, because of a serious freight congestion. Regular trains have been taken off by the twenty or thirty at a time so that schedules are reduced to very simple tables. In some instances, Toronto exchanges have found it necessary to ship reels one day in advance of booked date, thus losing one or two day's business each week for a number of releases, but, generally speaking, the inconveniences are not serious. One fine jam occurred recently when every picture house in Hamilton, only forty-five miles from Toronto, missed matinee performances because practically all reel shipments from this city did not arrive until the evening.

Local exchange shippers have been forced lately to make frequent changes in shipping arrangements in order to cover bookings out of town. Outside exhibitors have been rather surprised, it is declared, that connections have been made so regularly despite the wholesale curtailment of train service.

F. R. Lennon an Organization Booster.

Toronto, Ont.—A man who has grown up with the Canadian film business, practically from its very start, is Mr. F. R. Lennon, Toronto. He is now assistant general manager of the Canadian Universal, for whom he is also doubling in the role of acting manager for Ontario. Mr. Lennon was largely instrumental in the formation of the Ontario Moving Picture Protective Association, whose inaugural convention was held at Toronto late in January, with an attendance of one hundred and fifty exhibitors from all parts of the Province.

F. R. Lennon.

Mr. Lennon was first employed in the office of the Kleine Optical some eight or nine years ago, and at nights he was a projection machine operator in one of the first picture theaters in Toronto's downtown section. He has a wide knowledge of the business inasmuch as he has served in practically every capacity from shipper and booker to manager. Lennon is known throughout Canada wherever there is a moving picture theater.

E. A. Langley Joins Universal.

Toronto, Ont.—E. A. Langley, formerly general sales manager with the Specialty Film Import, Ltd., and other Canadian film distributors, and recently general organizer for the Canadian automobile sales company, has joined the Canadian Universal to take charge of the Vancouver branch office.

National's First Film Star Comes.

Toronto, Ont.—Miss Sadie Weston, the well-known film player, was the first to arrive in Canada to take up duty with the new Canadian National Features, Ltd., whose studio has been erected at Trenton, Ontario. While waiting for the completion of the company's plant there, Miss Weston remained in Toronto and soon made a host of friends in the moving picture fraternity. Because of her prospective work in the Dominion, Miss Weston has been making a study of Canadian conditions. She finds she declares, that Canadian people are not demonstrative, and some, of course, are super-critical. She is surprised that Toronto exhibitors do not see to it that the local newspapers do not carry brighter and newsier film pages.

Miss Weston is highly enthusiastic over her Canadian prospects. She has already a survey of the physical facilities of the company at Trenton. The studio is an up-to-date and perfected building, while two large Trenton residences, located in large grounds, have been turned into club-houses for the new company's players. Arrangements for the opening of the institution provided for the reception of a trainload of interested moving picture men from Toronto.

Toronto Fox Film Notes.

Toronto, Ont.—The Toronto office of the Fox Film has been making excellent progress in all departments under the direction of Manager Mitchell Granby. New premises at 15 Wilton avenue have been taken over, and the facilities here will enable Mr. Granby to look after the growing business with ease. Charles Ramage, formerly shipper in the local Fox office, has been promoted to the rank of booker.

Sammy Fine Leaves Regal.

Toronto, Ont.—Sammy Fine, roadman out of the Toronto office of Regal Film, has resigned. Fine recently put across some good work in an extensive trip from Toronto to Winnipeg.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

MORE MARITIME NOTES.

New Gayety Theater in Fredericton.

Fredericton, N. B.—W. W. O. Fennety, manager of the Gayety theater in Fredericton, was a recent business visitor in St. John. Mr. Fennety announces that ground is to be broken in May for a new Gayety theater on the main street in the Capital City. The building, which is to be constructed of concrete, will cost approximately $35,000. This is but one of the many big picture houses that will go into the making in the early spring in almost every section of the three provinces.

St. John, N. B.—Walter H. Golding, manager of the Imperial theater, has closed negotiations for the new Vitagraph serial, "The Secret Kingdom," which is to follow the last chapter of the Beatrice Fairfax pictures, now running. Marguerite Clark in "Miss George Washington," after its two-day run, was repeated again on Saturday of last week at the Imperial and drew capacity houses at practically every performance, Mr. Golding says.

St. John, N. B.—Phil Kaufmann, Canadian general manager for the Famous Players, with headquarters in Montreal, was in the city over the week end on a visit of inspection to the local branch office, of which Mitchell S. Bernstein is the manager. Mr. Kaufmann has been a strong advocate for the amalgamation of all provincial exhibitors' leagues into one national body, feeling that such a move would result in the establishing of a federal board of censorship, for which Mr. Kaufmann has been fighting for a long time.

Co-operation Keynote of Buffalo F. I. L. M.

Exchange Men's Association Will Look Toward the Good of the Business as a Whole and Work by Modern Business Methods.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Better understanding between the exhibitor and the exchange manager is being accomplished by the Buffalo F. I. L. M. club, which holds regular meetings and disposes of various complaints. The club fosters co-operation such as was advocated by Fred Clayton Butler, secretary of Jamestown, N. Y., chamber of commerce, who recently spoke in Buffalo. He said co-operation during the past few years has taken the place of the cutthroat competition practiced by the old-fashioned business men. He said competition is as keen as it ever was, but that it is a co-operative competition for the good of the business.

Lenten Season Has Lowered Theater Attendance.

Buffalo, N. Y.—The flow of dimes and nickels into the box offices of the local moving picture theaters this week was slightly checked by the opening of the Lenten season. It is a fact that hundreds of the fans will not enter a theater from now until Easter Monday. Others will feel the old show habit grip them after the first week in Lent and will spend many evenings in the next six weeks at their favorite houses. Some of the exhibitors are already meeting the Lenten situation by gingering up their shows.

"More money has to be spent by us when money is hard to get," said one exhibitor, when explaining his plans for getting the crowds during the season of sackcloth and ashes.

Harold B. Franklin to Manage Shea's.

Buffalo, N. Y.—Harold B. Franklin has been appointed manager of Shea's Hippodrome, Buffalo, classed among the largest and most elaborate moving picture theaters in the country.

"There will be no change in our policy," said Mr. Franklin. "We will continue to buy the best. We intend to enlarge and improve the Hippodrome orchestra."

Mr. Franklin succeeds Isadore Moses at this house. Mr. Moses' painstaking methods as manager has in a great measure been responsible for its present success. He has resigned to take a much needed rest. Mr. Franklin managed the Lyric and Family theaters, Buffalo, for the past two years. Besides his experience in the show business Mr. Franklin is noted for his original newspaper and outdoor advertising. His successor at the Lyric and Family have not been announced.

W. C. Fickeisen Heads Rochester General.

Buffalo, N. Y.—W. C. Fickeisen has been appointed Rochester representative of the General Film. He succeeds C. J. Rose, who has been appointed city salesman for the Pathe in St. Paul and Minneapolis. The Buffalo newspapers are giving wide publicity to the new Kalem series, "The American Girl," and "A Daughter of Daring." The General Film's purpose in this advertising campaign is to help the exhibitor to get the crowds into his theater.

Hobos at Convention See Films.

Buffalo, N. Y.—That no class seems to have a monopoly on the enjoyment of screen performances was exemplified in Buffalo recently when moving pictures were even shown at the Hobos' National Convention, held at 259 Main street. Despite the name of the convention none of the delegates appeared to be in the "comic paper, Weary Willie" class. Even tomato cans were tabooed by the visitors. They took their meetings seriously and showed a preference to moving pictures which related to social, economic and kindred topics. J. Eads How, the so-called "millionaire hobo," was among the delegates.

Films in Dunkirk School.

Dunkirk, N. Y.—The high school students of Dunkirk have requested that moving pictures be introduced in the public schools of that city. The Dunkirk board of education has approved the request. Films of an educational character will be shown. The pupils have raised funds to aid in the project.

L. D. Stone Buys Palm Theater.

Salamanca, N. Y.—L. D. Stone has bought the Palm theater at Salamanca, and is making elaborate plans for boosting business at the house, which seats 1,600. Mr. Stone is interested in other theaters in the territory.

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Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank Building, Cincinnati.

C. E. Holah Goes to Omaha.

CINCINNATI, O.—Local film circles will lose one of the most popular members in this vicinity when C. E. Holah leaves for Omaha. He has been chosen as district manager of a large territory for the Pathe interests. Mr. Holah had been working on a roving commission since the Pathe organization took over the International, doing some excellent selling work on the road and also helping Manager Wessling in the office by installing some clever efficiency devices. Since coming to Cincinnati about two years ago Mr. Holah has been very active in exchange work, and also found time to organize the Cincinnati Screen Club, of which he was the first president. A convincing proof of his value as a film man is shown in the number of first-class exchange men who have worked under him, including F. B. Chase, of the Triangle, P. L. Niland, of the Pathe, R. E. Brown, Columbus Pathe representative, and others.

Summer Films in the Legit Houses.

Cincinnati.—One of the first and most convincing signs of spring in Cincinnati each year is the announcement of plans for the big "legitimate" houses for their annual season of pictures; and this sign has already made its appearance for 1917, the Lyric management indicating that the moving picture season will begin there in April, with the Cincinnati premiere of the great Kellermann picture, "A Daughter of the Gods." The appearance of this film has been awaited with considerable interest, on account of the furore which it created in the East and the success of the first Kellermann film, "Neptune's Daughter," which continues to do a good business in Ohio under the management of McMahan & Jackson.

Picture House Within a Hotel.

Dayton, O.—Plans have been announced which, to a certain extent, affect the Auditorium theater, one of the city's popular moving picture houses. The building of which the theater uses the first floor and basement, is to be converted into a modern hotel, with considerable additions and improvements; but the theater itself is not to be disturbed, and will continue operations without interruption. Later on the theater may be remodeled, but this is not contemplated at present. The net result, therefore, will be to give the house a very desirable surrounding, without otherwise affecting it in any way.

Suit over Rights to "Civilization."

Youngstown, O.—A controversy over the right to the first exhibition of the great Ince picture, "Civilization," in Youngstown, has resulted in the filing of a suit by the Youngstown Amusement Company, lessee of the Grand opera house, against the A. G. Fontana productions, controlling the picture, for $3,350 damages, this being the estimated loss caused by the fact that the Strand theater secured the first run of the picture. The Strand management declares that it cancelled a $250 engagement in order to make room for "Civilization," paying $100 for the release. Money in the hands of the Strand due to the Fontana company was attached as an incident to the suit, but the showing of the picture was in no wise interfered with, the Strand management having nothing to do with the suit.

New Youngstown Theater to Be the Liberty.

Youngstown, O.—The Federal Holding Company is to construct one of the finest theaters in this part of Ohio, already named the Liberty as the result of a contest for the selection of an appropriate name. The work will begin in a few weeks, and that practically all of the details regarding the house have been decided upon. As already announced, the house will seat 2,000 persons, and one of its features will be a $20,000 organ and orchestra. A modern ventilating system will be installed, and the appointments and conveniences will be of the most luxurious description. A large statue of Liberty will be a prominent feature of the exterior treatment of the building, serving to indicate its name.

Suit of Leaky Room on Leased Theater.

Akron, O.—Abraham Wiener, manager and lessee of the Alhambra theater, at Cuyahoga Falls, has filed suit for $5,000 damages against the Theater Supply Co., of Akron, on rather unusual grounds. He alleges that he leased the theater in 1914, with the understanding that the owners were to look after all necessary repairs. He declares that the roof has for a long time been in a leaky condition, with the result that people have stopped attending performances, and that the amount of damages asked for has resulted.

Changes Among the Cleveland Exchanges

A. M. Holah to Manage the Pathe Office and Dan Stern Becomes Chief Booker—C. E. Shurtleff and C. Goetz Go to the General Film.

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—Numerous changes among exchange men of Ohio have been reported within the last week, most of them concerning employes of Pathe.

C. E. Shurtleff has resigned as manager of the Cleveland Pathe exchange and gone to the General Film as district supervisor, with headquarters in Cleveland. His territory embraces these offices: Cleveland, Cincinnati, Wheeling, Buffalo and Syracuse.

A. M. Holah, brother of C. E. Holah of Cincinnati, formerly assistant manager, has been made manager of the Cleveland Pathe exchange, while Jack Conant, who had charge of city territory for that exchange, has been transferred to Detroit, where he will handle similar territory.

Dan Stearn has resigned as booker for the Victor film service, Cleveland, to be chief booker at the Pathe branch of the same city, succeeding Arthur Kurtz, who takes the city selling position.

Charles Goetz, formerly with the International and Pathe in Cleveland, has resigned to become affiliated with the General Film at Chicago.

Marty Kavanaugh Booking Films.

Cleveland.—Marty Kavanaugh, outfielder on the Cleveland American league baseball club, is booking films in Michigan this winter for the Union film company, Cleveland.

W. D. McGuire, Jr., Speaks in Cleveland.

Cleveland, O.—W. D. McGuire, Jr., executive secretary of the National Board of Review, spoke before the Cleveland Foundation recently. Besides members of the foundation, there were present representatives of the Exhibitors League and the Cleveland Screen club. The Foundation is making a survey of the picture theaters and other amusements of Cleveland.

F. B. Strawn Buys Two Theaters.

Cleveland, O.—F. B. Strawn, a jeweler of Cleveland, has bought the buildings and land of the Jewel theater and the Starlight theater, both located on St. Clair avenue, at the junction of East 125th street.

Strand Gets First Run Paramounts.

Cleveland, O.—The Strand theater, Cleveland, has contracted for first run Paramount in Cleveland, to start at once. The first picture will be Marguerite Clark in "The Fortunes of Fifi." For five years first-run Paramount has been at the Knickerbocker, not a down-town house. It is understood this theater will continue to run Paramount pictures.

Fatal Accident in Columbus.

Columbus, O.—In a collision between a Ford and a high-powered Velie on the Broad street bridge over the Black Lick, east of the Columbus Country club, Friday, Feb. 16, Ralph W. Kelly, of the Columbus Theater Equipment Company, and Joseph McCormick were killed. Leo E. Dwyer, president of the Columbus Theater Equipment, was injured; but is getting along nicely. To others were injured.

The lighter car was hurled for a distance of more than 100 feet, and the heavier car turned over into the creek bottom.

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DETROIT NOTES.

H. C. Griffin to Run the New Oakland.

Harry C. Griffin is announced as the manager of the New Oakland theater in Pontiac, Mich., which will open around April 1. He was for twenty years backstage of big dramatic and musical productions.

Louis Loeb, assistant general manager of the Artcraft Pictures Corporation, was in Detroit, February 15 to 18.

A. J. Gilligham, of Detroit, is spending a few weeks in Florida and Cuba.

Harry Lorch has been appointed manager of publicity for the State film, of Detroit, coming from Chicago. He takes hold March 1.

The Drama League of Detroit has gone squarely on record as opposing state censorship of motion pictures. It believes that no three persons should set the standard for the community.

Col. W. S. Butterfield is building a new theater in Flint, Mich., to be known as The Palace.

Detroit, Mich.—Kerr and Berry have opened a new theater in Reed City, Mich. A motiograph projector was installed in the booth.

Detroit, Mich.—The American photoplayer company, under the management of Max Arnovitch, has opened a Detroit factory branch in the Joseph Mack building, Columbia and John streets. Mr. Arnovitch will specialize in Michigan and will ever be ready to give prompt service. He comes to Detroit from the southern part of California believing Michigan Michigan offers a more lucrative field. He has brought his family and Twin Six Packard along with him.

Censorship Discussed in Lansing

Many Attend Legislative Hearing on Proposed Censor Measure—Film Men Ably Present Their Side of the Question—A. J. Moeller, Secretary of the State League, and William H. Shiek of the Detroit League Speak.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Censorship was discussed from every angle at the hearing before the committee on state affairs at Lansing, Mich., last Wednesday night, February 14. About 200 people were present in the house of representatives chamber, including members of the legislature, the committee and those who came to listen and to talk. Chairman Newkirk gave full permission and plenty of time to those who wanted to be heard, either for or against the bill.

Speaking for the bill were several clubwomen of Detroit and a number of preachers. Speaking against it were William H. Shiek, secretary of the Detroit Exhibitors' League; A. J. Moeller, secretary of the Michigan Exhibitors' League; W. S. McLaren, of Jackson, and Theodore Mitchell, personal representative for David W. Griffith.

The point brought out by Mr. Shiek was that censorship by a state board was unnecessary inasmuch as there was sufficient police power in every community to put a ban on all unclean pictures.

Mr. Mitchell said that while the producers themselves felt there were a few pictures that might be questionable, the operation of a board of censors in every state was not the remedy. He showed what a complete failure was the censor board in Pennsylvania and in Ohio.

Mr. McLaren spoke against the bill, protesting it vigorously. He said that he had tried a series of children's matinees for two weeks at five cent admission prices, putting on a special educational program, just to convince himself whether there was a field for children's matinees. He even made the price two admissions for five cents, and yet the children would not come. He said the trouble was that children preferred the regular shows, and that parents themselves did not take enough interest to see that their children attended the special afternoon performances. He said that his experience was the experience of many other exhibitors—children will not attend these educational performances.

If the committee weigh carefully all of the arguments pro and con they are certain to pigeon-hole the bill, but in the event that they report it out and it goes back to the house there is sure to be a fight, and it will mean that every exhibitor in the state will have to co-operate and give his fullest support to the defeat of the bill.

Detroit Will Have a Film Building.

Detroit, Mich.—It is absolutely certain that Detroit will have its own film building before the end of the current year. Contracts for the six-story structure on Elizabeth street were let on Monday, Feb. 19, and the building is to be completed by the first of next September. The building will be exclusively for film exchanges and allied trades. Already most of the space has been taken. G. S. Trask, formerly manager of the Mutual, was the promoter.

Will Build New Theater in Hancock.

Hancock, Mich.—This city is to have a new motion picture theater according to an announcement made by Frank Ongie, manager of the Savoy theater. The deal transferring the Coughlin lot on Quincy street to Mr. Ongie and his father, Napoleon Ongie, was made yesterday and this morning. Mr. Ongie stated it is their intention to erect a modern and up-to-date theater.

The new theater will be a handsome structure and will add greatly to the appearance of that part of the city. It will have a seating capacity of 900 people of which number 600 will be accommodated on the first floor. Every convenience for the comfort and safety of the patrons will be installed, and it will be one of the neatest and best things of its kind in this section of the state.

Many Big State Right Films.

Detroit, Mich.—The number of state rights pictures in Michigan is on the increase. W. S. Butterfield, of the State film company, has purchased about ten big features, including "Civilization," "A Mormon Maid," "The Conquest of Canaan," "Robinson Crusoe," "Libertine" and others. John H. Kunsky has "The Crisis" and several other big attractions. B. Barnett has "20,000 Leagues Under the Sea" and "Joan the Woman," and Dave Klein has just bought "Absinthe" with King Baggott.

B. Barnett Office in Peter Smith Bldg.

Detroit, Mich.—B. Barnett, who has "20,000 Leagues Under the Sea" and "Joan the Woman," will open permanent offices in the Peter Smith building about the first of March. He will have a complete organization for the booking and promoting of these features.

Dave Klein in the Pontchartrain.

Detroit, Mich.—Dave Klein, who has "Absinthe," can be located at the Hotel Pontchartrain. He already reports many bookings. In several cities he has arranged for the personal appearance of King Baggott himself.

Who Says 13 Is Unlucky?

Detroit, Mich.—When the World correspondent dropped into the Vitagraph exchange last week he found four of the employes opening up envelopes which contained profit-sharing checks. These are sent to Vitagraph employes every 13 weeks.

J. S. Visger Promoted.

Detroit, Mich.—Jack W. Loranger, of the Famous Players exchange in Detroit, announces that J. S. Visger has been promoted to special representative, while George A. Ranshaw will be special representative on the road. He was formerly with the Casino feature film, and more recently with the Paramount in Chicago.

The Ideal Show and the Right Price.

Detroit, Mich.—Elwyn M. Simons, of Adrian, Mich., says his idea of a good program for the daily-change exhibitor, is four-reel feature, one-reel comedy and one-reel scenic or educational. He also says that 10 and 15 cents is the ideal price policy.

C. W. Perry Becomes Assistant Manager.

Detroit, Mich.—C. W. Perry has been appointed assistant manager of the Pathe exchange in Detroit, a new position created for him. Jack Conant is now with the Pathe exchange in Detroit as special representative, coming from the Cleveland branch.

Personal Notes from Detroit.

Detroit, Mich.—D. Leo Dennison, formerly with Paramount, is spending a few weeks in Detroit combining business with pleasure. He is staying at the Hotel Pontchartrain.

Censorship Talk in Louisville

Two Hundred Women Hold Meeting and Discuss Pictures, Dress, Vaudeville and Children's Shows—A Motion Asks the City Council to Appoint Censor with Power to Ban Pictures Deemed Objectionable.

By Ohio Valley News Service, 1404 Starks Bldg, Louisville, Ky.

LOUISVILLE, KY.—Censorship in Louisville is the object of a movement initiated at a meeting of two hundred women in respect to a call by Mrs. Helm Bruce, president of the Fifth District organization of the Kentucky Federation of Women's Clubs; Mrs. Ben C. Frazier, president of the Parent -Teacher League, and Mrs. John H. Thomas, president of the Children's Protective Association.

The meeting was to consider objectionable moving pictures and to further consider present modes of women's dress. Both of these came in for some withering comment on the part of the reformers, and at the conclusion of the meeting it had been determined to ask the city council to enact an ordinance which would provide an official with authority to prevent showing of objectionable pictures, and authority to close up a motion picture theater which persisted in showing films of the character referred to.

Mrs. Bruce, the wife of one of the leading attorneys of the city, and identified with most of the reform movements, presided. "The question of improper motion pictures and theatrical entertainments has been coming to people interested in the matter of public recreation for some time," said Mrs. Bruce. "We know that in Louisville the motion picture is not the only source of danger. The last scene of the Russian ballet, given here recently, was without excuse, and the picture, "Intolerance," now being shown, is so full of horror that no person in the adolescent period should be allowed to see it. Vaudeville is often unfit for the young—we might as well admit it since we are here to talk plainly.

"If there is any class of people, however, which should be roused by these conditions, it is those women who have been brave enough to bring children into the world. We hear a great deal about birth control these days, and I believe that a reason for it is that women are afraid to bring children into a world in which even the young are surrounded by temptation and adversity."

Mrs. Harry Bishop, another local reformer, whose activity compelled the Boston opera company once to produce "Madame Butterfly," using a big wax doll for the child, also attacked the pictures being shown. "I want this meeting of mothers," she said, "to crystallize in a movement to make a cleaner city for the children. Do you think that your children can have the physical presented to them day after day in pictures and be unhurt?" she added. Mrs. Bishop told of a tour of moving picture theaters, and quoted the comment of children aged from 10 to 13 on a picture recently shown here. "I tried to get these children to leave the theater and go with me to see another picture, but they refused. They said they liked it. Films make a gradual transition to vice. They affect your children more directly than you know." Mrs. Pierce Butler, president of the Woman's Club, the leading women's organization of the city, made the motion asking the city council to pass an ordinance providing for the character of censorship desired. It is wanted that the ordinance would not only make it possible to suppress pictures considered to be improper, but that the same measure should include theatrical performances of the same character.

There is much interest in the proposal among the reforming element in the city. The Louisville Board of Censorship, which approves, with Mrs. Fred Levy, chairman, the pictures specially adapted for children, was to have taken action on the project at its last meeting. Mrs. Levy, however, was absent in New York, where she was selecting children's films, and the question was laid over to the next meeting. Comment generally, however, is to the effect that there is not a great deal of likelihood of an ordinance such as requested being enacted, at least at this time.

Asked to Have National Air Played.

Louisville, Ky.—All of the Louisville moving picture theater managers have been asked by the Kentucky branch of the Society of Colonial Dames, to have "The Star Spangled Banner" or "America" played by the orchestras or musicians at least once each day, while the audiences have been requested to stand at the same time. This request is in view of the present international situation, and some of the theaters have taken a favorable action on the request. It is noted, however, that the audiences are not very ready to stand and demonstrate their patriotism in that manner.

C. S. Van Wart in Charge of Local Mutual.

Louisville, Ky.—C. S. Van Wart, of the Chicago office of the Mutual Film, has come to Louisville and taken charge of the branch office of the company here, succeeding Percy L. Smith, who took his departure some time previous.

George Bleich Lends Theater for Belgian Children.

Owensboro, Ky.—George Bleich, manager of the Grand theater, has agreed to donate his theater for one afternoon and evening, at cost, to a local women's organization, which will take advantage of the occasion, put up the price, and provide for special music. The proceeds will be devoted to the Belgian children's fund. Mr. Bleich has made arrangements for some unusually attractive pictures for the occasion, and the orchestra will be augmented.

Louis Hayes to Rebuild Theater.

Henderson, Ky.—Louis Hayes has let a contract for reconstruction of the Princess theater, which was destroyed by fire about a year ago. The new building, which will embody the latest ideas of theater construction, will be erected at a cost of $25,000, and when it is completed Mr. Hayes, who was the pioneer of pictures in Henderson, will close the Gem, now operating, and concentrate on the Grand and the Princess. It is expected that the new theater will be ready for occupaion by the first of May.

John B. Stout to Improve Opera House.

Danville, Ky.—John B. Stout has completed plans for remodeling and improving the Danville opera house, which he owns, and which he is operating as a motion picture house. The present entrance will be retained, but used for the colored people only, and a new entrance through Mr. Stout's drug store will admit the white people. Separate toilet rooms, rest rooms and a lobby will be provided, among other things, including the best type of projecting machine the owner can find. For safety the number of exits will be increased.

Tennessee Film Notes.

Louisville, Ky.—D. W. Griffith's "Intolerance" filled Macauley's theater twice daily during the week of Feb. 11-17, with the exception of the last night, when the house was not up to capacity.

Bowling Green, Ky.—The board of the Western Kentucky Normal School, located here, has installed a modern projecting machine in the auditorium of the main building of the school, and will make use of it from time to time in connection with the studies of the pupils. At the Kentucky Rural Life Conference the picture machine was used for showing many reels of life films provided by the government and other agencies.

Providence, Ky.—D. W. T. Hayes has purchased the popular "Dreamland" theater from R. L. Forsythe and will continue its operation.

Winchester, Ky.—Albert Conn has taken a lease on the Colonial theater from George Bros., and proposes to operate at intervals, showing only feature films. If business justifies, according to his announcement, in the spring, Mr. Conn will operate continuously.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Loew Opens Memphis Lyceum.

MEMPHIS, TENN.—The Lyceum was opened to the public on February 12th as a Loew picture and vaudeville house, pending construction of the proposed new $700,000 theater for the Loew interests in Memphis. The first week's program consisted of an Alice Brady feature, "The Hungry Heart," and three reels of comedy in addition to the vaudeville acts. A scale of prices has been arranged at 10 and 15 cents for week-day matinees, and 10 and 25 cents at night. Memphis is a wide-open Sunday show town, contrary to the other large cities in the state, and the night prices prevail on Saturday and Sunday matinees.

Indication point to a very successful run of the Loew entertainment in Memphis, it having been impossible to handle the crowds on opening day, and the management expects to carry the good will and patronage of the public with it when the new theater is completed.

"Daughter of the Gods" at Vendome.

Nashville, Tenn.—Annette Kellermann's "A Daughter of the Gods" is booked for an entire week's run at the Vendome, the largest road showhouse in the city, beginning February 26th. Prices are in conformity with those charged for the master spectacles of the screen during recent years, and much local advertising is in evidence. This feature is also being shown at Memphis, Chattanooga and Knoxville playhouses at greatly advanced prices, being placed on a par with the high class road shows of the season.

Knickerbocker Releases Orchestra.

Nashville, Tenn.—Owing to the expense of maintaining a full orchestra for the Knickerbocker, it was decided to abolish this feature of the entertainment. A ten thousand dollar pipe organ now furnishes the music altogether for this house. The instrument has been in service since the erection of the Knickerbocker, and has been used in connection with the orchestral music as well as during morning performances, but is now being used throughout the afternoon and evening.

Memphis United Shows Big Increase.

Memphis, Tenn.—Manager A. H. Kaufman, of the United film service, announces that the purchases for his branch have tripled the sum of last year for the month of January. As an instance of the growing popularity of this service he mentions the fact that the receipts for January, 1917, were $1,567 in excess of the corresponding month for 1916.

"The Lure," a Shubert-World feature, featuring Claire Whitney and James O'Neil, has been secured by this company, and will be distributed from the Memphis office.

Changes in Memphis Mutual.

Memphis, Tenn.—On January 29th the local branch of the Mutual film corporation changed managers, and the Fort Smith Arkansas, office was closed. Manager Smith from the Arkansas branch assumed the duties at Memphis, but remained at this point only until February 10th, at which time the managership was again thrown open. At the present writing no successor has been named for the Tennessee office, although the routine work is being carried on in the customary manner.

Roy Shelton Visits.

Nashville, Tenn.—Roy Shelton, director for the Fox Film Corporation at the New Jersey studios, has been in town a number of days on a visit to friends. Mr. Shelton is ex-manager of the Strand theater of this city, and while here took occasion to go over some matters regarding the recent transfer of ownership of that house to Carson Bradford, the present manager.

Birmingham Activities.

Birmingham, Ala.—Exhibitors and exchange men report that business has been extremely poor for several weeks prior to February 15th, on account of bad weather, but after that date empty seats were in the minority following a change for the better in climatic conditions.

"The Crisis" played the week of February 12th at the Bijou theater, and reported good houses.

"Civilization" was the offering at the Strand for the week of February 19th.

Announcement is made that the Queen feature service of Birmingham has secured the six-reel feature, "My County First," starring Tom Terriss. Manager Doc Graham states that from inquiries received by the Queen office, the pciture promises to go like a house afire. This exchange has also acquired rights for the states of Tennessee, Alabama, Georgia, Florida, Mississippi, North and South Carolina for exploitation of "The Soul of a Child," the Pioneer special feature.

Rockford Has Sunday Shows as Formerly

City Council Now Abides by the Will of the Majority of Voters Expressed in Referendum and Sabbath Shows Return.

By Frank H. Madison, 628 S. Wabash Ave., Chicago.

ROCKFORD, Ill.—Sunday moving picture shows in Rockford are back on the old basis. The city council, by a vote of 8 to 7, passed an amendment to the ordinance which had changed the hours so that no show could profitably run. This leaves the shows free to operate the same hours as before the trouble began.

Alderman Gallagher, who has been fighting to have the old hours restored, introduced the ordinance and declared that the referendum vote of the people took the matter out of the city council's hands.

Resolutions from a number of labor organizations protesting against the regulating of Sunday moving picture shows and promising that union men would use their efforts to vote at the polls for officials who refused to carry out the will of the people were read. Mayor Bennett did not indicate whether he would veto the latest amendment to the ordinance.

The Rockford Register Gazette says: "The ordinance would have been changed in the first instance had not advantage been taken of the absence of two aldermen to bring the subject up. Had the two aldermen in question been present at that meeting the vote would have been exactly the same as it was last night, 8-7, in favor of abiding by the will of the majority. The small tempest in a teapot which was stirred up over the matter would then have remained unstirred."

Crystal Photoplays in Place of Barker-Swan Film.

Peoria, Ill.—The Crystal Photoplays Corporation takes the place of the bankrupt Barker-Swan Film Company. The property was bid in by Merrick A. Whipple, a Chicago attorney, who assumed all liabilities of the company, amounting to $73,000. Creditors would receive one hundred cents on the dollar, it was announced. A charter has been received from the secretary of state. The capital stock is authorized to be $150,000; of this Whipple, who is believed to represent other interests, holds $149,000. He will be secretary and general counsel. Frank Z. Ames, a banker of Rutland, Ill., who took title to the property, was elected treasurer, and P. W. Swan, assistant treasurer. A. H. Shields, of Chicago, who is to play a prominent part in the affairs of the new company was named acting president and general manager. Charles H. Dixon, of Chicago, who acted as receiver for the old company, takes the place of vice-president and will have charge of the production. The commercial management will be in the hands of Willis B. Long, of Chicago and New York. In addition to Whipple stockholders are: A. H. Shields, Charles H. Dixon, Frank Z. Ames, M. C. Nelson, P. W. Swan, F. R. Whipple and Mr. Troy. The concern will be a close corporation, it is announced.

Illinois Theater Changes and Showmanship Notes.

Shawneetown, Ill.—Joe W. May has purchased the interest of Charles Willis in the Grand theater. Willis had control but a very short time.

Kewanee, Ill.—Robert Quimby, manager of the Central Union telephone exchange at Galva, has been made manager of the Majestic and Willard theaters in this city. W. J. West, owner, will divide his time among the Kewanee houses, the West theater in Galva and the house which he controls at Cambridge.

Bushnell, Ill.—Walter Vail, a postoffice employee, has purchased the Cozy theater.

Cobden, Ill.—The opera house was destroyed by fire.

Virginia, Ill.—The firm of McDaniels & Long, which operated the Tureman opera house, has been dissolved and a new concern known as the Tureman opera house company controls the moving picture shows given there. Henry Jacobs, county clerk, is president of the new company. L. A. Long is manager.

Kewanee, Ill.—Chris Taylor, proprietor of the Dreamland theater, and Charles Faulkner have leased a building at 113 West Second street and will remodel it into a moving picture theater, seating 375 persons. W. T. Braun, Chicago architect, has been employed to draw plans. The name of the new house will be selected in a prize contest. Taylor will continue to operate Dreamland theater.

Fairfield, Ill.—The Rex theater is devoting Wednesday and Saturday afternoons to special shows in an effort to secure more matinee business from people living in the country.

East St. Louis, Ill.—A small boy loosened the valve on a radiator, causing steam to flood the Majestic theater. A panic resulted but fortunately nobody was injured.

Streator, Ill.—Charles Vance, who recently sold his moving picture theater at Chillicothe, has planned to purchase a theater in the southern part of the state.

Rochelle, Ill.—Every Tuesday morning Manager Wimmer, of the Princess theater, shows two educational films for school children.

Taylorville, Ill.—After two or three delays "The Birth of a Nation" has been booked for the Grand, March 13-14.

Taylorville, Ill.—Manager Joseph McCarty turned the Empress theater over for a performance of "Shadow and Sunshine," for the benefit of the St. Cecilia circle of the Baptist church.

If You See That Film We'll Tell Your Wife

Over a Hundred Moral Uplift Persons Picket a Theater in Valparaiso, Ind., and Argue Against "Race Suicide" Picture.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

VALPARASO, IND.—About 100 men and women, mostly the latter, all representing various clubs and church organizations of this place, picketed the streets leading to Schelling's music hall last week, and offered vigorous protests to the showing of the motion picture film "Race Suicide," which had been booked for three nights.

Opposition to such films as "Race Suicide" and "Purity" were voiced about ten days ago in resolutions adopted at a meeting of representatives of the Methodist Brotherhood, the Valparaso Woman's Club and the Porter County Citizens' League. The action was intended to convey a warning to the motion picture theater managers, but failed of its purpose.

The sequel to the meeting came when the manager of the Schelling music hall, a motion picture house, advertised the showing of "Race Suicide." The self-appointed censors soon began to mobilize their forces, and, when the theater opened for the evening performance, appeared in large numbers in front of the place in an effort to dissuade theatergoers from entering.

Many women were turned back to their homes, but the advertising given to the show by the protestors proved a big drawing card for the men folks. They jammed the theater to the doors. The club women, with note-books, took the names of all the men known to them, and promised to report the matter to wives and other members of the family.

Numerous persons who attended the show denied that there was anything objectionable to the film.

"A Romance of Kokomo" Pleases.

Kokomo, Ind.—Kokomo's own motion picture production, "A Romance of Kokomo," which is being shown at the Isis theater, is proving a real success. The popular photoplay house is receiving large crowds daily, and there are indications of even larger attendances as the week progresses.

"A Romance of Kokomo" is a local photoplay, the characters of which were selected by a public voting contest conducted by a Kokomo newspaper, under the auspices of the Hundrie Film Company of New York. All the scenes were laid in Kokomo, and the whole presents a decidedly pleasing picture.

Indiana Theater Notes.

Rockville, Ind.—Roy Whitesell, a local business man, has purchased the Cozy theater, a motion picture house, from Tad L. Johnson, and will run the show only three nights a week. The theater was damaged by fire recently, and will not be opened until repairs are made.

Garrett, Ind.—The Pastime theater, owned and operated for the last few years by John Zeek, has been sold to Mr. and Mrs. George Owens. The new owners are planning to improve the interior of the theater and to change the picture twice a week.

Medora, Ind.—The Crescent theater, a local photoplay house, was sold last week to J. E. Bray and R. T. Callihan. Under the new management the theater will be open only on Wednesday and Saturday nights.

Missouri Censorship Hangs Fire

Senate Bill No. 79 Has Been Up Before Ways and Means Committee and Many Conferences Have Been Held, but Nothing Definite Has Been Accomplished —Exhibitors Have no Cause to Congratulate Themselves as Yet.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—During the Civil War, in a little village called Knob View, there was a justice of the peace who was considered a sort of oracle. When the weekly paper would arrive everybody made it a point to go down to the "squire's office" to hear him read the news from the front. The war correspondent, after giving account of the battles and speaking of the movements of the various army corps and divisions, would always wind up his article with these words: "Otherwise the situation remains in statu quo."

One day one of the listeners asked "Squire, what does them words mean?" The squire was a stranger to the classics, but he could not admit the fact, so he assumed an air of wisdom and replied. "Ben, them words are Latin, and they mean, when translated, "in a hell of a fix.' "

The censorship situation in Missouri is in statu quo just now. Senate Bill No. 79 has been up for consideration before the Ways and Means committee for two or three weeks; delegations have been sent to Jefferson City and numerous conferences have been held, but nothing definite has been accomplished, and now another bill has been introduced by Representative Boehm, and it is said still another one is being prepared.

The chances are very good that Missouri is going to have a censorship law of some kind, and a drastic one at that, and Missouri exhibitors and exchangemen are going to find themselves in "statu quo," with a liberal application of the squire's definition, in a very short time, of a strong and determined fight is not made.

George Baldson, Jr., Promoted.

St. Louis, Mo.—George Baldson, former assistant manager of the V. L. S. E. exchange in New York, has succeeded A. N. Webster as manager of the V. L. S. E. office at 3630 Olive street.

Lew Bent Local Selznick Representative

St. Louis, Mo.—Lew Bent, who has been all up and down the line in the film business, has been appointed local representative for the Selznick pictures for St. Louis and eastern Missouri, to succeed I. P. Rosenberg. Mr. Bent's headquarters are in the Plaza building, on Olive street.

Delmar Theater Changes Hands.

St. Louis, Mo.—The Delmar theater, 4936 Delmar avenue, was sold to Mrs. J. W. Cornelius last week. Mrs. Cornelius is proprietor of the West End Lyric, diagonally opposite the Delmar, and of the Lyric and the Royal in the downtown section of the city. The Delmar is closed temporarily.

Trade Letter from Des Moines

By Dorothy Day, Register -Tribune, Des Moines, Ia.

Newspaper Entertains Children at Garden.

DES MOINES, Ia.—Without doubt one of the biggest film hapenings in the city last week occurred at the Garden theater Saturday morning, February 17. The Evening Tribune, the newspaper of Des Moines that takes the greatest interest in the motion picture business, carries the largest film advertising and devotes the most space to reviews and motion picture gossip, rented the Garden theater, one of the largest theaters in the city, for Saturday morning. Then the paper inserted a coupon in every edition for a week in advance, the coupon admitting any child below the age of fifteen. It is estimated that 3,500 children were admitted to the Garden theaten to see the three performances of "Such a Little Queen" with Mary Pickford. The Tribune is already planning another performance to take place the following week if possible and at any rate in a couple of weeks.

Theater Notes Over the State.

Woodard, Ia.—Robert Connor is the new manager of the Opera House in Woodard.

Davenport, Ia.—"Panthea" with Norma Talmadge quite took Davenport by storm a couple of weeks ago when the Garden theater was packed to the roof. A big blizzard was raging and the other shows in town starved.

Brooklyn, Ia.—P. E. Wilcox is the new owner of the Broadway theater in Brooklyn.

Amesworth, Ia.—E. W. Spessard purchased the Play House theater in Amesworth of Lee Workman.

Callers at Des Moines Exchanges.

Des Moines, Ia.—Mr. Saul of Saul & Son, the owners of the Irving theater in Carroll, was a visitor at the Des Moines Pathe exchange last week. Saul & Son are the oldest exhibitors in Carroll.

Powd McLuen of the McLuen theater in Guthrie Center, C. E. Arnes of the Princess theater in Reinbeck, Pettit of Pettit and Goshorn, owners of the Iowa theater in Winterset, Chester Zuck of the Lyric theater in Dallas Center, and J. A. Hitchcock of the Commercial Club theater in Beman, were all last week callers at the Pathe exchange.

A. C. Schuneman of Webster City, the manager of the Isis theater, was a visitor at the Mutual exchange last week.

Ben Bloom, who recently sold his rights in Kansas and Missouri for the feature, "The Unborn," was in this city the other day looking over some state rights propositions.

Harry Rosenberg, who has the United States rights for "Ignorance," by Anthony P. Kelly, who wrote "The Soul of a Woman," one of the finest Metro pictures ever released, was in Des Moines last week, on his way to the Coast. He has sold the rights for his picture in several states but did not succeed in placing the Iowa rights in this city.

Lewis J. Selznick to Visit Des Moines.

A. H. Blank, president of the Mid West Photoplay, just returned from New York last week. He expects to go to Kansas City at once to visit the Mid West and Triangle offices there. He brought back the news that Lewis J. Selznick will pay this territory a visit in a couple of weeks. Mr. Selznick will visit the Blank, will go to the Kansas City branch and will also pay a visit to Rathner and Conhoun of the Supreme Features in Minneapolis.

Des Moines F. I. L. M. Club.

Des Moines, Ia.—The Des Moines Film Credit Association has already changed its name and now is known as the Des Moines F. I. L. M. Club. This little organization is setting out to be the most congenial little body ever formed in this state by the film men and already is tightening wires around some who are not as sure pay as they might be.

Texas State News Letter

By N. E. Flanagan, 516 North Ervay St., Dallas, Texas.

Local Exchange Notes.

DALLAS, Texas.—Tom N. Parker arrived in Dallas Wednesday, Feb. 14, and assumed the new managership of the World Film. Nat Barach, former manager, has been assigned special work in the southern division.

E. C. Jansen, southern district manager of the World Film Co., arrived in Dallas Monday, Feb. 11, after visiting Atlanta, Ga., and New Orleans. The World has started a big sales campaign through the South with quite gratifying results.

Local People at the Little Rock Conference.

Carl H. Pierce, representative of the Paramount, his wife, and C. E. Tandy, general manager, were present at the meeting of exhibitors at the Adolphus hotel, Dallas, preceding the Ablahama convention. Luncheon was served and informal talks were made as to better cooperation with the exhibitors. Representatives from Amarillo to Galveston and the furthest points of Texas were present. Mrs. Grace Veil, editor of the "Weekly Review," Paramount official organ, published at Atlanta, Ga., was also there and C. A. Chivers, sales manager of Atlanta, was a visitor.

The party went to Oklahoma to attend the State Exhibitors' League Conference, held Monday, Tuesday and Wednesday, Feb. 11-14. The party was augmented from Dallas by W. B. Scott, sales manager of Paramount in Texas, R. W. Lynch, manager of Texas Co., J. F. McTyer, W F. Wilkinson, and Albert Russell, managers of the Metro Pictures, Max Osborne special representative of the World Film, G. F. Smith, representing Vitagraph Co.

A large party of exchange men from Dallas left on a special car of the Sunshine special for the Exhibitors Conference in Little Rock, Arkansas. Among the party were E. C. Leaves, C. H. Wurz, J. A. Cressey, Cliff Reed, C. R. Scott, H. M. Henry, Albert Russell, W. F. Wilkinson, Nat Barach, C. C. Clegg, Jack Burke, Earle Larson Morrow, and W. G. Underwood.

Wuerz exhibited Max Linder's first comedy. Over 150 exhibitors were present. Following the Arkansas conference the party attended the Oklahoma conference.

Texas Theater Notes.

Frost, Tex.—Dorbrandt Bros., of Athens, have bought the Lyric theater at Frost.

Fort Worth, Tex.—P. C. Levy, manager of the Hippodrome and Strand theaters, Fort Worth, is spending a week in New York City, looking over current releases.

Longview, Tex.—T. C. Clawson has sold the Rembert theater at Longview to D. L. Praul.

Italy, Tex.—J. C. Couch of Italy has sold his Elk theater to Hammer. Couch has been in Italy several years. He will retire temporarily.

Visitors in Dallas.

F. L. Cauvey of the Gem theater, Frederick, Okla., was in town last week. Mr. Mudd of Waurika, Okla., was also here. Other visitors were Polemanacher of the Crown theater, Houston; Sam Schwartz of the Azstech theater, Eagle Pass; J. M. Robb of San Angelo; K. C. Cox of the Majestic theater, Ozono, and A. V. Wade of Lewisville.

W. R. Wilkinson, with the McClurg Co., has brought "The Seven Deadly Sins" to the Triangle offices in Dallas and is selling to exhibitors. T. F. McTyer, formerly of Atlanta, is traveling out of the Triangle office in Dallas.

"Idle Wives," Universal feature, shown at the Old Mill theater, Dallas, this week. attracted large crowds. E. H. Hulsey has contracted for "Twenty Thousands Leagues Under the Sea." He has booked this for a month and it will be shown through his whole circuit in Texas.

Films at Minneapolis Theaters.

The Minneapolis Aster and St. Paul Starland have booked the Selznick feature, "Vera, the Medium," featuring Kitty Gordon.

The Lyric began its second week with "20,000 Leagues Under the Sea," Feb. 18, to a good business.

The Strand enjoyed a good business the week of Feb. 11, with the Winnipeg-St. Paul dog derby drivers appearing in person in connection with pictures of the race, and "The Americano." Twenty-five cents admission was charged. The Strand this week is running "The Truant Soul" at 15 cents.

The New Garrick did a good business with George Beban in "His Sweetheart," and Vivian Martin in "The Wax Model," the week of Feb. 11, at 15 and 10 cents.

The St. Paul Alhambra extended its run of W. S. Hart in "The Gun Fighter" two days to accommodate the crowds.

With Northwest Exhibitors.

Fargo, N. D.—Mr. and Mrs. William McCarthy, of the Isis theater here, became the proud parents of a handsome baby girl Friday, Feb. 16.

Wausau, Wis.—W. O. Sawyer, of Grand Forks, has bought the Majestic from F. M. Rehfuss and has taken charge.

Bemidji, Minn.—E. M. Ney has taken over the management of the Rex theater here.

Virginia, Minn.—The new theater now being built will be named the Royal, according to Manager Springer.

Minneapolis, Minn.—President D. W. Chamberlain, of the American amusement company, has opened offices in the Jewelers' exchange here. The American company controls theaters in Minneapolis, Mankaton and Fargo.

Washburn, Wis.—Walter F. Smith has sold his Gem theater here to R. W. Smith, and has gone to Minneapolis to exploit a film feature.

Minneapolis, Minn.—Among the visitors to local film exchanges the week of Feb. 11 were: Stanley Smith, Princess, Sioux Falls, S. D.; H. L. Walker, Walker, Aberdeen, S. D.; W. F. Smith, Gem, Washburn, Wis.; Manager Weaver, Iris, Edgeley, N. D.; H. A. Rolbiecki, Strand, Winona, Minn.; Thomas Furniss, Rex, Duluth, Minn.; S. H. Whitemore and C. Klock, Crescent, Minneota, Minn., and Clara Albright, Princess, St. Cloud, Minn.

Must Pay Expressage Both Ways

Minneapolis F. I. L. M. Club Notifies Exhibitors in Territory That They Will Be Charged for the Carriage of Films—Sunday Closing in North Dakota Is a Possibility to Be Guarded Against—Other Notes.

By John L. Johnston, 604 Film Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Members of the F. I. L. M. Club at their last meeting here voted to notify exhibitors of the territory that within two weeks they would have to pay expressage on films both ways, and that in the future exchanges would charge for all paper and photographs. The F. I. L. M. Club is composed of representatives of practically every film exchange in the city, and President W. K. Howard states the decision to demand expressage both ways from exhibitors was reached only after a lengthy discussion of both sides of the question. The exchangemen state the cost of bookkeeping and checking of express charges and paper shipments is too high, and that by paying their own express exhibitors may be able to get their films a trifle cheaper—although this was not mentioned at the meeting.

Waking Up to Sunday Closing Law.

Mandan, N. D.—Exhibitors of North Dakota are being urged to get up petitions against the Sunday closing law and send them at once to President H. L. Hartman, of the North Dakota Exhibitors' Association here. If the Sunday closing law is not battled immediately it will undoubtedly go into effect, and in such event would hurt exhibitors of the Flickertail state more than a little. Petitions can also be sent to J. Walker McGuinness at Williston, N. D.

Changes Among Local Exchange Managers.

Minneapolis, Minn.—The changing of exchange managers still continues, and the city's film row is rapidly becoming to look like a court house the week after election—new faces everywhere, and old men in new positions. The post office may have to put on a new man to change addresses of film men if the constant switching around does not cease soon.

Jesse Fred Cubberley, who recently left the Zenith exchange to become manager of the Universal exchange, has resigned the latter position, and is now in the East making arrangements for his own states rights exchange and features for it.

Ralph E. Bradford, for some time manager of the local Triangle exchange, has resigned to accept Mr. Cubberley's position with the Universal. Mr. Bradford's successor has not been named as yet, but an out-of-town man, it is said, will likely be given the berth

E. C. Davies, who resigned from the Triangle and Lochren exchange a few months ago to become manager of the American Maid Film Company exchange, has resigned that post, and is now a free agent. Mr. Davies' successor has not as yet been named.

Charles C. Knapp, former manager of the General exchange, and more recently road man for the Universal, has resigned and gone to Detroit, Mich., to spend the rest of the winter and some of the summer.

The visit of Victor C. Hodupp, C. R. Seelye's right hand man, here last week brought forth the announcement that J. E. Schwartzbein was made permanent manager of the Pathe exchange, of which he has been acting manager since H. E. Friedman resigned a month ago.

C. Cuthbert Starts Exchange.

Minneapolis, Minn.—Clarence Cuthbert, for some time connected with the General exchange here, has started a film exchange of his own at 614 Boston block, and will handle war films exclusively. Mr. Cuthbert has secured for his first two pictures "Victory" and "Destruction of the European Nations," and negotiations are under way for other productions of this type.

Minneapolis Exchange Notes.

The Lochren film corporation has begun the making of animated cartoons under the direction of J. L. Johnston and E. H. Camp.

Julius Bernheim, of the Bluebird exchange, has announced that he will handle "Hell Morgan's Girl" in this territory.

The Supreme exchange's Unity department is boosting its "My Country First" feature, starring Tom Terriss, and has received a good many bookings for it to date.

Manager Lee A. Horn, of the Selznick exchange, has announced that Clara Kimball Young features and "War Brides" have been booked to the Walker circuit of theaters, Aberdeen, S. D.; Homestead, S. D., and Garden theater, Rochester, Minn.

Green & Steffes, who recently bought rights on "Ignorance," have opened offices in the Loeb Arcade building.

Manager Benjamin Friedman, of the Friedman Enterprises, Inc., is in New York, where the big private showing of his film, "The Mormon Maid," was given.

Manager S. N. Robinson, of the Fox exchange, has booked his program in the Rex theater, Bemidji, Minn.

W. W. Cutter, K-E-S-E roadman, has returned to Minneapolis after being snowbound in the Dakotas for several days.

After being snow-bound at Marshfield, Wis., for two days, H. R. Harrison, of the Favorite exchange, went to Milwaukee for a good start to get to Minneapolis.

Manager B. F. Benno, of the Fargo, N. D., Mutual exchange, has returned to his desk after three days' rest at Hankinson, N. D., where he was snow-bound.

Harry E. Rawson, roadman for the Independent, has been shifted to the Milwaukee branch office. He is booking "The Yellow Menace" through Wisconsin.

Wisconsin Senate Passes Sunday Option Bill

Act Would Leave It to the Several Localities Whether to Have Shows on Sabbath or Not—Measure Scares One Legislator.

By Frank H Madison, 626 S. Wabash Avenue, Chicago.

MADISON, WIS.—By a vote of 15 to 8 the Wisconsin State Senate passed the amended bill which will permit the operation of moving picture shows on Sunday. There was considerable opposition in the upper house. "It has been said here that certain measures would be in defiance of the constitution," pleaded Senator Henry Roether. "This act proposed to reject the commandments of God, written on stone, in Mt. Sinai. It would repeal the divine law, to remember the Sabbath day to keep it holy."

This measure leaves it to localities whether they will permit amusement on Sunday. Senator Bennett, one of its opponents, cited an opinion by the attorney general given two years ago with a similar measure in which the attorney general gave it as his opinion that the bill was delegation of legislative authority. The act as it was amended gives the power to village boards and city councils to legalise wholesome Sunday entertainment under proper restriction.

Wisconsin University Visual Instruction Films Please Rural Communities.

Madison, Wis.—Country people are taking greater interest in the film service supplied by the University of Wisconsin than the town people, according to information received by the bureau of visual instruction from Professor C. D. Lamberton of Berlin, Wis. It is probable that the university will pay more attention to the rural districts and eventually include the country schools, because in the cities there are counter attractions of the local moving picture houses. The service sent out by the university does not include comedies.

Making the Best Films Its Policy.

Waukesha, Wis.—Mrs. H. A. Jones, manager of the Colonial theater, is making an experiment of "pure and educational" romantic films. The first of these, "Ramona," received the endorsement of the Waukesha Municipal League, which appointed a committee to pass upon moving pictures. The film was booked for Saturday and Sunday at 25 and 50 cents. A 10 cent matinee for school children.

Plan to Eliminate Nudity.

Milwaukee, Wis.—Milwaukee exchanges and exhibitors are working in harmony with the Milwaukee commission on motion pictures in its plan to eliminate nudity in films after May 1, according to Guy R. Radley. "There is no intention of hampering art in the moving pictures, he said, "but there is a determination to cut out that which, under the guise of artistry, is but mere sensual appeal.

A Distinctive New Orleans Picture Theater

Under the Management of L. H. Bernard the Beautiful Theola Has Become a Model Downtown Picture House—Its Seating Capacity is 1,500.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The success of the Theola theatre since it has passed under the ownership of Theodore Lala, and the management of L. H. Bernard, gives a practical illustration of what can be made of a motion picture theater when modern methods are employed to commend it to the public. There was a time when the atmosphere about the Theola was not the same as it is now.

The house was originally built for a dramatic theater at a cost of nearly $40,000. It was fitted with every appliance for the presentation of the best attractions and for a time was a popular place of amusement. In the course of time it reverted to a motion picture theater and passed under successive managements. A few months ago Mr. Lala secured control of the building and at once proceeded to put it in the best possible shape for the modern showing of motion pictures. The house was renovated from foundation to garret and every appliance for the proper projection of pictures was installed.

Theola Theater, New Orleans.

Nothing that would add to the attractivenss of the theater or to the comfort of its patrons was overlooked with the result that the Theola is one of the leading and most popular suburban theaters in the city. It has a seating capacity of over 1,500 and there is seldom a night when the house is not filled, it being the rule to stop selling tickets on account of the crowds more frequently than it is the exception. There has been a marked improvement in the size as well as the character of the audiences.

None but the very best releases are shown and the management insists that every employe shall contribute his full share to the air of decorum and refinement which is a distinctive quality at this house. The Theola is situated in one of the most populous sections of the downtown, or what is known as the French side of the city, and the residents are extremely fond of amusements. This in no small measure has contributed to the marked success which has been enjoyed by this theater since its reopening under the present management.

Carl Pierce Observes Southern Methods.

New Orleans, La.—Among the visitors of note during the Mardi Gras season was a company composed of the officials and attaches of the Southern Pictures corporation of Atlanta, who, in a measure were concerned with the pleasurable sojourn of Mr. and Mrs. Carl H. Pierce, of the Paramount. Mr. Pierce is on a trip south to make personal observations of the field and to get into more intimate touch with the conditions here. He is making a close study of the subject of publicity on his trip and already has asked for opinions of more or less expert consequence.

Southern Ideas of Advertising.

He was quite surprised to note the deliberation with which the Southern people form their judgments and the tenacity with which they hang to them when once they are formed. If there is one form of publicity which the South detests, it is the bombastic, ballyhoo style of exploitation. A perfectly good attraction can be killed very quickly by a too zealous press agent and many a good picture has lost its chance by being announced as the greatest thing that was ever produced. The Southern people read their newspapers religiously and they accept the newspaper reports upon the quality of any attraction as final. Mr. Pierce manifested great interest in this phase of the situation here and he noted with evident relish the propensity of the people of the South to have a good time and to be entertained. They like motion pictures and it is a surprising fact that a feature production frequently draws much greater crowds after it has gone to the second run houses than when it first comes from the producer.

The people wait until judgment is passed through channels upon which they depend. That is one of the reasons the suburban houses are so prosperous, and Mr. Pierce was quite surprised at the liberality with which these houses use newspaper advertising. He found the same conditions to be true of the territory which is supplied from the New Orleans film exchanges, and he found many other things that were of material interest to him. The Paramount party made a short visit to Dallas, Texas, but returned to New Orleans in time to see the Mardi Gras parades and some of the races. They have been delighted with their trip and their reception in the South.

School Children and Good Pictures.

New Orleans, La.—During the week of February 11, two notable feature films of especial educational value were exhibited at local theaters, the one being the Arctic pictures taken by Dr. John Ruskin on his last trip to the frozen North to aid in the rescue of the Steffenson party, and the other being "Twenty Thousand Leagues Under the Sea." Dr. Raskin endeavored to interest the schools in his picture, but was unsuccessful, the objection being that an admission was being charged to see the picture, although a special low rate was suggested for school children. The matter drifted along until one of the newspapers took a rather strong editorial position in favor of allowing the children to see the actual moving pictures of the Arctic life and also of any other films that might present the element of scientic discovery or accomplishment. There was a marked change thereafter. Teachers in the schools advised their scholars to see the pictures, and a very noticeable increase in the number of juveniles in the audiences where these features were being shown was the result, and both of the productions had a phenomenal run.

Local Triangle District Defined.

New Orleans, La.—Manager Owens, of the Southern Triangle film exchange, has had his duties multiplied. There is always a sort of a rivalry between Atlanta and New Orleans exchange men in the matter of getting business, and the contentions sometimes approach open strife. Territorial boundaries are jealously watched, and any attempt at poaching has brought swift trouble. In order that a more equitable division of business might be the result the northwestern part of Florida; western Tennessee and southern Alabama have been assigned to the New Orleans office of the Southern Triangle, and Manager Owens is already getting his forces shaped for the campaign in his new domain.

Saenger Interests Extend.

Texarkana, Tex.—The Saenger amusement company has taken over the Grand opera house at Texarkana, and is refitting the house to provide for the showing of motion pictures. A regular program will be presented, but in event that good road attractions are offered reservation is made for the offering of theatrical entertainments upon occasional dates. The Saenger interests are extending their operations at a very lively rate, and are acquiring some very fine locations.

Baldwin and Suttle Open Booking Office.

New Orleans, La.—Messrs. Baldwin and Suttle, owners of the special film, "The Little Girl Next Door," have found it necessary to open an office at 415 Carondelet street, to take care of their increasing bookings. Without attempting to analyze the case, this feature has had a very generous patronage in this section. It is said to have cleared over $5,000 on its showings in this city alone and it is still going strong. It is one of the "moral lesson" pictures which the public appears to accept.

The Old Carrollton Makes Room for the New.

New Orleans, La.—The Carrollton theater, one of the oldest and best of the suburban photoplay theaters of the city, presented its last picture on Wednesday, February 14, and immediately work of demolishing the building to make way for the new Carrollton projected by the Sobel, Richards & Shear Amusement Company, was commenced. Under the management of Mrs. Al. G. Shear the Carrollton has been running for more than five years and she has made a notable success of the business. The last offering was in the nature of a farewell reception for citizens of the neighborhood.

Jeanerette, La.—A. S. Carlos, of the Bijou theater at Jeanerette, La., has just completed the fitting up of his theater with two new projecting machines and other appliances which places his house among the best equipped in his section.

Hattiesburg, Miss.—A. J. Xydias has purchased the Lomo theater at Hattiesburg, Miss., and is contemplating the purchase of other houses so that he may have a chain in which to exhibit the pictures which he is releasing from his independent exchange in this city.

Paramount Pictures Corporation Party in New Orleans: W. F. Wilks, Miss Grace Winden-Vail, Publicity Manager Southern Paramount; Mrs. C. H. Pierce, L. E. Chivers, Sales Manager; Carl H. Pierce.

Atlantia News Letter

By A. M. Beatty, 43 Copenhill Ave.,
Atlanta, Ga.

Selznick Branch Coming to Atlanta.

ATLANTA, GA.—The establishment of a branch house of the Lewis J. Selznick interests in Atlanta was announced by Sam E. Morris, representative of that company, who is in Atlanta to superintend the opening of offices in the Moore building on Walton street.

Simultaneous with the opening of distributing houses in several of the larger cities of the United States, it was decided to make Atlanta the "fighting mast" from which the operations of the Selznick interests in Dixie should be directed.

A. C. Bromberg is manager of the Atlanta branch. Mr. Bromberg formerly was manager of the Triangle film corporation and Mutual film corporation, and his acquaintance among southern exhibitors will help. Mr. Bromberg is the dean in point of service of the exchangemen of Atlanta.

The Criterion theater has contracted to screen the Selznick output, and the first of these features will be Norma Talmadge in "Panthea," which will be shown there four days beginning February 28.

New Criterion Film Co. Formed.

Atlanta, Ga.—The Criterion film company, organized to distribute over Southern territory super-productions only, was formed Monday with offices in Atlanta.

The company was formed by Sig Samuels, managing director of the Criterion theater, and Willard C. Patterson, manager of the same house. The first production to be handled will be "The Conquest of Canaan," starring Jack Sherrill and Edith Talliaferro. This picture first will be shown in Atlanta the first four days of the week at the Criterion, and from then on its route is being mapped out through practically every city in the southeastern states.

Other productions of similar magnitude are being contracted for and will be sent through this territory.

Miss Clementine Takes the Chevrolet.

Atlanta, Ga.—Miss Clementine Marlin, Dawson, Ga., who won first prize in the Southeastern Land Show's motion picture screen contest, has notified the management of the show that she will take the Chevrolet automobile in preference to a two weeks' visit at a motion picture studio. She shows good sense.

W. T. Murray on Road for Artcraft.

W. T. Murray, formerly manager of the Oden theater, in Atlanta, is now on the road for the Artcraft productions, and is one of the most enthusiastic road men now working out of Atlanta.

W. C. Brandon, manager of the Artcraft branch in Atlanta, left Thursday for a tour of Alabama and Tennessee.

"A Daughter of the Gods" played to S. R. O. at the Lyric theater the past week.

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Nebraska Theater Notes.

Omaha, Neb.—A co-operative moving picture theater may take the place of the Dundee theater in Dundee, a suburb. This house, which was owned and managed by A. C. Hartman of the Omaha film exchange, has been closed. Business men of the suburb realized that a good moving picture theater was an asset to a community and evolved the co-operative idea. Former Manager Hartman, Judge Slabaugh, W. R. Adair, Harry Deuel and D. W. Johnson are interested in the plan to include selling stock among the residents. After the house has been financed the profits will be used in securing high class pictures.

Callaway, Neb.—Gavin Robertson has sold the Star theater to W. E. Reeder.

Scotts Bluff, Neb.—The Queen theater has been sold to Harry Debuque.

Movie Ball in Kansas City Shaping Up

Belles From the Smaller Towns to Come and Compete for Honors as "Queen of the Ball"—Will Get a Chance to Act in Films.

KANSAS CITY, MO.—The Movie Ball, planned and being pushed by the Kansas City Screen Club, is progressing finely. Exhibitors of the small towns will be asked to choose several pretty girls, one of whom will be sent to Kansas City at the time of the ball to compete for the chance of entering the pictures. One girl is to be crowned "Queen of the Ball," and several of the best-looking ones, picked by a committee, will be sent to 'Frisco with the opportunity of getting in the films. On the night of the event several well-known stars will appear. So far it is not positively known who will be procured, although the committee has a good lineup. All the money made by the ball will go to the Kansas City Screen Club to be used in improvements at the club. Quite a bit of local interest is being stirred up over the event, and all indications point a clearance of several thousond dollars. The committees and directors are:

Frank Newman, owner of the Royal and Regent theaters, president; R. C. Cropper, manager Universal, Kansas City, vice-president; Phil. Ryan, assistant manager, Standard Film Corp., chairman house committee.,

C. G. Bard, formerly owner of Columbia and Rialto theaters, manager of directors; Leo Forbstein, musical director; Jack Rothbaum, treasurer Ball Fund; F. L. Kiltz, manager of Mutual exchange, head doorman; W. Hardin, manager of Metro exchange, stage director.

J. H. Gilday, former manager of Willis Wood, floor manager; Sam Forbstein, chief usher; C. R. Buckingham, Apollo theater, box manager; Mr. Riess, assistant manager of Universal exchange, grand marshal of parade.

Several big vaudeville acts from the Hippodrome will be booked to entertain and after the program and selection of girls will be a general dance. At midnight the carnival will take place and confetti be thrown.

Demand for Educational and Religious Films Is Growing.

Kansas City, Mo.—The Kansas City exchanges are making, more and more, a specialty of their educational and religious films. A. D. Flintom, president of the Kansas City feature film company, says: "It is incredible the number of educators who are equipping to give motion picture entertainments, and 95 per cent. of them are making a profit for their trouble." Other exchange men are saying the same thing. Consequently, they are beginning to cater to this phase of the trade. For example, the Baraca Bible class, of the First Baptist church, Topeka, has arranged to give a whole series of such picture entertainments, in their own auditorium, with their own equipment. They have contracted for the "Sign of the Cross" and for South American travel pictures with the Paramount. Similar photoplays are being asked for more and more all over the country. Women's organizations and religious societies are sending their representatives to Kansas City in quest of such pictures, and particularly for films suitable for children alone.

T. E. Crozier Goes to Paramount.

Kansas City, Mo.—T. E. Crozier, who for some time has been employed on the staff of the Kansas City Star, has accepted a position as assistant manager in the publicity department of the Paramount exchange.

Chas. Nichols Special Representative for Serial.

Kansas City, Mo.—Chas. Nichols, who has for the past few months been selling Metro film out of the Kansas City office, has been appointed special representative for "The Crimson Stain" and will travel out of Kansas City into Kansas and Missouri towns in the interest of this film.

Bonaventure Theater's Egg Benefit.

Kansas City, Mo.—Eggs, two for an adult and one for a child, were the price of admission at the benefit performance given by the Bonaventure theater recently for Mercy hospital. The children in this hospital have long been deprived of eggs, and this novel scheme was hit upon. In return for the eggs, a nine-reel program was given, and in addition to singing and dancing.

Many "Snow White" Shows.

Kansas City, Mo.—The Paramount exchange is still rejoicing over the Star's "Snow White" party in Kansas City, for the fever has spread. In addition to the Topeka and Des Moines papers doing the same thing, the Sedalia Democrat has followed suit. W. J. Brill was in charge. Thousands, coming from miles around, saw the picture.

Kansas Film Show Notes.

Sabetha, Kan.—C. W. Robinson, manager of the Royal theater, has sold out to Herman A. Kock. Mr. Kock says that he intends showing three features a week.

Burns, Kan.—Frank Garrety, well known in the Southern and Central parts of Kansas, among the exhibitors, recently sold the Novelty theater, Burns, to Eikin & Lathrop. This firm also runs a newspaper at Burns.

Altamont, Kan.—C. M. Miller, principal of the Altamont high school, recently installed moving picture apparatus and was in Kansas City contracting for various educational features.

Emporia, Kan.—P. J Concannon, owner of the electric theater, is giving Saturday morning performances for children and is making a great success, several hundred children having attended each show.

Syracuse, Kan.—M. G. Cleary is handling the educational and religious pictures which are so popular in that section of the state.

Cottonwood Falls, Kan.—Mrs. Jabin Johnson has sold her theater building to R. H. Cross of Wichita.

Arlington, Kan.—John Busch is reopening his picture show.

McPherson, Kan.—The Tourney building is being remodeled into a most up-to-date picture show.

Bird City, Kan.—Bird City has a fine new opera house which is equipped for a picture show and will soon be opened.

Hays City, Kan.—Work is progressing rapidly on a new theater building for Hays City.

Beverly, Kan.—Roy Horry has moved his picture show to the new hall.

Walnut, Kan.—Fire recently destroyed the opera house here It was used for pictures.

Missouri Notes.

Kansas City, Mo.—G. M. Hood, special representative of the Vitagraph Film Co., who has been traveling in Missouri, says that, owing to poor crop conditions, some of the houses are showing only three nights a week.

Fredericksburg, Mo.—A. H. Thost, manager of the Gem theater, has been obliged to close his house on account of the epidemic of smallpox which has struck that part of Missouri.

Bolivar, Mo.—R. K. and R. M. Long, recently of Harrisonville, Mo., have purchased the Cosy theater.

Kansas City, Mo.—The Nelson Bros., Rialto theater, are the first to handle "Whoso Taketh a Wife."

Rocky Mountain Club Rewards Huffman

The Smashing Success of the Club's Screen Ball Was Due in Large Measure to the Efforts of Secretary Harry Huffman — Vociferated Appreciation.

E. C. Day, Denver Correspondent.

DENVER, COLO.—The threatened American-German hostilities can only be tame at best alongside of the stormy scene staged at the weekly luncheon of the Rocky Mountain Screen Club at the Albany hotel Feb. 15. It was brief but full of fire and the members present would have done justice to a real moving picture drama had a camera man been cranking the scene.

H. E. Huffman.

Harry Huffman, secretary of the club, was the "victim" of the occasion. His connection with the recent screen club ball, as manager, was the cause of the fracas.

The ball, which was the club's first attempt, was such a howling success that the members felt that Mr. Huffman deserved some reward. It was decided that the weekly luncheon was the proper time and place.

A committee of exchange men and exhibitors "framed" up a deal whereby Mr. Huffman was called home by the serious illness of his wife just as he was about to leave his office to attend the luncheon. He raced home anxious for the welfare of his spouse. When the secretary reached his home he found that there was no illness. He could not understand the emergency message, but when his wife suggested that maybe he had been called through a mistake in telephone numbers he hastened back to the business district. He was late but not too tardy to maintain his unbroken record of continuous attendance at the luncheons.

A sentinel had been placed and when Huffman's approach was signaled the fireworks began. He entered the room to look upon scenes never before witnessed at the usually quiet gathering. He found the film men pounding on the tables, hurling injectives, and all talking at once. Everyone was too busy to notice him and he was at a loss to account for the unusual situation. Finally he heard W. E. "Bill" Foley holler out in unmistakable words "I think it was the worst farce" ever staged. A minute later he learned that the Screen Club ball was the subject of the row. Criticism of the manager of the affair was most vitriolic. At first he planned to make a quiet getaway but then decided to fight when President Nolan rapped for order and got it. Some one "discovered" that Huffman had arrived in the meantime and one of his supporters moved that he be given a chance to say something. It was voted down. Then a motion was made that a committee be appointed to take the case of the dance manager in hand. Some one wanted to know what could be done to the manager; why he should be blamed entirely for the "fiasco." The chair announced that the committee would decide that.

The committee retired and a few moments later returned with a beautiful electrolier which was presented to Mr. Huffman in appreciation of his efforts. He was so overcome that when he attempted to thank the club members tears welled in his eyes and his voice failed him.

The electrolier will be installed in Mr. Huffman's new home, which is now nearing completion. It was selected with the help of Mrs. Huffman, who was in on the secret from the first.

C. W. Young Heads Local Fox Exchange.

Denver, Colo.—The Fox Film Corporation has a new manager in Denver. He is C. W. Young, formerly of Kansas City. He succeeds Albert W. Eden, who has been transferred to Seattle.

Harry Lenhart, Western manager, supervised the transfer in Denver and accompanied Mr. Eden to the Northwest, where he will oversee the reorganization of the Seattle office.

Mr. Eden had been in Denver for almost a year and made an enviable record. He recently captured first prize in a nation wide business getting contest, in which all Fox exchanges competed.

Mr. Young, the new manager, has been associated with the Fox Corporation at Kansas City since the opening of the office there.

Denver Exchange Items.

T. Y. Henry, manager of Artcraft for the Rocky Mountain region, has just returned from a trip to Salt Lake on business. He now has Pickford pictures running in eight houses in Utah.

The Paramount and World exchanges are sporting new dresses. Each is beeming under a coat of fresh, bright paint. Managers Cohn and Rosefield also are swelled up over the installation of new vaults in their respective quarters. The companies have adjoining offices and the vaults were installed simultaneously.

Mrs. Gertrude Morgan, assistant booker for Pathe in the Denver exchange, is convalescent after an operation last week for appendicitis.

John Messina has been appointed assistant booker in the General Exchange, to succeed Joe Gerbase, who recently became assistant manager of the new America theater.

Dillon, Mont.—W. B. Hartwig's new Pastime at Dillon will be opened in about a month and will be one of the show places in this vicinity. The building has been erected especially for the theater and represents an investment of over $60,000. Mr. Hartwig is a son of W. J. Hartwig, owner of the Antlers theater, Helena, and interested also in the Orpheum and Liberty of that place. With one son at Deer Lodge, and another at Hamilton, the Hartwigs are very prominently identified with the picture indstry in Montana.

Denver's Newest Downtown Theater Opens

Saturday, February 10, Sees the Premier Show at the New American Theater—Seats 1,600 and Will Be Managed by A. G. Talbott.

Denver, Colo.—The America theater, Denver's newest downtown moving picture house, was opened Saturday night, February 10. A record house witnessed the first performance, at which E. H. Sothern in "An Enemy to the King" was the attraction.

The America seats 1,600 people and is said to incorporate the latest and best thoughts in the construction of moving picture playhouses. It is located at the corner of Sixteenth and Curtis streets—the busiest corner in Denver—and has entrances from either street.

The theater has a ground floor and a balcony with an elevator to carry patrons to the upper floor. Drinking fountains are strewn abundantly about all floors.

The lobbies leading from either entrance are decorated with fine mural paintings of Western scenes from the brush of Allen True.

One of the features of the America that is entirely new to Denver is the choralcelo, a musical instrument which contains attachments not possessed by the moving picture organ. Carl S. Perley operates the choralcelo, while in addition the America has an orchestra of twelve men directed by Nels M. Dahl.

The America was built and is owned and operated by the Bishop-Cass Investment Company. A. G. Talbott is manager of the theater.

R. P. Crist Joins Denver General.

R. P. Crist, formerly of the Triangle, has joined the Denver forces of the General Film. He is in charge of the selling department. Since severing his connection with Triangle Mr. Crist has been touring the Rocky Mountain territory with a state rights picture.

Harry Knotts Now With Vitagraph.

Harry J. E. Knotts, a brother of William Knotts, well known to the moving picture industry in Denver through his long association with the World Exchange, has joined the Vitagraph forces in Denver. He is on the road at present.

Hope for Admission Rise in Spokane

Need Is Felt of Increasing Rates and Local Exhibitors Are to Hold a Meeting in Endeavor to Get Together on the Matter.

By S. Clark Patchin, E 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, Wash.—A boost of admission prices to motion picture theaters, from the nickelodeon to the aristocratic cinema palace, is a possibility in Spokane.

A growing sentiment among local picture exhibitors that an advance is necessary has been crystalizing and a meeting will be held soon to take action on the question.

The exhibitors agree that the business is becoming so burdened with increased expense that some remedy must be found in order to protect their business. As now formulated by some of the exhibitors who favor boosting prices, nickel houses will raise to 10 cents and the theater charging a dime will add 5 cents. Some favor making the advance on night shows only. The plan calls for a boost to 25 cents by the larger houses.

"The picture men are talking about advancing rates and have been for some time," said Ralph Ruffner, manager of the Liberty theater. "It is absolutely true that the increased cost of every material used in our business is making the expense of conducting a picture theater burdensome and the picture men are looking for some remedy.

"As far as the Liberty is concerned, I may say that I am not going to boost prices except when I have a show that warrants it. I have a number of big features booked, some of which will require an admission of 50 cents. I am not in favor of arbitrarily taxing the patrons of the theater."

Spokane Film Notes.

Spokane, Wash.—Mary Pickford played to capacity houses at each performance at the Clemmer theater, Spokane, in "The Pride of the Clan." Several members of the Scottish Society played the bag-pipes in front of the theater every evening.

Improvements have been started at the Rex theater, including alterations both inside and on the outside. A pipe organ and a new booth will be installed and several other important changes are contemplated.

"Intolerance" played to large houses, in the Auditorium theater, Spokane.

WESTERN CANADA NOTES.

Suit Over Competitive Ads.

Vancouver, B. C.—A dispute between two Vancouver exhibitors, involving the right of a theater manager to advertise his coming attractions, is exciting considerable comment among local film men, pro and con being represented—with con predominating.

The Rex theater, W. P. Dewees manager, has the franchise for its choice of current Paramount subjects, running one for three days each week, and using a Triangle for the other three days. W. P. Nichols, managing director of the National Amusement Company, is running the other Paramount of the current week at the Globe theater, and for the remaining three days uses a second-run Paramount, previously shown at the Rex. During the run of "Snow White" at the Rex theater, the Globe issued a program giving its attractions for the week, and also for the week following—this including "Snow White."

Mr. Dewees contended that the Globe should not be permitted to advertise a feature until its engagement at the Rex was completed. He immediately took the matter up with the Famous Players Film Service, threatening to cancel his service if the objectionable advertising again appeared under the same conditions. Mr. Dewees stated to the Moving Picture World correspondent that the Globe management was in turn notified by the exchange that in the event of a repetition of the "offense" their service would be cancelled by the exchange.

Bills That Packed the House.

Vancouver, B. C.—The biggest day's business done by a Vancouver theater for many months was registered at the Rex theater on a recent Saturday, when Douglas Fairbanks in "Manhattan Madness" and Charlie Chaplin in "Easy Street" formed the bill. The house, which seats 1,000, was packed from opening until closing time, and they "stacked them out" from 1:30 in the afternoon until after 9 o'clock at night. And, an important fact to be considered, it was raining at the time.

Vancouver, B. C.—Especially good business was done during a recent week by Manager Muir of the Dominion theater, who put on Theda Bara in "Under Two Flags" for a full week.

Calgary, Alberta.—G. E. Fleming, manager of the Starland theater at Lethbridge, was a recent visitor to this city. Mr. Fleming has arranged to show the Clara Kimball Young and Artcraft productions.

Writ by Parent Metro for Films

Home Office Joins With Canadian Subsidiary in Effort to Secure Possession of Subjects Held by the Standard of Vancouver.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B C.

VANCOUVER, B. C.—The Metro tangle in Canada, which is now being fought out in this city, has taken a new turn, and recent events have placed the entire matter in a new light. Following the Metro Picture Corporation's cancellation of the Canadian franchise formerly held by Metro Pictures, Ltd., C. W. Craig of the legal firm of Craig & Parkes, who have been acting as counsel for Metro Pictures, Ltd., in that company's attempt to secure possession of the Metro films held in concealment by the Standard Film Service, Ltd., was also apointed to represent the New York company, and has just issued a writ in the Supreme Court in this city, in furtherance of the determination of the parent company to step in and secure possession of the films itself.

The writ is directed against Herbert Lubin, Charles Handford and the Standard Film Service, Ltd., and the statement of claim reads as follows: "The plaintiff's claim is for a declaration that all the rights which the defendants or any of them had or may have had in respect of the use of distribution of Metro pictures and accessories in the possession or control of the defendants are terminated; and for an injunction restraining the defendants from in any way dealing with or using the same; and for damages."

It is considered likely that the actions brought by the two Metro companies against the Standard will be joined. The last legal step taken by the Canadian Metro company was for the examination of Herbert Lubin for discovery, but the latter's indisposition necessitated a postponement. Now, however, both Mr. Lubin and Mr. Handford have followed the example set by the films themselves, and have disappeared, presumably to avoid service.

A man in close touch with the situation informed the World correspondent that from present indications neither Metro Pictures, Ltd., nor the Standard Film Service would in future control the Canadian distribution, and that the New York company would handle the Eastern Canadian territory direct. This statement, however, was denied by Andrew P. Keegan, general western manager for the Specialty Film Import Limited, who makes the claim that if any one distributed the Metro subjects in Canada it would be his company.

G. G. McGeer, attorney for the Standard Film Service, was not prepared to say what line of action he would now take in behalf of his clients.

Move Toward Ticket Tax for Hospital Fund.

Vancouver, B. C.—The city authorities, at the suggestion of local women's clubs, have under consideration the taxation of all theater tickets sold in this city, and it is announced that sanction to levy such a tax will be sought from the provincial legislature at its coming session. The present intention is to place the tax at a flat rate of one cent, although the proposition of levying a certain percentage of the value of the ticket has also been discussed.

At a recent meeting of the civic health committee Aldermen McIntosh and Kirk fathered the amendment, and explained that it was proposed to devote the proceeds thus secured to hospital or war funds. The proposition will be submitted to the entire council at its next regular meeting, and in the meantime the city solicitor was authorized to inaugurate the necessary six weeks' advertising before the session of the legislature.

Suburban Theater Rates Advance.

Vancouver, B. C.—Although the fifteen-cent admission price is well established in the downtown section of this city, it was not until recently that suburban theaters also decided to go to the higher price. R. J. Dawson, manager of the Kitsilano theater, has just raised to 15 cents, and Frank Gow of the Broadway preceded him by a couple of weeks. The primary cause of the advance was a raise in the price of film service made by the Famous Players exchange, whose pictures both houses are using. G. Corriveau of the Grandview theater, running a variety of other productions, stated to the World man that he had definitely decided to maintain his present price of ten cents, and it is thought that for the present, at least other suburban houses will do likewise. On a recent trip about the city, the writer found all the outlying houses doing good business. Manager Dawson of the Kitsilano inaugurated his raise to fifteen cents with the installation of a four-piece orchestra.

Wants Special Children's Shows in Canada.

Vancouver, B. C.—Severe criticism of present-day films as entertainment for children was voiced at a recent meeting of the Parent-Teachers' Association held at a local school house, and addressed by Miss Jamieson, a teacher in the local high school. She deplored the policy of allowing children to attend moving picture theaters of their own choosing, and advised parents to ascertain the character of the films being shown before allowing a child to enter the theater. While the pictures might not be harmful for adults, she said, they produced a very bad effect in those of tender years. The children often came to school, said Miss Jamieson, with their minds full of some picture they had seen, instead of their studies. She called attention to the special children's shows being put on in American cities, and urged that something of the sort be attempted here.

Saskatchewan Mutual Office Closed.

Regina, Sask.—The local office of the Mutual, formerly under the management of Ben Witham, has been closed, and the Saskatchewan exhibitors are not being served by the Winnipeg office.

Shows Value of Sunday Shows Conclusively

Opinions of Jealous Sabbatarians Will Not Keep Benefits of Sunday Pictures for Camp Hughes.

Winnipeg, Man.—Although there are strict Sunday closing laws in force in the province of Manitoba, the moving picture theaters at Camp Hughes, the summer military camp near this city, will be open regularly on that day, according to an announcement just made by Lieutenant-Colonel A. C. Gray, assitant adjutant-general for Military District No. 10. Refering to the movement by the Lord's Day Alliance for a better observance of Sunday at the big training camp, Colonel Gray stated that no shows were open during church parade hours or while a church service was in progress in any part of the camp. Civilians were not allowed to enter the theaters on Sunday, and the proprietors hired special attendants last summer, their duties consisting of keeping out of the houses any except soldiers.

Colonel Gray said that he did not think the shows would ever be closed while the camp was in use, regardless of any agitation that might be made by bodies or persons opposed to the policy. "It has ben clearly shown," he said, "that the picture shows were not only a benefit to the men socially, but also from a military standpoint. If the men were not allowed to attend these shows they would be in the tents, and most of them would be gambling, because a soldier, like every other man, must occupy his time some way."

Vancouver Theatrical Federation Elects.

Vancouver, B C.—A meeting of the Vancouver Theatrical Federation was held recently, and the following officers were elected for the current year: President, J. Rundle of the Musicians' Union; vice-president, J. R. Foster, of the Moving Picture Operators' Union; secretary, A. O. Hansen, of the Moving Picture Operators' Union; treasurer, A. N. Harrington, of the Stage Employees' Union; sergeant-at-arms, W. Euper, of the Musicians' Union.

"Brownie" for Bluebirds.

Portland, Ore.—Hobart H. Brownell, well known on Portland's Film Row, has been appointed road man for Bluebirds, also booking "The Eagle's Wings." He recently returned from a trip through the southern part of the territory and reports conditions there looking up. He says that the popularity of photoplays in southern Oregon, hitherto somewhat doubtful, is coming back in grand style, due to exhibitors enlarging on their advertising. At Eugene, says Mr. Brownell, the returning popularity is particularly noticeable.

Heard on Film Row.

Kelso, Wash.—The Kelso theater has been sold by S. M. King to R. Fisher.

Portland, Ore.—J. B. Washtock, Victoria theater, reports that he gave a successful Boy Scout benefit at his theater recently.

North Bend, Ore.—The Joy theater here is enlarging and new projection machine and generator set have been installed.

Portland, Ore.—Among the week's visitors on Film Row were W. D. Ingles, American theater, Condon, Oregon; J. B. Sparks, Star, Heppner, Ore., and C. C. Ferguson, Baker, Newberg, Ore.

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Visitors in Kansas City.

Kansas City, Mo.—Recent visitors at the Kansas City exchanges were: Grady & Pickett, Auditorium, Miami, Mo.; Simmons & Collins, the Idle Hour, Willisville, Kan.; Wm. M. Palmeroy, Westmoreland, Kan.; M. W. Ranky, Orpheum, St. Joseph, Mo.; H. H. Dimmett, Lyric, Wymore, Neb.; Jack Truitt, Moberly, Mo.; Herb Thatcher, Salina; S. Wilkenson, Hoisengton, Kan.; C. Houstan, Columbus, Kan.; Mrs. Chas. Barran, Augusta, Kan.; A. B. Potter, St Joseph, Mo.; John Flynn, Bartlesville, Okla; Phil Potter, well-known film man, very popular with Kansas exhibitors, has joined the Mutual. He was formerly with the Universal.

Signs of Co-operation

Oregon Exhibitors See Indications That Manufacturers Are Awakening to Their Needs—Local Exchanges Are Talking About New Policies—Business on a More Businesslike Basis Is Now Anticipated.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—During the past two months of changes and uncertainty in the moving picture industry, Oregon's exhibitors have gathered the idea, perhaps from rumors from the East, that when the industry is again settled to smooth, running, its business is going to be done on a strictly businesslike basis in the same manner as that of successful mercantile enterprises. Interviews with road men and managers returning from business trips indicate that this feeling of expectancy exists throughout the state.

"Exhibitors I have met in my travels are sore on the game in general," frankly admitted one road man. "Many of them feel that the stars are running away with the money and look for the manufacturers to remedy that condition before the industry again settles down to smooth running."

And the exchanges in Portland are alive to the demands of the state's exhibitors. Down on Film Row they're talking "new policies" and in one instance, "big changes," the keynote, "a businesslike basis," pervading throughout.

Sex Films in Disfavor.

Portland, Ore.—Reports have come in that a circuit of towns in the Willamette valley has practically boycotted the so-called sex film with which the market has of late been flooded and which has been playing percentage. It is not merely because they are sex films that they are tabooed, however. Percentage pictures usually demand an increase of admission price. The so-called sex title and the paper help draw the patronage, but so many of the shows themselves have been ordinary or less that audiences have been disappointed and the managers have eventually lost money.

The really big percentage pictures are as popular with the valley exhibitors as ever.

F. M. Simonton Convinces Club.

Portland, Ore.—F. M. Simonton, of the Standard Feature Film Company, and treasurer of the Oregon Motion Picture Men's Association, spoke before the Oswego Women's Club, a branch of the Portland organization, February 14, on censorship and its practice in Portland.

Mr. Simonton used the arguments made in the campaign for an appeal censorship here last summer and reports that after the moving picture men's side of the case had been stated, the women were convinced of the injustice of the censorship intolerance here.

M. G. Winstock Visits.

Portland, Ore.—Melvin G. Winstock, pioneer photoplay theater manager, was in Portland for a few days as special representative for Triangle. Mr. Winstock's capacity is along efficiency lines and he was here making a survey of the territory.

Mr. Winstock's visit here is another indication that manufacturers are awakening to the necessity of cooperation between the exchange and exhibitor.

Film Export Business

Do you realize the present opportunity? You must be aware of the fact that practically the present requirements of the whole world must be met by American productions.

CINE-MUNDIAL

the Spanish monthly edition of the MOVING PICTURE WORLD, will reach every film buyer in all the South and Central American countries, Spain, Portugal, Mexico, Cuba and Porto Rico. Sample copy on request. Forms for April issue will close March 15th. Rates only $50.00 per page.

SPANISH DEPARTMENT

CHALMERS PUBLISHING COMPANY (Publishers of Moving Picture World)

17 MADISON AVENUE, NEW YORK

Success to "The World"

NEW YORK AFFILIATION:
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Authors' and Publishers' Representatives.

Sale of Films; Sole Agents for "Motion Picture Electric & Equipment Corp."

Our facilities are unequalled; our staff reliable; our business has more than doubled the last twelve months.

Calendar of Daily Program Releases

Releases for Weeks Ending March 10 and March 17

(For Extended Table of Current Releases See Pages 1680, 1682, 1684, 1686.)

Universal Film Mfg. Company

SUNDAY, MARCH 4, 1917.

IMP—Tangled Threads (Two Parts—Drama).....	02215
POWERS—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy) and "The Land of Buddha" (Dorsey Educational)................	02216
BIG U—Buried Alive (Drama).....................	02217
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 10), "The House of Mystery" (Two Parts—Drama)..................	02218

MONDAY, MARCH 5, 1917.

RED FEATHER—The Gates of Doom (Five Parts—Drama)	02219
NESTOR—A Bundle of Trouble (Comedy)........	02220

TUESDAY, MARCH 6, 1917.

GOLD SEAL—Desperation (Three Parts—Drama)..	02221
VICTOR—Good Morning Nurse (Comedy)..........	02222

WEDNESDAY, MARCH 7, 1915.

L-KO—Fatty's Feature Fillum (Two Parts—Comedy)	02223
UNIVERSAL—Animated Weekly No. 62 (Topical)..	02224
BIG U—A Soldier's Dream (Drama)...............	02225

THURSDAY, MARCH 8, 1917.

BIG U—Good for Nothing Gallagher (Drama)......	02226
REX — The Amazing Adventure (Two Parts—Drama)	02227
LAEMMLE—The Human Flame (Drama)..........	02228

FRIDAY, MARCH 9, 1917.

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JOKER—Wanta Make a Dollar (Comedy)..........	02233

SUNDAY, MARCH 11, 1917.

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GAUMONT—Reel Life No. 44. Subjects on reel: Industries of an Arab; Conch-Artistry; Novel Jewelry from Sea Objects; Will This Cure Cancer? Criminal Cuteness; Making a Rubber Shoe (Mutual Film Magazine)..................	05354

MONDAY, MARCH 5, 1917.

MUTUAL STAR PRODUCTION—"The Girl From Rector's" (Drama) (No. 172)..................	
MONOGRAM—"The Adventures of Shorty Hamilton" (No. 8, "Shorty Traps a Lottery King") (Two parts—Drama)	05355-56

TUESDAY, MARCH 6, 1917.

GAUMONT—Tours Around the World, No. 18 (Subjects on reel: Munich, Germany; Schonbrunn Castle; Vienna; Rustchuk, Bulgaria) (Travel)..	05357

WEDNESDAY, MARCH 7, 1917.

MUTUAL—Mutual Weekly No. 114 (Topical).......	05358
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THURSDAY, MARCH 8, 1917.

NIAGARA FILM STUDIOS—"The Perils of Our Girl Reporters" (No. 11, "The Meeting") (Two parts—Drama)	
CUB—The Flying Target (Comedy)................	05360
GAUMONT—Reel Life No. 45 (Subjects on reel: From Trapper to Wearer; Stimulating the Appetite of the Tired Business Man; Artistic Vases; The Pelican (Mutual Film Magazine)..............	05361

FRIDAY, MARCH 9, 1917.

MUTUAL—(Title Not Reported—Three-reel subject).	05362-63-64

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VOGUE—His Bogus Boast (Two parts—Comedy)...	05365-6

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MONOGRAM—"The Adventures of Shorty Hamilton" (No. 9, "Shorty Trails the Moonshiners") (Two parts—Drama)	05367-67
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GAUMONT—Tours Around the World (Subjects on Reel: The Oaasis of Gabes, Sahara Desert; Koursk; Siberia (Travel)......................	05369

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MUTUAL—Mutual Weekly No. 115 (Topical).......	05370
GAUMONT—See America First, No. 79 (Subjects on Reel: On the Mississippi River from New Orleans to Baton Rouge (Scenic), and "They Say Pigs Is Pigs" (Kartoon Komic)...............	05371

THURSDAY, MARCH 15, 1917.

CUB—Jerry's Triple Alliance (Comedy)............	05372
GAUMONT—Reel Life No. 46 (Subjects on Reel: A Club-Rifle for the Police; The Fluid of Life (blood under miscroscope); Making the Cactus Useful; Gold Mining in Alaska; Sprites of the Moonlight (Dance)	05375

FRIDAY, MARCH 16, 1917.

AMERICAN—The Lonesome Mariner (Drama)......	05374
AMERICAN—A Ram-Bunetious Endeavor (Comedy)	05375

SATURDAY, MARCH 17, 1917.

VOGUE—A Matrimonial Shock (Two parts—Com.).	05376-77

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Stories of the Films

KALEM.

THE MIRROR OF FEAR—(An Episode of "Grant, Police Reporter").—The cast: Grant—"Chronicle" reporter (George Larkin); Major Chenilworth (Cyril Courtney); Lois Trent (Ollie Kirkby); Jardyce (Harry Gordon); "The Spider" (Robert Ellis). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Twenty-eight years before the story opens Major Chenilworth was forced to shoot a fellow officer in service with him in India. At the subsequent court-martial he was acquitted. He is now a nervous wreck. An eye-witness of that deplorable affair now serves in his household in the capacity of butler. Jardyce, the butler, aided by the "Spider," a crafty old cripple of the underworld, conceives a plan to force the Major to name him in his will.

The Major's niece, Lois Trent, chances to meet Grant, police reporter on the "New York Chronicle." She tells him that she suspects a deep-laid plot to bring about the death of her uncle. Grant, disguised as a gas inspector, discovers in the basement of the Chenilworth home a motion picture machine which can be raised through a trap door to the kitchen floor level.

On guard that night, Grant sees the cook under Jardyce's direction thread up the motion picture machine with a reel of film and focus it upon the door leading into the Major's study. The lights go out and there, before his gaze, Major Chenilworth sees a reproduction of the scene where he unwittingly killed his fellow officer years before. Before it has faded out Jardyce has had the will altered in his favor.

At this instant, Grant and Miss Trent burst into the room and the butler flees. Leaping into an auto Jardyce gets the jump on Grant, who is following on a bicycle. As pursued and pursuer draw near the railroad tracks, the butler has trouble with the engine and the car slows up. Grant leaps from the bicycle to the rear of the auto and gives battle. Just as a train comes thundering down upon them the engine is stalled and Grant leaps out barely in time to save his life. Jardyce pays the price for his plotting and Major Chenilworth recovers his health.

THE BLACK RIDER OF TASAJARA—(An Episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King—her father (Frank Jonasson); Amos Durston (Ronald Bradbury); Wild Bill (Edward Clisbee); Larry Kerwin (Edward Hearn); Aunt Harriet—King's sister (Mrs. Dunbar). Story by Frederick R. Bechdolt. Directed by James W. Horne.

The Black Rider of Tasajara is holding up the overland stage. When the stage arrives at Tasajara inn the proprietor, Amos Durston, offers a five thousand dollar reward for the bandit's capture.

The following day Durston calls upon the Kings to pay his respects to Roger King's daughter. Aunt Harriet, a spinster sister, is alarmed over the bandit's operations and turns over a valuable necklace to Durston to be forwarded to a city bank for safe-keeping during her visit to the Los Alamos ranch. Durston invites the Kings to spend a few days as his guests at the Tasajara inn. They accept.

As the stage leaves on its return trip Madge determines to follow it on the chance of picking up a clue to the identity of the Black Rider. Her father and Larry Kerwin, a visitor from the East, follow her, fearing for her safety.

Madge stops to fix her saddle girth and when she overtakes the stage learns that it has been held up. Aunt Harriet's necklace was a part of the Black Rider's booty. She gets a glimpse of the highwayman ahead. He waits and shoots Madge's horse. Recovering from her spill, Madge is found by her father and Larry and they return to the inn more determined to outwit the bandit. Durston expresses anxiety over Madge's recklessness and warns her not to attempt single-handed the capture of the Black Rider.

Wild Bill, a bit the worse for liquor, tries to shoot up the town, but Durston rushes out and disarms him. As he does so, Aunt Harriet's necklace falls to the ground. Wild Bill is locked up. Madge is not so sure of his guilt. She has picked up a striped stocking fashioned into a mask that the bandit dropped the day before and decides to do a bit of sleuthing.

Next day, when it becomes known that Wild Bill has escaped, a posse is made up to scour the mountain trails for him. Durston, King and Larry ride off in one direction and at a certain point they separate. Larry's horse returns to the inn riderless and Madge, alarmed for his safety, rides out to investigate. She finds Larry tied to four stakes.

Out of nowhere the Black Rider appears to threaten Madge and Larry. Just at that instant the other searchers come into view and when the bandit starts to run he is surrounded. Madge tears the mask and false beard from his face. It is Durston, the wealthy innkeeper. His confession follows and then his sudden extinction as a bullet speeds from a nearby thicket into his heart. Wild Bill is vindicated. Madge King is the heroine of the hour.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

IN THE PATH OF PERIL—(An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Engineer Compton (L. T. Whitlock); Gypsy Joe (George Routh); Anita—Gypsy Queen (Lillian Clark); The sheriff (G. A. Williams). Story by Herman A. Blackman. Directed by Walter Morton.

Gypsy Joe and his band go into camp near the Lone Point station. Anita, the Queen, and one of the other women, spy Helen chatting with Engineer Compton, enter the station and offer to tell Helen's fortune. The young engineer, who admires Helen for her pluck in sticking to this outpost of civiliation, rewards the gypsies for their very flattering word picture of him in the role of the successful suitor.

Back at camp they tell Joe that only a girl stands between them and the money in the station safe. Waiting until the freight has pulled out, Joe leads his men in an attack. Compton's fireman spies the gypsies. As the fireman takes the throttle Compton jumps off and puts the band to rout. Joe is locked up in the jail. Anita contrives to pass him a saw in a bunch of flowers. That night he files the bars and escapes.

Joe later plans to wreck the freight, climbs aboard and puts Compton out of the way. Near Lone Point he throws the switch when the train is but half over it. Instead of derailing the cars, the rear truck of a flat car takes the siding and is torn loose. Unconscious of the accident, the engineer proceeds with his train broken in half and the flat car dragging on the ground

Helen is informed of the wreck by telephone and immediately sets out on her motorcycle to overtake it before the limited shall crash into it. Seeing the dragging flat car she puts on a burst of speed and rides up the slanting surface, abandoning the machine to catch the ladder grips of the freight car ahead. In a few moments she has reached the engine cab, freed Compton and brought the runaway to a stop. The gypsies are apprehended and Helen is thanked by the crews of both trains.

EFFICIENCY EXPERTS?—(Ham and Bud Comedy).—Ham and Bud are asleep on the top of their steam-propelled lawn mower. Dad, who is taking a nap on the lawn, gets a free shave, while Bessie, his daughter, amuses herself with her unbidden callers. But Slumber's call cannot be denied and while their puffing automower frolics about the lawn, Ham and Bud give themselves over to napping.

Bessie sends in a call for the electrician. Arriving he sets to work in the basement to repair some broken wires. What's this? A note stating jewels are buried 'neath the chestnut tree? Leaving the wires sparking against a water pipe, the electrical worker rushes out.

Seeing our heroes asleep, Bessie decides to gives them a bath from the garden hose. As she touches the pipe a shock stretches her senseless. Ham and Bud, thinking their lawnmower had killed her, deposit her limp form beneath the tree and cover it o'er with grass.

The electrician returns. As he digs he unearths the fair Bessie. Ham and Bud see her return to the house and they dive into the bathroom window through fright.

Bud touches the electrified pipe and before many seconds elapse the entire household has felt the effects.

SELIG.

SELIG-TRIBUNE NO. 14.

Let us pledge allegiance to the American flag and to the republic for which it stands. One nation, indivisible, with Liberty and Justice for all!

New Orleans, La.—Naval militia guns are shipped to the Norfolk Navy yard to be mounted on battleships.

Columbus, N. M.—General Pershing leads his troopers out of Mexico and into God's country.

French Indo-China.—With two elephants for the prizes, the natives from Cambodia strive in their annual boat races.

Oakland, Cal.—Society women raise money to feed thousands of wild ducks.

Phoenix, Ariz.—Roosevelt Dam undergoes its annual housecleaning, preparatory to the season's irrigating.

Phoenix, Ariz.—Automobile tires manufactured from cotton fibre brings a new industry.

Phoenix, Ariz.—The Superior Court seats Thomas Campbell as Governor of Arizona, after a controversy lasting many weeks.

New York, N. Y.—Members of the Girls' National Honor Guard serve coffee and rolls to the boys of the naval militia.

Palm Beach, Fla.—The Young Women's Research Society discovers that cocoa comes from palm trees.

Los Angeles, Cal.—Newsboys inaugurate the "hands-across-the-U.-S.-A." movement by shipping oranges to the "newsies" of New York.

SELIG-TRIBUNE, NO. 15.

New York, N. Y.—Madame Helen Detrieu, who holds the cross of the Legion of Honor, arrives aboard the Espagne and offers her services as an aviatrix to the United States Government.

Washington, D. C.—Henry P. Fletcher leaves for Mexico City as an Ambassador, after a conference with President Wilson.

Goshen, N. Y.—Fred Fulton, who hopes to defeat Jess Willard for the world's heavyweight pugilistic title, is in training in the snows of Orange County.

French Indo-China.—Native troops leave for duty in France to relieve the French soldiers guarding lines of communication.

New York, N. Y.—The U. S. destroyer Henley, No. 39, guards New York harbor.

Chicago, Ill.—The "gasoline horse" attracts great attention at the U. S. recruiting offices.

Palm Beach, Fla.—Poodle dogs and alligators have had their day.

Washington, D. C.—Count von Bernstorff former German Ambassador and his wife leave this city on their return journey to Berlin.

Our flag, flying from every building in Wall street, waves over vaults containing half the gold in all the world. If we must have strife, we have the money—if we must have war, we have the guns. America is preparing!

THE GREAT TREASURE (Two Parts).—The cast: Jack Curtis (Gasson Ferguson); Henry Rowland (Fred Eckert); Dorothy Rowland (Maybelle Spaulding); Edwin Stevens (F. Hamilton); Red (M. Von Betz). Written by Anthony McGuire. Directed by Otis B. Thayer.

Two "river rats," Red and Skinny, incur the gratitude of Jack Curtis because they buy food for his dying mother.

Henry Rowland, facing ruin through a slump in the stock market, borrows $150,000 from Edwin Stevens, a former rival, on stock certificates which have been entrusted to him by the court. Stevens secretly informs the court that Rowland has realized money on the securities, and Rowland is summoned. Unless he can get possession of the securities, Rowland knows he is lost. He determines to have Jack Curtis, who lives in one of his tenements, to rob the safe, and he does so

Jack has wandered into a settlement mission where he sees Dorothy, Rowland's daughter, and through his trials and tribulations, retains a sweet memory of the girl. He finally presents himself at Rowland's offices, explains his desire to go straight and is given the opportunity.

After two years of reformation, he has won the love of Dorothy. The girl's father discovers this fact and denounces Jack as a thief, forgetting that it was he, Rowland, who had urged the man to steal the securities.

Later, Dorothy realizes through the instrumentality of one of the "river rats," that Jack Curtis has been shielding her father at the sacrifice of his own happiness and the lovers are once more united.

A BROTHER'S SACRIFICE (Feb. 24).—The cast: Mary Madden (Lillian Hayward); Tom Madden (Chas. Wheelock); John Madden (Lafayette McKee); Bessie Bowman (Edith Johnson). Written by C. Chester Wesley. Produced by F. J. Grandin.

Mrs. Madden, on her deathbed, exacts a pledge from John that he will always care for his younger brother, Tom. Tom is a ne'er-do-well, and resumes his unruly habits, and through weakness for liquor, loses his position. His sweetheart, Bessie Bowman, also breaks her engagement with him.

John has never forgotten the promise and he follows Tom through his many temptations, finally winning for him another position with the railroad for whom John works. They go out on the same train. The train breaks in two. Someone must leap from one section to the other to apply the brakes before a section crashes into an oncoming passenger train. John makes the leap at the risk of his life, applies the brakes and saves hundreds of lives.

But, through his daring, John becomes an invalid for life. His act has brought a sense of responsibility to Tom, who vows never to take another drink. He finally marries Bessie Bowman, and together they make a happy home for faithful John.

Universal Film Mfg. Co.

IMP.

THE PERILS OF THE SECRET SERVICE (Episode No. 1—"The Last Cigarette"—Two Parts—March 9.) The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley, his "left hand" (Jay Belasco); Minna Ober (Vola Smith); Her father, a murderer (Malcolm Blevins); Saxonian chief (Clyde Benson). Scenario by Luther Reed. Produced by George Bronson Howard.

In the Bergenschloss the heads of Saxonia's secret service are in consultation over the fate of one of their men who has failed in his mission to a South American republic, on account of the watchfulness of Yorke Norroy, a diplomatic agent, and the cleverest man in the American secret service, who poses as a man of fashion. The Saxonian chiefs lay plans for his destruction. Minna Ober, whose father has been sentenced to death for murder, comes to plead for clemency. The chief offers the man a chance for his life if he will dispose of Yorke Norroy. Ober accepts.

The papers have given publicity to the escape of Max Ober, and Huntley Carson, the confidant of Yorke Norroy, warns Norroy that Ober is after him. They attend the reception at the Saxonian embassy in Washington some time later and recognize Ober. Norroy is apparently absorbed in a flirtation with a stranger, who in reality is Minna Ober. Her father is counting upon her to lure Norroy to an empty house. Minna is successful. Norroy is roughly pushed into a room and falls. He rises, brushes his clothes, annoyed by the dust and Ober informs him that unless he discloses the history of his defeat of their plans he will be put to death. He insists upon Norroy's writing the story in detail.

Norroy complies, but asks permission to smoke a cigarette. He takes out his case and sees in its polished surface that Ober gives directions to shoot him when he has finished writing. He lights a cigarette, and smokes it in the intervals of writing the story. Then he lays the cigarette on the table and proceeds. The cigarette explodes, and Norroy makes his escape. When the smoke has cleared away, Ober and his daughter read on the paper "Tell your chief that Yorke Norroy sends Max Ober back to the Bergenschloss to pay the penalty."

THE MAN OF MYSTERY" (Two Parts—March 11.) Two policemen, standing on a corner, observe a man acting strangely. When they attempt to question him they discover he is apparently suffering from amnesia. They take him to the station house and question him. He is unable to respond with an intelligent answer. A physician declares that the man is under the influence of an opiate.

The man is dressed like a sailor, but his hands are soft, and his skin is of an odd sort of tan. The fellow keeps brushing his hand over his lips. When King, the detective, is called in, he says that the man had a mustache a short while ago. He believes there is a crime back of the strange man's condition. By observation King is convinced that he is not a sailor, but a man of refined habits, that the tan skin was produced by a stain, and that tattoo marks have been painted upon him.

Depough, a prosperous broker, has a twin brother, a sailor who has been the black sheep of the family. There was a clerk in Depough's office who had been discharged for dishonesty. Returning from sea and learning of the brother's good fortune, the twin joins with the clerk in conspiring to rob the broker by changing identities. They were to get the broker out of the way, then have the sailor impersonate him.

Doped cigars put the broker in a state of coma. Then the clerk with the aid of the sailor, took the insensible man to the latter's room where the transformation was performed. They then turned the drugged man loose on the street and from a distant doorway observed the police take him away.

The sailor, dressed in his brother's clothes, went to the brokerage office, where he and the ex-clerk cashed large checks. They were just about to leave when apprehended by King. The broker's sweetheart is told about what has happened and is brought to the office, where later he regains control of his faculties.

GOLD SEAL.

DESPERATION (Three Parts—March 6). The cast: Katherine (Elizabeth Risdon); Mrs. Crichton, her mother (Henrietta Watson); John Staffurth (Frederick Groves); Richard Furness (Guy Newall); Mr. Crichton (Hugh Croise). Produced by Maurice Elvey.

Katherine Crichton marries the scientist, John Staffurth. She has plenty of time to kill, and welcomes the visits of the friend of her girlhood, Richard Furness. John is busy and is glad for the young man to "amuse" her, and is distressed when Furness is called abroad. Katherine knows her continued friendship is scarcely wise. She corresponds with him, however.

A slight injury brings about serious developments. Specialists tell her husband the worst is to be feared and that she has only two years to live. John determines that she shall never know the truth.

But Katherine does know, for she has been suspicious and has listened at the door. She resents John's lack of faith in her and will not let him know she has overheard the verdict. At times she is driven almost mad by the knowledge which she is bearing alone. She has no idea her husband, who seems to be absorbed in his own interests, is working in search of a cure for her.

So when Furness returns from abroad she gives herself up to the pleasure of his company. She does not, however, like the idea that her letters have been kept, and Furness promises to give them back if she will go to the opera with him.

At a crucial moment in Furness' flat, Katherine draws back. But fate interposes and arranges that John shall have his door barred against his wife. Contrasting Furness' adoration with her husband's indifference, Katherine hastily writes a letter of surrender. On the morrow when John, tardily enlightened, is forcing Furness to give up the letters, Katherine is hearing from her doctor that her husband has discovered a cure for her and that there is a lifetime of health before her.

When John comes in, radiant over the good news, his wife shrinks from him. She has no thought but for the letters. When she finds that the packet is complete, that the last one has not been opened, she is overwhelmed with emotion. She gives the letter to John, but he tears it to pieces unread and holds out his arms to his wife.

BIG U.

A SOLDIER'S DREAM (March 7.)—John, an army lieutenant, is in love with the general's daughter. They are stationed at a remote post on the frontier. John dreams one night that he, with the assistance of the girl, places mines all around the fort and that the Indians attack and by pressing a button he sets off the mines, which blow the savages to pieces. When the fort is really threatened John tells the general of his plan. The officer is impressed and rewards him with the hand of his daughter.

GOOD-FOR-NOTHING GALLAGHER (March 8). The cast: Marshall Gibbons (T. D. Crittenden); Silas Hawkins (Fred Montague); Good-for-Nothing Gallagher (William V. Mong); Sliver (Rex Rosselli); Marcia Young (Roberta Wilson); Howard Gray (Paul Byron).

Gibbons, an author, is sitting on the porch of a country hotel. He says there is a story in everything, and the landlord disagrees. He says there is no story in the funeral of Good-for-Nothing Gallagher, which is passing. Silas Hawkins says he is mistaken and tells the story.

Gallagher loved Marcia Young, but she refused him, so he took to drink. She accepted Howard Gray, who had organized a town militia company. He would not have Gallagher, as he said his was no "Coxey's Army." They were celebrating the Fourth of July when an alarm came in that the convicts in the prison had broken out of jail.

Gray declared that it would be suicide to fight such desperate men, but Gallagher knocks him down, takes his uniform and leads the boys to fight the convicts. He is killed by the treachery of their leader, after they have surrendered. Marcia turned against Gray when she saw his yellow streak appear. As Gallagher is brought back, she bursts into tears as she realizes that she has accepted the wrong man. That is the story in the funeral of Gallagher.

UNIVERSAL.

ANIMATED WEEKLY, NO. 60 (Feb. 21).

War Halts U. S. Ships.—American Line vessels kept from sea by U-boat edict, in port together for first time in 19 years.—New York Harbor, N. Y. Subtitles' Liners New York, St. Paul and St. Louis. Liners Lapland and Kroonland.

Battling Water-Front Fire.—Coal-yard blaze in zero weather gives firemen desperate fight—New York City. Subtitle: Fireboats aid land forces.

Fine for the Undertaker.—Auto-polo looks like first cousin to U-boating for danger to life—Houston, Texas. Subtitles: Bang! The first capsize. Autoists must be "India-rubber men. Locked together. A close shave. Over again.

Crisis Aids Recruiting.—Prospective sailors throng to colors after Navy parade stirs enthusiasm—Chicago, Ill. Subtitle: Uniforms stir patriotism.

Pershing's Army Returns.—Main force of U. S. regulars, in Mexico since June, reach U. S. again—South of Border, near Columbus, New Mexico. Subtitles: Old Glory and its guards. An army kitchen. Marching through Georgia had nothing on this. General Pershing welcomed to El Paso by General Bell. Aeroplanes were the "eyes" of Pershing's force. Columbus, where expedition started, greets veterans. 2d Pennsylvania Artillery returns to Philadelphia.

Germany's Envoy Quits U. S.—Count von Bernstorff and staff start for home, via Halifax and Copenhagen, under Allies' safe conduct—Hoboken, N. J. Subtitles: Train arriving from Washington. Secret service men and police keep crowd from special. Count von Bernstorff, his American wife, Prince and Princess von Hatzfeldt. Auto, well-guarded, from train to pier. Starting from dock. Frederick VIII off for Denmark. Good-bye America

Million Dollar Fire Destroys Government Property.—Freight cars loaded with army supplies swept by midnight blaze—El Paso, Texas.

Skating for Titles—New York State's speed stars fight for ice championships—Orange Lake, Newburgh, N. Y.—Subtitles: Off for one-fourth mile dash. Curves don't slacken speed. The last sprint. Winner, "Ed" Horton, Saranac Lake. Many seek mile championship. Need rubber in neck for circular track. Winner, Walter Kuehne, N. Y. Athletic Club.

Capital's War Guards.—Police watch White House and homes of Europe's envoys to avert molestation of dignitaries—Washington, D. C. Subtitle: Guarding entrance to White House.

Cartoons by Hy. Mayer.

LAEMMLE.

THE HUMAN FLAME (March 8).—Bob is a fisherman, and because of his terrible temper is known as the "Human Flame." He leaves his native town, and, arriving at another, falls in love with Margaret. One day, when he has been drinking, he falls over a cliff and is badly hurt. He is taken to the house of Margaret, who nurses him back to health. He reforms under her influence and marries her.

L-KO.

FATTY'S FEATURE FILLUM (Two Parts—March 7).—The cast: Egbert (Fatty Voss); Blanch (Gladys Roach); Desmond (Richard Smith). Directed by Fatty Voss under supervision of J. G. Blystone.

Fatty, the featured actor of a motion picture company, is dining in a restaurant when he sees a party of girls watching him, and decides to give them a treat. He sends a card, on which is written, "I am featured at the Bazoo." Then he goes grandly out, trusting them to follow, which they do. He takes up a prominent position at the box office of the theater and watches the nickels as they go in.

First on the screen is the "Cuckoo Weekly," with battle scenes "Nowhere in France," and the launching of the Dreadnothing, guaranteed to do 470 knots per—haps, in which the bottle of champagne crashes through the hull. Then come the latest styles from "Vug," which close the weekly. Then comes the feature film, "Sunshine and Shadows."

Egbert calls on his sweetheart, Gladys, little dreaming that a vulture is following. Desmond the villain is scheming to possess the maiden. He goes to work to get the mortgage on her home, and then force her father to give him the girl. Egbert is outmaneuvered and the villain seizes the girl. So he goes to the side of the stream to commit his body to the waters.

The villain's cigarette sets fire to the house and the smoke is blown to Fatty. He suspects the trouble. He rescues the girl. As the picture runs its course, Fatty is seated in the audience between the two charmers and explaining the fine points, leading the applause at the thrilling places.

JOKER.

WANTA MAKE A DOLLAR (March 10).—The cast: Gale (Gale Henry); Milt (Milburn Moranti); Bill (William Franey); Lillian (Lillian Peacock); Cripple and blind man (John Cook). Written by Jack Cunningham. Produced by W. W. Beaudine.

Gale, a suffragette, is addressing a meeting when she catches sight of an advertisement

"Insurance Against Spinsterhood." The terms are five dollars a week until $1 000 has been paid. The meeting breaks up in disorder. Bill the insurance broker is in love with his secretary, Lillian. Gale breaks in upon them, and pays her thousand. Bill goes out and offers a dollar to each man he sees, a cripple, a fruit vendor, a blind man.

All, however, after one look at Gale, refuse to become her husband. Bill is in despair. Gale calls a policeman and says Bill has taken her money and failed to provide her with a husband. The policeman says he must live up to the terms of the contract, and he is about to be married to Gale when Lillian rushes in and claims him. All this time a mysterious character has been watching outside the door, continually changing his disguise. He comes in and Gale recognizes Milt, her long lost husband. She demands the money from Bill, but he says that he has provided a man for her after all.

NESTOR.

A BUNDLE OF TROUBLE (March 5).—The cast: Detective Potts (Lee Moran); Eddie (Eddie Lyons); Olga (Edith Roberts); Russian Ambassador (Harry Noland). Written by Karl R. Coolidge. Produced by Louis Chaudet.

The Russian Ambassador receives a message of warning that there will be an attempt on his life. His daughter, Olga, advises him to consult the famous Detective Potts. He sends for Potts, who is about to bestow a diploma on his pupil, Eddie. They both go to the Ambassador's house. On the way they see a suspicious looking package dropped into a barrel, and take it for a bomb. The Ambassador has disguised himself. Eddie puts on a Russian disguise and Potts takes him for the anarchist. He follows him.

Olga is terrified by the appearance of three men who insist upon seeing her father. He enters in his disguise and she does not know him. He snatches it off, just as Eddie and Potts enter, too. They recognize each other, and, peeping through the curtains, see the Ambassador about to raise a bottle to his lips. They rush in, only to learn that the three men have called to get the Ambassador's opinion of a substitute for Russian vodka. . In Eddie's bundle is found a pair of woman's stockings.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (Issue No. 9—March 9.)—Issue No. 9 of the Universal Screen Magazine begins with views of Dr. Edward F. Bigelow, the noted bee culturist, who instructs Boy Scout Masters in the art of handling bees with security. The doctor has never been stung, though he has handled millions of bees.

Cutting ice on the upper reaches of the Hudson river for storage is the next subject. The third shows the making of frankfurters and sausages, under the rules of inspection of the New York Board of Health.

Casting the death mask of Admiral Dewey is then shown. The sculptor, Ulric S. J. Dunbar, who made the masks of McKinley, Garfield and Grant, and many other famous men, is seen working on the mold, filling the cast with plaster of paris, and breaking the mold when it has hardened. A few minutes with Willie Hopkins and his animated sculpture close the reel.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 11—"The Garden of Surprise"—Two Parts—March 11). —The cast: Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); his Assistants (Pete Gerald and Jerry Ash); Pat's Aunt (Jean Hathaway). Written and produced by Grace Cunard and Francis Ford.

When Patricia found herself gazing down the barrel of Kelly's revolver, she complied with his command to exit from her motor. Defiantly she declared the detective would never have overtaken her if her gasoline had not given out. Covering Pat with his overcoat (for she is dressed in thin tights, cape and cap) Kelly takes her to a deserted cottage.

Here Kelly and Pat wait until a machine comes along. In response to Kelly's hail the chauffeur, who is alone, refuses to carry passengers, but will take a letter. Kelly has prepared such a note, but Pat substitutes a note of her own. The chauffeur delivers the note and an automobile filled with Pat's men soon arrives. They take her back to town, and leave Kelly to accomplish the long walk back. On leaving Pat tells him she has a date at the Garden Cafe that night. She has been informed that a "fake" benevolent society is collecting funds and spending them in revelry.

Pat leads her Apaches to the Garden and at the point of pistols makes the members of the "fake" benevolent society disgorge. The next day the money is distributed to the poor. In an attempt to escape, two of Pat's men are pounced upon by Kelly and his assistant and taken to police headquarters.

When Kelly calls the next morning to appear against them the chief taunts him with his failure to capture "The Purple Mask," declaring that one of the prisoners "squealed." On the information thus gained the chief declares that he will lead his men to "The House of Mystery" and capture the girl.

No sooner has the chief entered the grounds than Pat causes a runaway to be let down in the side of the house, which decoys the detectives into a hall leading to a large room. As the detectives enter, an iron grate falls behind them. The chief is compelled to write a note releasing Pat's men from prison, and when the detectives are disarmed, Pat's men escort them out of the house and advise them to "keep on traveling." Going back to headquarters the crestfallen chief admits failure and tells Kelly the task of capturing "The Purple Mask" must again be left to him.

BISON.

THE DRIFTERS (Two Parts—March 10).—The cast: "Cheyenne" Harry (Harry Carey); Dora Mason (Claire Du Bray). Story and Scenario by Edna Schley. Produced by Fred Kelsey.

Dora Mason, in boy's garb, has lost her last nugget playing the roulette wheel, and "Cheyenne" Harry, never guessing her to be a girl, notices that something is wrong. He tells her to wait outside the saloon and begins to play. Suddenly he shoots out the lights, grabs the stakes and banker's pile and dashes for the door. Failing to see the girl, he rushes to his horse and rides down the road.

At dawn Harry is resting, for he has eluded his pursuers. Suddenly hearing a noise, he calls "Halt," but the figure continuing to run, he fires. Dora falls. Recognizing her scream as a woman's, he is horrified. He runs down to help her. She tries to be brave, but is frightened at the sight of her own blood. He places her on his horse and takes her to a deserted shack, where he binds her wound and attempts to soothe her. She tells him she was left alone when her father, a miner, died, and has dressed as a boy, for it was easier than being a girl in the desert. Realizing the seriousness of her injury, he rides to town, in spite of her efforts to stop him from taking such a risk.

Entering the saloon, he forces the bartender to give him a bottle of whisky, then grabs the man's apron and dashes back to the shack, aware that he is being followed by the cowboys. Instructing the girl to stick a pole with the apron tied to it out the window as soon as he has had time to escape, "Cheyenne" bids her good-by.

The cowboys starting to fire the shack see the flag of truce and cautiously enter the building. They find the girl, who pretends to faint, and forget they are hunting a criminal and carry her back to the town. "Cheyenne" sees the men leaving with Dora and smiles at her cleverness.

POWERS.

MR. FULLER-PEP—HIS DAY OF REST (March 11.) Mrs. Fuller Pep asks her husband to take mother-in-law for a ride in her wheeled chair. She has not walked a step in twenty years. Fuller decides to show her some real speed. The chair gets away from him and he is worried, but reassured when he finds she has not even awakened. He leaves her in the path of an eight-cylinder automobile, but the car leaves her chair unharmed. The chair runs into a sewer, and mother-in-law discovers that she can walk after all and chases Fuller to his home.

THE MYSTERIOUS CITY (On same reel as foregoing.)—Imperial Peking is the mysterious city, photographed by Doctor Dorsey, first showing a panoramic view, and later details, such as the main gate, the National Museum, formerly the Imperial Palace, with some of the Chinese curios; the Summer Palace, with the famous Porcelain Pagoda, erected for a Mongolian prince.

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REX.

THE AMAZING ADVENTURE (Two Parts—March 8.) The cast: Eleanor Ferrol (Roberta Wilson); Maid (Miss Gillette); Geoffrey Harland (Charles Perley); Detective (Hayward Mack.) Scenario by Harvey Gates. Produced by Burton George.

Because of her wealth, Eleanor Ferrol is besieged by suitors, but she will have none of them. One day a detective in her employ gives her some information. She orders her motor and makes a trip through the park. She approaches a shabbily dressed man, Geoffrey Harland, and suggests that he waive an introduction and dine with her. He does so.

After dinner she proposes that he marry her and he consents, still wondering. She makes him promise that he will never speak of their marriage. They start on their honeymoon. Harland is soon in love with her and tries to solve the "why" of it all, but cannot seem to arrive at any solution.

One day he sees her talking to a man at a hotel, but she disclaims knowing anyone there. This angers him. He accuses the man of knowing his wife, but he disclaims any knowledge of knowing Harland's wife. The man is the detective who had been in Eleanor's employ.

She feigns illness and goes to her room, followed by the now angry Harland. Then she confesses that she has loved him since the time when as a child he had saved her life during one of his prospecting trips. She tells him she employed the detective to follow him.

IT MAKES A DIFFERENCE (March 11.) The cast: Genevieve (Dorothy Davenport); Will Hardy (Ed Hearn); Martha (Irene Hunt); Jerry Holden (J. Morris Foster.) Scenario by Charles J. Wilson, Jr. Produced by Ruth Ann Baldwin.

Genevieve, the head saleslady of the Elite Cloak Store, is admired by the manager, Jerry Holden. But she treasures in her heart her love for Will, who had several years before married Martha, a timid little woman. A bargain sale is in progress at the store and Martha is examining the dresses, which are reduced to twelve dollars. Genevieve, not knowing who Martha really is, hastens to her, and the little woman, shabbily dressed, says she will come again with her husband.

Soon afterward, Genevieve meets Will and accepts his invitation to dinner. The following day, she is delighted to receive a note from him urging her to accompany him again. She has listened to his recital of how his wife henpecks him and nags at him from morning until night, and has the sincerest sympathy for "big, generous Will," as she still thinks him.

Martha enters the store with Will. Genevieve is horrified to think that this timid woman is Will's wife. She insists that Martha buy a $150 gown. Will is afraid to refuse.

Genevieve suggests to Jerry that he rent a larger store and that they go into business together and for life.

VICTOR.

GOOD MORNING NURSE (March 6.) The cast: Nurse (Eileen Sedgwick); Fred (Eugene Walsh); Dr. Hurts (Ralph McComas); Doctor's Wife (Margaret Whistler). Scenario by Maie B. Havey. Produced by Allen Curtis.

Eileen Little, the prettiest nurse in Dr. Hurts' sanitarium, is seen coming from the hospital one day by Fred Biggers, a rich young man. Smitten, Fred goes to the hospital, but the door is slammed in his face. He hires the driver of a jitney to run over him. He is carried into the hospital, where Eileen is ordered to attend him.

Dr. Hurts is in love with Eileen and soon becomes jealous of Fred. Fred commences to groan and the doctor orders an immediate operation. A specialist is summoned and Eileen and Fred are locked up in the sickroom to prevent their escape.

Fred is rolled on a wheeled table into the operating room. Dr. Hurts enters with a most satisfied expression. Fred then places the doctor on the operating table and pours all the different anesthetics within reach over him. Fred informs the specialist that the patient is prepared for the operation, while he and Eileen jump into a taxi.

THE BEAUTY DOCTOR (March 9.) The cast: His Wife (Sylvia Ashton); Mr. Mason (Billy Mason); Mr. Hope (William Musgrove); Mrs. Hope (Betty Hatton); Got Rox (Henry F. Crane); His daughter (Elsie Mason); Prince (Wadsworth Harris). Written by James Dayton. Produced by John Steppling.

Billy and the wife, stranded in Thinville, decide to open a beauty parlor for thin women. He poses Sylvia as a wonderful example of before and after taking. He learns through a beauty column in the newspaper that watermelon seeds are a great fattener. He buys a large supply of melons and tacks up his beauty doctor sign.

A husband and wife in Thinville get notice that an eccentric uncle in his will has left orders to give the couple the wife's weight in gold. She decides to take the treatmant of Billy. A young girl is engaged to a Turkish Prince, but when he sees how thin she is he refuses. She also takes the treatment.

After a few weeks both the thin women are thinner and poor Sylvia is fatter than ever. The husband of the thin woman, the father of the thin girl and the Turkish Prince all go to bring vengeance on Billy. A battle with the watermelons ensues and results in Billy and Sylvia taking passage for other parts.

RED FEATHER.

THE GATES OF DOOM (Five parts—March 5).—The cast: Indore (Claire McDowell); Francis Duane (L. C. Shumway); Terence Unger (Jack Connolly); Sir Ethelbert Duane (Mark Fenton); Florence Duane (Tommie Dale); Grand Duke Alexis (Alfred Annen); Jang Sahib (Francis MacDonald); Agatha, as a child (Lena Baskette). Written by J. Grubb Alexander. Produced by Charles Swickard.

Captain Unger is relating the story of his love for the Hindoo woman, Indore, to Captain Duane and begs him if anything should happen to care for their little girl. When the officers leave the room a Hindoo sent by Indore's husband poisons the decanter of wine. Unger returns and is astonished to see Indore, who has made her way to him. He consents to take her away, drinks the wine, and falls dead. Indore lifts the glass to her lips to die with him, but it is snatched from her by the native, who carries her back to his prince. She is reduced to slavery in the harem. Duane takes the child, Agatha, to England.

Agatha develops into a beautiful woman. She is reading a message from Duane with a heavy heart, for it says he is on his way with his bride, Florence, to join his father on his journey to India. En route they meet the Grand Duke Alexis, who has known Florence in the past. Alexis, perceiving that Florence is jealous of Agatha, forces her to think her husband loves the Indian girl. In India, Alexis informs Agatha her mother is not dead and that she might see her. Guided by a native, Agatha confronts the prince and asks for her mother; he parries her question. Looking at her with a lustful smile, he draws near and she retreats in terror. Struggling fiercely, the girl screams as he overpowers her.

Indore hears the scream, slips into the room and stabs the prince. She recognizes her child and clasps her in her arms. Thus the guard finds them. Jang Sahib, the hunchback, rushes in when he hears the guard's shriek, and orders the native to spread the news that their prince has been murdered by an English infidel. Soon there is a riot and many white men are slain. Captain Duane, discovering that Agatha has gone to the palace, hastens with a few horesmen. Jang Sahib tells Duane Agatha is not there. Duane fights.

Meanwhile Florence, convinced by Alexis of her husband's infidelity, has left on a steamer with him, leaving a note for Duane. While crossing the desert in Sahib's caravan, Indore jumps over the cliff. She is later picked up by some traders still alive, but has lost her memory. At the Walled City Sahib compels Agatha to marry him. On the wedding day she grasps him by the throat and chokes him to death.

Duane, crushed by despair, shuns the haunts of white men. He wanders into a native dive, and is startled by the sight of a dancing girl. He staggers to her and, in spite of the curses of the people, leads her out. It is Indore, whom he mistakes for Agatha.

She does not even remember her child's name, but when left alone in Duane's home is stabbed by the prince's servant. She is shocked into her right mind and demands to know where Agatha is imprisoned. At the head of a troop, Duane goes to the Walled City in time to snatch Agatha from the funeral pyre into which she is being forced by the subjects of the murdered Sahib. They escape and begin their journey back. Duane and Agatha are happy at seeing each other again.

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CUB.

THE FLYING TARGET (March 8).—The cast: Jerry (George Ovey); the outlaw (Ray Lincoln); the captain (M. J. McCarty); Jane (Helen Gilmore). Directed by Milton H. Fahrney.

Two I. W. W.'S offer Jerry five dollars if he will deliver a package to the police station. Jerry accepts. The police captain discovers it to be an infernal machine, but before he can cast it away it explodes, wrecking the building and piling the occupants beneath the debris. Jerry witnesses the explosion, appropriates a motorcycle and leaves the scene with the policemen following.

On a country road his motor stalls as Bad Bill the outlaw, rides toward him. Jerry quickly starts the machine again, but Bad Bill compels him to stop and makes him change clothes; also change the motorcycle for Bill's horse, the Flying Target, so called because it has a sign of a target on its head.

Jerry continues his course and meets a stage coach. The occupants assume him to be the outlaw and throw out their valuables. Jerry picks them up and goes into town. Meanwhile the police are having a hard time with their automobile. Arriving in town, Jerry is surprised to see the loungers scatter as soon as he comes into view. He enters the gambling house and another exodus follows.

The stage coach comes upon the police patrol and the passengers report having been held up by the Flying Target. As Jerry is in the gambling hall Bad Bill enters and demands the return of his clothes. Jerry attempts to escape and the outlaw fires after him, throwing poor Jane into a state of terror. For refuge she crawls under her bed.

Jerry rushes upstairs into Jane's room and crawls under the sheets. Bad Bill starts after him. The police patrol arrives. Bad Bill also enters Jane's room and crawls under the sheets where he compels Jerry to change some of his clothes again. The police are frightened and none wants to enter. Straws are drawn and it falls to the captain's lot to lead the way.

Jane, in hysterics, comes from under the bed, rushes to the closet and grabs a shotgun with which she covers Bill. Jerry makes his getaway by jumping from the window. The police enter, but they do not recognize Bill as the outlaw until Jane enlightens them. They take him away and inquire about Jerry. A road scene shows him astride his motorcycle riding up the road.

GAUMONT.

REEL LIFE No. 44 (March 4).—The first subject of this reel is "Strange Industries of the Arabs." The primitive methods of the people are well displayed in pictures of wool winders, the makers of wooden bowls, the weavers of carpets and knife grinders, who turn the stone with their feet.

"Conch-Artistry" displays the method of using shells and other products of the sea in the manufacture of ornamental objects. The skill of Benvenuto Callini himself seems to be rivaled by modern processes of silver plating the exquisite shells.

A vegetable protein called autocyein is presented to the public in a section of this reel which asks "Will this cure cancer" In the United States 130,000 die annually of cancer.

"Making a Rubber Shoe" begins with placing within reach of the operator the various pieces cut to the proper size. A cloth lining is placed on the last, the insole and joining strip are then attached, the toe strip is put on, and soon the other parts are fastened, the special rubber cement applied, and the shoe is ready for the wearer.

This issue of "Reel Life" concludes with a short subject called "Criminal Cuteness." The puppy is left to play with the baby and succeeds in getting most of the milk from the baby's bottle.

REEL LIFE No. 45 (March 8).—Moving the day of release of "Reel Life" from Sunday to Thursday brings two issues of this entertaining single reel to the screen the week of March 4. The second release, No. 45, will appear March 8, Thursday being the new release day. First in importance is "Furs: From Trapper to Wearer." The spectator is shown the purchase of the pelts from Alaskan trappers, their manipulation in the factory, and the finished fur pieces and garments offered for sale. The processes by which the furs are finished for market are very interesting. Among the fur coats shown is one of 125 matched Russian sable skins valued at $50,000.

The second section of the reel shows how hard restaurant proprietors work to cater to the tired business man. Food seems to be only a minor requirement compared with the vast sums spent for music, professional dancers, decorations, and odd entertainments. One unusual feature that appeals to the companion of the tired business man is a ride about the restaurant upon an autoped, driven by one of the dancing directors.

For nature lovers the section devoted to "The Wonderful Pelican" will be particularly entertaining. This ungainly bird, with its enormous bill, capable of holding a 3-pound fish has a U. S. government "Pelican Home" on two islands off the coast of Florida. The pictures show the birds in this protected retreat.

"Artistic Vases" are pictured as they are made on the Jouan gulf in southern France. The various operations of the artistic potters are shown.

REEL LIFE No. 46 (March 15).—What may come to be part of the equipment of every policeman is pictured in this issue of "Reel Life." This is the new police club-rifle, a weapon of deadly precision, contrived from the officer's revolver and a special club. The club has been "rifled," and by its use the revolver gains remarkably in effectiveness. There is a sporting type barrel for other than police use.

"Making the Cactus Useful" is an enlightening exposition of the various uses to which this plant may be put. Few persons know that when the spines have been burnt off a certain variety makes excellent fodder for cattle. From another a rubber gum is obtained which is used in making automobile tires. A third variety, the "water barrel" cactus, is used in making candy. From the spines of the "water barrel" cactus phonograph needles are made. The "maguey" cactus is the base used by Mexicans in making their national intoxicating drinks, mescal and pulque.

Wonderful microscopic studies of the blood are offered under the title of "The Fluid of Life." The circulation is shown in the veins and arteries of a frog. The leucocytes are pictured, and then the blood of a chicken and the blood of a human being are compared. Parasites in the blood are seen under the microscope.

"Gold Mining in Alaska" shows the various methods used in the far north. There is first the beach mining in a "rocker," and then the sluice method used during the gold strike. Dredging and hydraulic mining are pictured with great particularity.

SEE AMERICA FIRST No. 78 (March 7).—Knowledge of the remarkable scenery that makes the coast of the state of Oregon one of the beauty spots of America has been the property of comparatively such a small number of people that the Gaumont company is rendering a distinct service in showing pictures of the rocky coast in this issue of "See America First." The pictures have been taken in the vicinity of Tillamook Rock Lighthouse, a landmark on the coast about fifteen miles south of where the Columbia river runs into the ocean.

Among the beautiful pictures so characteristic of the coast are views of the giant step stones at Chapman's Point, Lost Cave at Ecola Point, the Needles, an interesting rock formation; Tillamook Rock, rising 80 feet above the sea; Arch Cape, Castle Rock, Hug Point, Camel Rock and Haystack Rock. The names themselves are descriptive of the shapes into which wind, water and weather have carved the coast during countless ages.

Pretty summer cottages nestle among the pines along the shore above the beach, the woods are traversed by many trails, and strong winds have twisted the pine trees into grotesque shapes. Tillamook Rock, several miles at sea, is so rugged that not even a small boat can land there. There are attractive pictures of sunlight ripples on the water just before a storm, the breakers at Arch Cape, and the old Iron cannon washed ashore with the wreckage of the U. S. S. Shark, which was broken up here by the waves in 1846.

On the same reel is a Gaumont Kartoon Komic entitled "Rastus Runs Amuck." It is a quaint little oddity of pickaninny life animated for the screen by Harry Palmer.

SEE AMERICA FIRST No. 79 (March 14).—The Mississippi river, the nation's most important waterway, well deserves a prominent place in Gaumont's "See America First." The trip starts with the departure of the steamer from New Orleans. Typical levee scenes are shown, and then come pictures of the towns that line the river bank. Baton Rouge, capital of Louisiana, is next viewed, there being pictures of the state Capitol building and the Southern University, an industrial school for negroes. The pictures of the Baton Rouge National cemetery include a view of the monument erected by the state of Massachusetts. Amite river, with its swift current and moss-covered trees, gives one an excellent idea of the tributaries of the Father of Waters in the southern states.

On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "They Say Pigs Is Pigs." This is a picture of the humorous adventures of a string of sausages which are stolen from a butcher shop by a dog, purloined from the canine by a cat, and eventually turned into pigs in a miraculous fashion.

TOURS AROUND THE WORLD No. 18 (March 6.)—The scenes pictured are extremely timely, being views of Munich, the Schonbrunn Castle at Vienna, and Rustchuk, Bulgaria. Munich is the third largest city of Germany. The spectator is shown the Bavaria monument, the Karlplatz, the double towered town hall, the Frauenkirche (Women's Church) with its spires 326 feet high; the university, the Hofbrau beer garden, and typical street and market scenes.

Schonbrunn Castle has been the scene of a myriad of imposing ceremonials in the life of the Austrian court. It is the favorite summer residence of the imperial family of Austria. It was here that Napoleon had his headquarters when he upset Europe. The beautiful Gloriette gallery is one of the views shown, a favorite resort of Empress Marie Theresa. The fountain of Neptune is another work of art that is well known. Napoleon's son, the Duke of Reichstadt, died here in 1832.

Rustchuk, on the Danube, in northern Bulgaria, is a city of 40,000 population. It has been a fortified city since it was an outpost of the Roman empire. The pictures include views of the Prince Boris Lyceum, the mosque, and the monument to the independence of Bulgaria. There are typical Bulgarian street scenes.

TOURS AROUND THE WORLD No. 19 (March 13).—Variety is offered in this issue of "Tours Around the World." There are two series of views, the reel depicting Koursk, a Siberian frontier village, and the oasis of Gabes on the edge of the Desert of Sarah. Koursk has the air of a town in western Canada or the northwestern part of the United States. It will come as a surprise to those who regard Siberia as a land of ice and snow, squalor and convict misery, to find the citizens of Koursk well dressed and the town itself enjoying an air of evident prosperity. To see camels so far from their native deserts startles one, yet here they are in Koursk harnessed and doing the work of horses. The town has telephones and electric street cars, and is a station on the Trans-Siberian railway. A picture is also shown of the fishing rod market at Ouralsk, a small Siberian village.

The village and oasis of Gabes, at the extreme northern edge of the desert of Sahara, has a population of 20,000. The oasis is watered by a small stream which flows into the Gulf of Gabes. This is one of the most interesting places in all Tunis. There are pictures which show the typical industries of the natives. The Bedouins raise millet, the chief food product of desert countries, and dates, which grow in abundance in the oasis. The women make urns and weave cloth. The principal article of export is dates.

MUTUAL STAR PRODUCTION.

THE GIRL FROM RECTOR'S (Five parts—March 5).—Loute Sedaine, a French dancer and known along Broadway as "The Girl From Rector's," attracts the attention of Andy Tandy, a man about town, who has little regard for the reputation of the girl. Richard Lawrence also meets her and for the time being thinks that he loves her and protects her from the advances of Tandy. Complications arise and in the end the fact that Tandy has a wife and daughter is disclosed and also that "The Girl From Rector's is a happily married woman who has become a dancer only because of the love of art and thirst for adventure.

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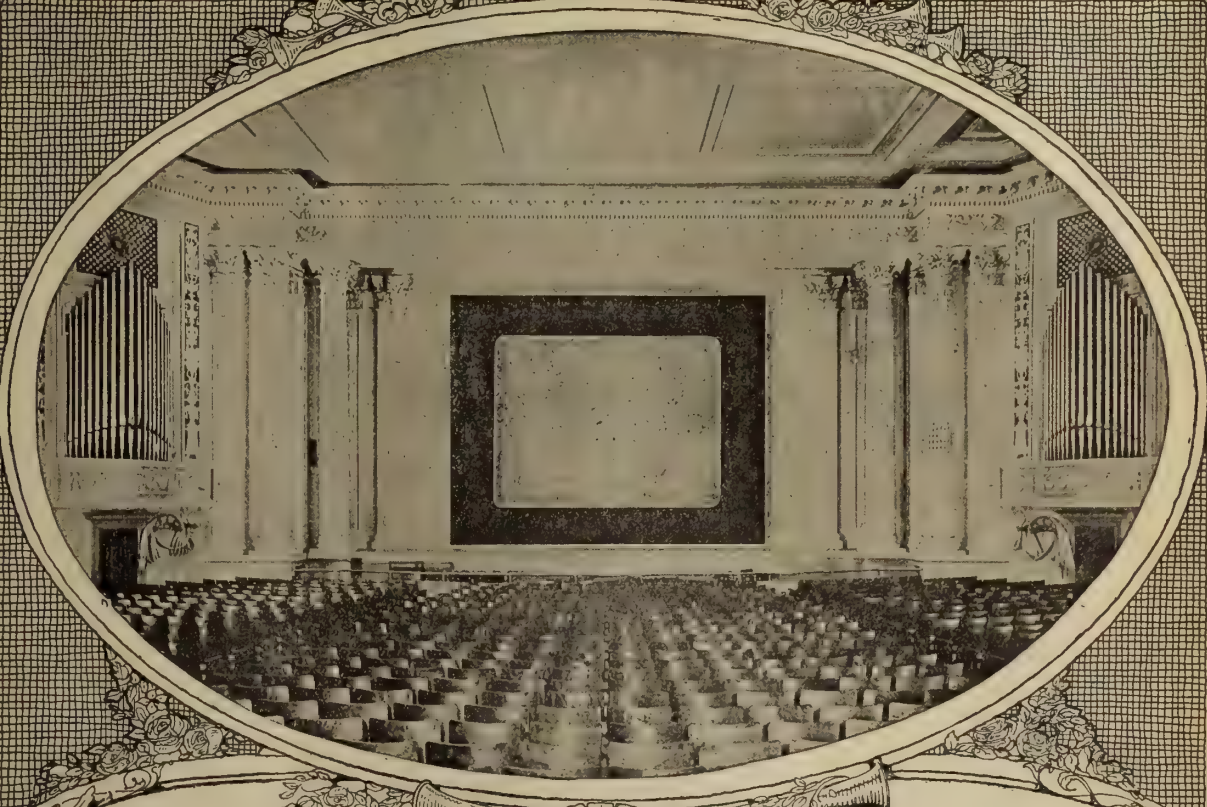

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NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS (No. 11—"The Meeting"—Two parts—March 8). —Jane Abom, whose husband is a burglar and who keeps his life a secret from her, is forced to become a writer on a newspaper. Later hearing that her husband is dead she marries the editor of the paper. An old friend of her husband turns up and tells her that he has always admired her. and being rejected by her he determines to bring her to terms by revealing the existence of her husband. Husband and wife meet and in a struggle which ensues the man is killed. Later all the mystery is cleared up by Abom's friend and Jane is happy with the editor.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 8—"Shorty Traps a Lottery King"—Two parts—March 5).—Shorty, while on a vacation, receives a letter from Anita telling him that their marriage will have to be postponed until they round up a gang of lottery men in Los Angeles. Arrived in Los Angeles Shorty finds a clue to the lottery ring and determines to trace it up. Syntax, the King of the Lottery ring, discovers that Shorty and Anita are on his trail and he has the girl abducted and carried to his den in the underworld. Shorty leads the police to the lottery king's den. A fight ensues, Anita is rescued and the lottery ring broken up.

VOGUE.

HIS BOGUS BOAST (Two parts—March 10). —Ben, the guest of a friend at the fashionable clubs, tells the ladies of his adventures with the bad men of the desert. Members of the club seeing that their wives and sweethearts swarm around Ben conclude that he is lying and decide to find out. They make the club porter crawl under a bear skin rug and go toward Ben. Ben sees the bear and runs for the window and drops from a dizzy height into a barrel of water. Back in the club, the men tease the ladies for being so gullible.

MUTUAL.

MUTUAL WEEKLY, No. 113 (Feb. 28).

Somewhere in England.—Constructive and destructive warfare. Royal Engineers erect a bridge which is destroyed after the troops have passed across. Subtitle: How streams are forded in times of war.

New York City.—French steamer sinks German submarine. Capt. Rouselot, of the "Guyane," in port here, tells of battle with U-boat.

San Francisco, Cal.—World's biggest floating dry dock launched. It is 450 feet long and will float 12,000 tons. Cost $600,000.

New York City.—East Side women storm City Hall in bread riots. Army of 500 cry, "We Want Bread." Police reserves disperse crowds.

Christiania, Norway.—Annual winter sports carnival. Society and nobility journey to Holmkolm for ice festival.

Cumberland Gap, Ky.—Lincoln's memory honored. Mayor Thompson of Chicago, visits famous President's memorial.

Guantanamo Bay, Cuba.—With the Atlantic fleet in its winter rendezvous. Jack Tar at work and play. Subtitles: Holystoning the deck is the bane of a sailor's life. The manly art of self-defense is a popular pastime and many champions of fistiana have been developed in the navy. There are champion pie-eaters, too! the fox trot and onestep have their devotees. Signaling with flags. Boat racing. Keen rivalry exists between the crews of the different ships. After a hard day's work Jack takes a dip in Neptune's bathtub. Sunset. The day's work is done.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE BOY GIRL—(Five Parts March 5).—The cast: "Jack" Channing (Violet Mersereau); Agatha Channing (Florida Kingsley); Martha Channing (Caroline Harris); Mrs. J. Ridgeway (Maud Cooling); Catherine Ridgeway (Tina Marshall); King Channing (Charles Mason); Bob Ridgeway (Sidney Mason); Albert Corey (James O'Neill); John Ridgeway (Dean Raymond); Algernon Week (Byron Dean). Written by John C. Brownell. Directed by Edwin Stevens.

Jacqueline Channing her name affectionately shortened to "Jack," is the daughter of King Channing. Jack's mother died when the girl was born. King Channing desired a son when Jack arrived. He accordingly raised his daughter as a boy. At 16 she still continued to be dressed in boy's clothes. One day she met Bob Ridgeway, son of Channing's aristocratic neighbors. Shortly after King Channing died. His will bequeathed his fortune to Jack, to be held in trust, with her two maiden aunts as guardians of the girl, until she shall become of legal age or shall marry.

Life with Jack's maiden aunts is almost unbearable. They decide that she be sent to boarding school, and for a time, in her new surroundings (being now properly dressed in girl's clothes), Jack is contented. But the restraint finally palls upon her and she runs away from school. She finds board and lodging with a woman who has, as another paying guest, a girl who has just left a position in the office of Ridgeway & Son. Jack is advised to apply for the position. This she does and is given employment.

The affairs of Ridgeway & Son have been going from bad to worse. They are nearly at the point of disaster, when matters take an unexpected turn. There is a valuable piece of mining property they can secure at a great bargain. Bob goes West, and secures from the owner of the property his promise to sell at a definite figure—but Bob cannot secure an option. The secrets of Ridgeway & Son have been "leaking" through the conduct of the chief clerk, who sells to a rival firm the information he cunningly contrives to secure.

That Ridgeway & Son want to buy the copper property becomes known to their business rivals. The Ridgeways are lacking in funds. Jack has a plan, and proposes it to Bob. They shall marry and draw enough of Jack's fortune to pay for the property. The proposal is so daring that it fairly takes Bob's breath, but he has loved the girl from the day he met her in the woods, and she has likewise loved him.

Bob and Jack marry, but when it comes to going West with the money to close the deal the elder Ridgeway is so ill that Bob cannot leave him. So Jack makes the trip, beats the Ridgeways' rivals to the property and secures the deed. When Jack returns home the elder Ridgeway is restored to health, largely a result of Jack's cleverness in saving the firm from bankruptcy. The closing scene shows Jack moving in social life.

HELL MORGAN'S GIRL (Special—Five Parts —March 5).—The cast: Lola (Dorothy Phillips); Olga (Lilyan Rosine); Oliver Curwell (Joseph Girard); Roger Curwell (William Stowell); "Hell" Morgan (Alfred Allen); Sleter Noble (Lou Chaney). Scenario written by Ida May Park. Directed by Joseph De Grasse.

When Oliver Curwell disowned his son Roger because he declined to abandon art and go into business, Roger gradually drifted from bad to worse until he was a derelict on the streets of San Francisco. In his art-student days a girl of the name of Olga had shown interest in him, believing he would inherit his father's millions, but when he was cast off the girl abandoned her pretense of affection.

One evening Roger wanders into "Sailor's Rest," a saloon and dance hall run by "Hell" Morgan. A work of art hanging behind the bar Roger denounced as a "daub." Morgan resented this remark and was beating Roger when Lola saved his life by her interference. Morgan's daughter continued to befriend Roger and finally prevailed upon her father to give Roger the job of playing the piano in the dance hall.

Roger painted Lola's portrait and they fell in love with each other. Sleter, a tough politician, objected, for the reason that he coveted Morgan's daughter. Olga leads a party of friends to "Sailor's Rest" on a slumming tour. She sees Roger at the piano and sends for him, as she read in the newspapers of the death of Oliver Curwell, who willed his millions to his son.

Roger joins Olga's party, and the old days are recalled. He forgets his love for Lola, and makes advances which Olga reciprocates. Lola goes to the party of slummers, and takes physical toll of both Roger and Olga. As a result Roger leaves "Sailor's Rest" and Lola resigns herself to Sleter.

But when he attempts to collect his reward, Lola rebels and resists his advances. The tumult in Lola's room attracts "Hell" Morgan. He dashes upstairs, and in an encounter with Sleter is shot and mortally wounded. Lola drives Sleter from her room and escapes, dragging her father down a fire escape.

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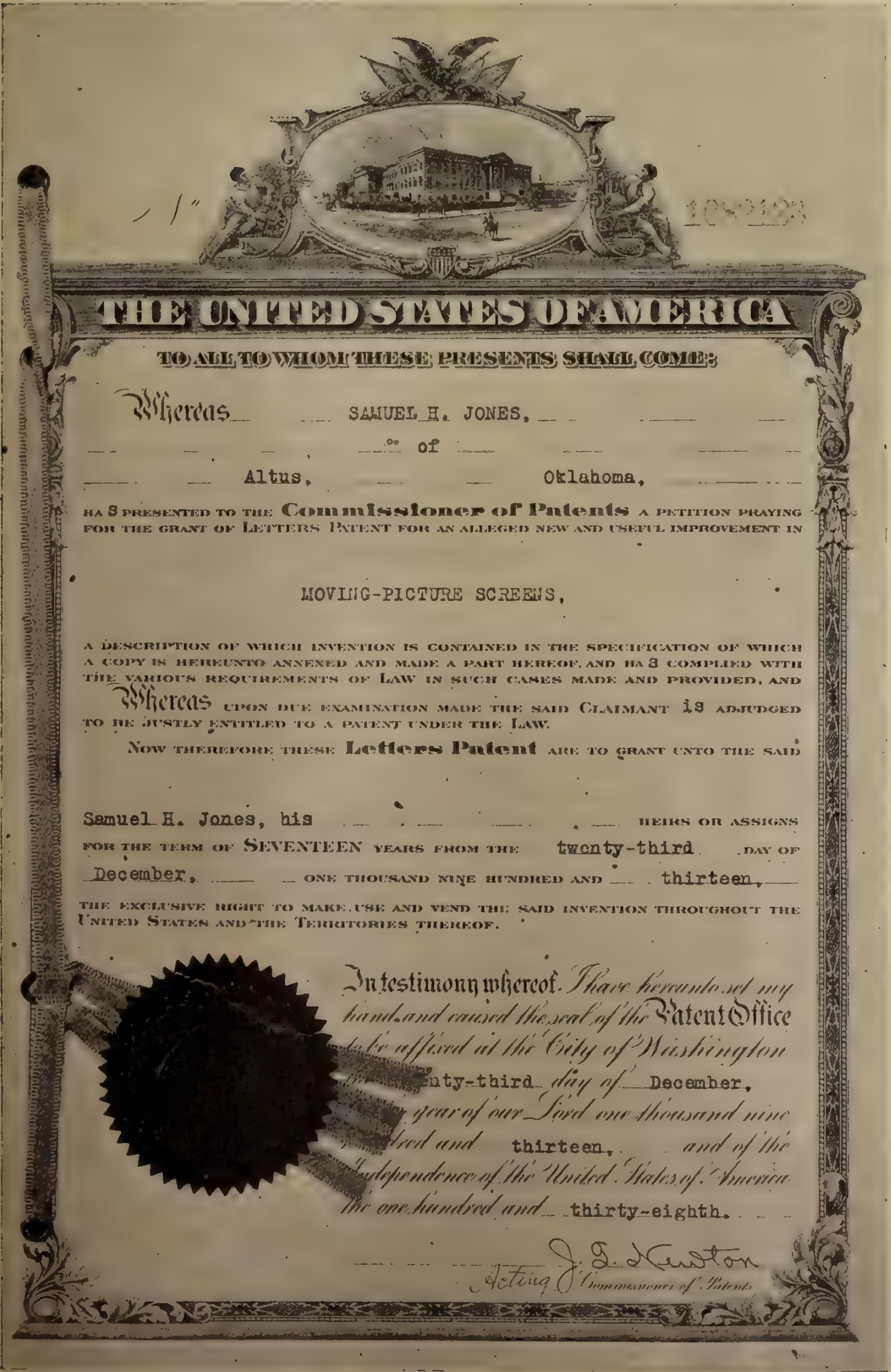

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Roger has been drawn back to "Sailor's Rest" by his love for Lola, and when he finds the place in ruins he likewise wends his way to the Presidio. Fate brings them together as "Hell" Morgan dies.

WORLD PICTURES.

THE WEB OF DESIRE (Five Parts—March 5).—The cast: Grace Miller (Ethel Clayton); John Miller (Rockcliffe Fellowes); Mrs. Langley (Doris Field); Stuart Mordant (Richard Turner); Thomas Hurd (Edward M. Kimball); Marjorie (Madge Evans); Robert Elwell (William Williams). Directed by Emile Chautard.

John Miller has invested all his money in the Western Power and Development Company, of which he is president, and, together with the stock which his wife has inherited from her father, is in control of the company. When the water rights owned by the company are declared valid, John becomes a millionaire and moves to New York with his wife, Grace, and little daughter, Marjorie.

After a year John neglects his wife. Hurd, one of the directors, desires to amalgamate the company with the Eastern Syndicate, with which he is also secretly allied. John opposes this, and Mordant, a lawyer, agrees to get control of the stock for half a million dollars.

Grace's loneliness causes her to mingle with a Bohemian set, and on being invited to Elwell's, a business acquaintance of John's, Grace is snubbed by the hostess. Mordant invites her into the conservatory, persuades her to drink, and later at dinner, her boisterous behavior attracts attention. John excuses his wife's "illness," and Mordant offers to escort her home in order that John may remain for a business conference.

The next night Mordant calls on Grace while John is away, and persuades her to elope with him. However, the entrance of Marjorie, her little daughter, causes her to change her mind. Mordant becomes impatient and enters the room just as John returns, and then hides on the balcony. John is suspicious on seeing Grace in traveling costume and becomes contrite when she says she was going to leave him. A noise on the balcony causes him to investigate and he sees a man running away. Grace refuses to reveal who it is.

Later, Mordant persuades her to meet him at a questionable road house, and contrives that her pocket book be left behind, and returned to her when John is at home. John again demands the name of the man, and, when Grace refuses, forces her to leave the house. She goes to Mordant, who persuades her to sign an order transferring her stock to him, in order to secure redress from her husband. As she is leaving, John enters. She listens, and finds she has been tricked. She makes her way into the directors' meeting, tears up the paper, and, pointing to Mordant, says to her husband, "This is the man you wished me to name." John rushes at Mordant, but is held back. He then pushes a pistol toward him, saying "There is but one course open to you."

Mordant leaves the room, a shot is heard, and a note is found exonerating Grace, and stating Mordant is leaving for Europe. John and Grace decide to unravel their tangled destinies together.

METRO PICTURES CORP.

THE BARRICADE—(Rolfe Photoplays, Inc.—Five Parts—March 5).—The cast: Hope Merrill (Mabel Taliaferro); Amos Merrill (Frank Currier); John Cook (Clifford Bruce); Gerald Hastings (Robert Rendell); Flower girls (Lorna Molare and Mary Doyle); Butler (Emil Collins). Directed by Edwin Carewe.

Amos Merrill, president of the United Securities company, has been speculating with the corporation's money, and is on the verge of discovery. He has been the undisputed business leader, but suddenly finds himself supplanted by John Cook, a young man from the West. Merrill's daughter, Hope, attends a ball, where she meets Cook and snubs him. As Cook has been made much of by other women, he becomes interested in Hope. Merrill finding his defalcation has been discovered broods over his trouble, and his manner arouses the suspicions of the butler. When Hope returns she and the butler break into his room and are just in time to prevent him from committing suicide. He tells his daughter Cook has ruined him. Hope urges her father to have courage, as she is determined to avenge the wrong.

She begins to be charming and gracious to Cook. Out of pity for her father's plight Cook has made good Merrill's deficit, giving him three months to pay him back. When Cook proposes to Hope, and she accepts him, he releases Merrill from all liability.

After a brilliant wedding Hope loses no time in letting Cook know the real condition of affairs. Although he presents her with a large bank account and securities, she tells Cook she intends to be a wife in name only, and that she has married him in a spirit of revenge. Going to her apartment she locks the door communicating with her husband's room after showing him a revolver which she says she will use if he tries to annoy her.

Husband and wife meet only at dinner and on formal occasions. Hope perfects her plans for ruining her husband financially. A business rival, Gerald Hastings, is her frequent companion. She enters into a conspiracy, using her knowledge against her husband. She studies the stock market and blocks Cook's move. She is openly disdainful in the hope of making him angry, but he maintains perfect courtesy and good humor, robbing her of the satisfaction she has in thwarting him.

Finally Cook is ruined, his fortune passing into his wife's hands. She is in the office of Hastings rejoicing over her success, when her father returns from a vacation. When she tells him what she has done he is horrified and tells her that instead of being his enemy Cook has really proved to be his best friend. Hope is overcome with shame, realizing the nobility o her husband's character. She reaches home just in time to prevent him from leaving for the West, asks for his forgiveness, and as it is readily granted the barricade is raised, and the two at last come into the happiness that is their rightful due.

GREATER VITAGRAPH.

INTRIGUE (Five parts—Feb. 26).—The cast: Peggy Dare (Peggy Hyland); Grand Duke (Bobby Connolly); Richard Carr (Marc MacDermott); Mrs. Carr (Mrs. Remley); Prince Toursville (Templer Saxe); Prince Henri (Brinsley Shaw); Pierre (Harry Southwell); Princess Alice (Miss Curley); Marie (Nellie Spitzer). Directed by John Robertson.

Peggy Dare, an American heiress, is journeying to her sweetheart in the capital of the Grand Duchy of Bonaluria. A boy is thrown at her feet as the train pulls out. Peggy is so taken with the child that she takes care of him as a note pinned to his waist asks. The child gives his name as Manouche. At Bonaluria Peggy foils an attempt to kill the child with a bomb and learns from her sweetheart Richard Carr that the boy is the Grand Duke of Bonaluria.

Peggy goes to Carr's home, to live with his mother, until she and Carr are married. The little Duke pines for Peggy, and is very lonely. Peggy is presented at Court, decorated for saving the Duke's life, and upsets Court etiquette by hugging the little Grand Duke. Later, the same mysterious power Prince Henri causes the Grand Duke to be abducted. Henri is wildly in love with Peggy, but she repulses his advances.

Manouche, the little Grand Duke, when Henri imprisons him places on his cloak a pin that Peggy has given him. When Henri calls Peggy sees the pin and understands. She agrees to fly with Henri, who is leaving the country that night (taking the little duke with him). He takes her to his castle, where Manouche is a prisoner. Carr, told of their having gone off together, follows and confronts them, but is thrown in a cell by Henri. Toursville and Royal Guards who have been summoned by Peggy arrive and rescue Manouche. Carr apologizes for his suspicions. And a little later, Peggy and Carr marry and sail for America, while the lonely Grand Duke waves farewell to them: "Some day you'll come back when I'm more grown up."

THE SECRET KINGDOM (11th Episode, "The White Witch"—Two Parts—March 12).—Prior to the escape of Phillip, Ramon and the others, Senor Ortiz, a wealthy planter, was told he would die by the same hand that would slay the Voodoo priestess.

The parties separate—Philip, Juan and Julia appeal to Ortiz for shelter. But when Tom, a negro servant, sees Julia he flees in terror. Cornered by Ortiz, he relates how the priestess died by the "silent death" when Princess Julia, pointed her finger at her. Terrified, Ortiz recalls the prophecy.

Tom hands Ortiz a knife and urges him to slay the "White Witch." Meanwhile Julia, her nerves shattered by the experiences she has undergone, suffers an attack of sleep-walking. As Ortiz enters, she rises, steps forward, eyes closed, face placid, one finger pointing directly at the terror-stricken Ortiz. He tries to raise his knife, but cannot do so. The terrible shock brings on heart failure and he drops dead.

Ramon and Mme. Savatz arrive and Juan rushes out, but before he can do anpthing Julia has been seized by Ramon, who races away on horseback with Savatz. Phillip and Juan pursue. Reaching the coast, Ramon hurries Julia aboard the sloop and starts away. Philip and Juan give pursuit in another boat—the sloop is wrecked, and Phillip and Juan arrive in time to save Princess Julia, while Ramon and Madam Savatz, washed overboard, barely manage to swim to shore.

CHRISTIE FILM CORP.

KIDDING SISTER (Feb. 26).—The cast: Young sister (Billie Rhodes); the boy (Harry Ham); mother (Stella Adams); older sister (Ethel Lynne). Directed by Horace Davey.

A young man helps Ethel out of trouble with her car and she asks him to call. But Ethel has a sister, Billie, a little younger and pretty, so Ethel fears she'll have no chance. Mother says "We'll dress Billie as a child until you land him." Billie objects, but Mother and Ethel carry out the plan. Harry calls and takes a great fancy to the "child." He brings her candy and toys and dolls, while Billie rages inwardly.

There is to be a party and Billie insists upon going, so vehemently that Harry overhears her, and learns the secret. Mother refuses, but Billie slips off and Harry falls for her harder than ever. Next day he determines to have some fun, so he says, "Come, sit on my knee, my child." She does and each one thinks they are kidding the other. Stella and Ethel catch them and are horrified. Harry's love-making gives him away and he proposes. They drive to the minister, who refuses to marry such a child to anyone. Ethel and mother have followed, and when Harry says, Billie or nobody," mother consents to the marriage.

TRIANGLE FILM CORP.

SEVEN DEADLY SINS No. 5.—("Passion"—Five Parts—Feb. 26.) The cast: Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Leonidas (Clifford Bruce); Monks (Bigelow Cooper); Eugenia (Ruby Hoffman); Aunt Annie (Mabel Strickland); Leonidas' wife (Edith Wright); "Crude Oil" Biddle (Edmund Dalby); Zobeiski, wrestler (Harry Gripp). Directed by Richard Ridegy.

Escaping from "Pride," Eve Leslie next is tempted by the sin of "Passion." Eve goes to Coney Island and there sees Leonidas, a handsome strong man who is appearing in an athletic exhibition which includes a number of diving girls. In spite of Adam Moore's protests, Eve contrives to meet Leonidas, who employs her as a member of his troupe.

Leonidas is a despicable person always posing, but Eve does not realize that. She does not know, either, that Leonidas is married and that he has practically deserted his wife.

Eve finds herself in rough company. She thinks she loves Leonidas and she is blind to real conditions. She surmounts one difficulty after another, she passes through a series of thrilling scenes culminating with the evening at Madison Square Garden when Leonidas defeats the world's champion wrestler in a gruelling battle.

Through Adam's aid, Eve, who has unconsciously got herself into a terrible predicament, is saved from herself just as she was about to marry Leonidas, who had cast off his wife.

HER CIRCUS KNIGHT (Sennett Keystone—Two Parts—March 4).—The cast includes: Ora Carew, Andy Anderson, Joseph "Baldy" Belmont, Joseph Callahan, Mal St. Clair, Lige

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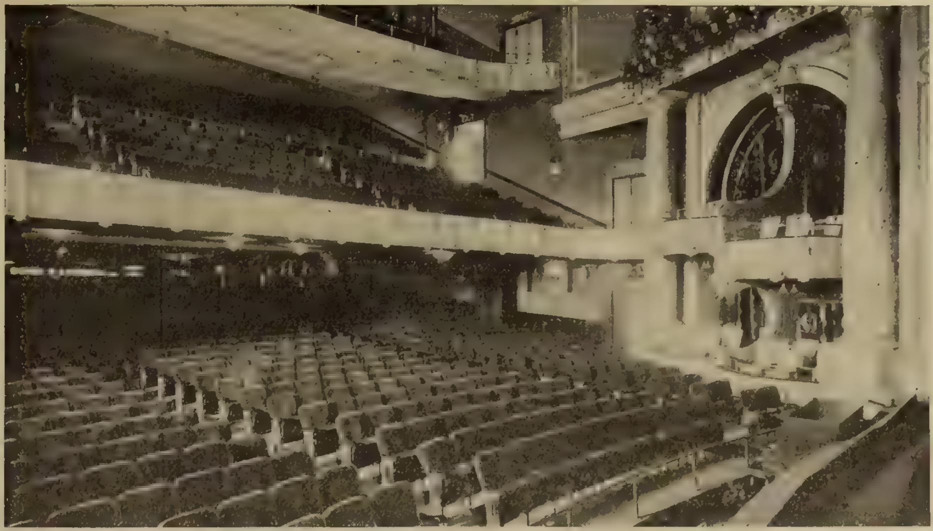

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Crommie, Nick Cogley, Blanche Payson. Directed by Walter Wright.

Ora Carew, a street orphan, becomes weary of her prosaic life with an unprincipled guardian who is always in trouble with the police, so she runs away and joins the circus. She observes that Blanche Payson, who is scheduled to make a parachute drop from Joseph Belmont's flying machine, does not appear. Without warning, Miss Carew decides to do the drop, and in a few moments is high in the air. When Mr. Belmont cuts the parachute loose, the frightened little girl is dropped to the ground. She reaches the ground unhurt and the circus manager gives her a chance to learn to ride a horse and to do trapeze work.

The aviator falls in love with Miss Carew. One day when her guardian, Andy Anderson, comes to the circus and recognizes the ringmaster as an old friend, complications follow in which the girl is stolen. She escapes, however, and returns to the circus. Various episodes of circus life are shown and the girl is finally rescued from her pursuers by her lover, Belmont, the aviator.

FOX FILM CORP.

THE TIGER WOMAN—(Five Parts—Feb. 19).—The cast: Princess Petrovitch (Theda Bara); Prince Petrovitch (E. F. Roseman); Baron Kesingi (Louis Dean); Count Zerstorf (Emil De Varny); Steven (John Dillion): Edwin Harris (Glenn White): Mrs. Mark Harris (Mary Martin); Mark Harris (Herbert Heyes); Their Child ("Kittens" Reichert); Father of Harris Boys (Edward Holt); Marion Harding (Florence Martin); Marion's Father (George Clarke); Marion's Mother (Kate Blanke). Scenario by Adrian Johnson. Directed by J. Gordon Edwards.

Princess Petrovitch, the wife of a Russian noble, is consumed with a desire to live only for money and priceless jewels. For the love of money and illicit passion for her husband's friend, Count Zerstorf, she hands her husband over to the Russian secret police, after she overhears a conversation between him and a Japanese spy, and sees a half million rubles passed for important revelations involving the Russian government. After the arrest she takes the bribe money and leaves for Monte Carlo with the Count.

Count Zerstorf loses the money and implores the Princess to sell some of her jewels. She refuses and the Count threatens to leave her. She then places poison in the Count's breakfast coffee. She tells the police that the Count killed himself following his losses at the gaming table. The Princess leaves for the United States. On board the liner she makes the acquaintance of Edwin Harris, the son of an American millionaire, and upon their arrival in New York the Princess invites Harris to dine with her that evening. His father and brother try to dissuade him, but he keeps the appointment. In the main dining-room of the hotel the Princess is the cynosure of all eyes. Harris sees his fiancee, Marion Harding, who passes him by. Later she breaks off the engagement. Harris senior warns his son that he is taking the wrong path. There is a quarrel and the result finds the young man disinherited.

Short of money, the Princess urges her lover to get more. He is in the act of rifling his father's safe when he is surprised in the dark by an unknown person, whom he fells. He returns to the apartment of the Princess and hands her the stolen money. He is arrested and learns that he has killed his father. Later he is convicted and sent to prison for life. In attempting to escape he is killed by one of the guards.

Having lost young Harris, the Princess sets about to capture the elder brother, Mark who has a wife and a little daughter. Through a ruse, she invites him to her apartment and soon has him in her toils. He leaves his family and installs the Princess in a pretty villa.

A former servant in the Princess' Russian home attempts to extort money as the price of his silence. She agrees and tells him to call for it at night. When he arrives she has him arrested, telling the police that she surprised the intruder in the act of robbing her home.

Thinking herself safe, she is suddenly confronted by the servant, who has escaped. Fearing his vengeance, she offers him her jewels and money. Frightened, she picks up a dagger. And as she is about to plunge it in his breast the servant grasps her wrist and buries the dagger in her own heart. Mark enters the room. Horrified, he is about to kneel beside the body of the dying woman, when he is apprised of her wickedness by the blackmailer. Without a word, he leaves the place.

SISTER AGAINST SISTER—(Five Parts—March [illegible]).—Two sisters, Katherine and Anne, are parted when their poor but respectable par- [illegible] goes with her father and is dragged to the bottom of the social pit. Her father is killed in a saloon row, throwing the girl into the slums.

Anne has lived in the refining influence of her mother.

Years pass and environment has done its work. Katherine appears as a bejeweled product of the netherworld. Hate is her ruling passion. Her master, or toy, is Huxley, a manufacturer.

A big political fight is on. Dunsmore is candidate for governor on a child labor platform. From their common room in a hotel the manufacturers telephone to Huxley to spike Dunsmore's guns.

Anne, at the switchboard, overhears the plan. She leaves her place and warns Dunsmore while he and Huxley are conferring. Dunsmore drives Huxley from his home. Love awakens between him and Anne.

Anne's leaving the switchboard costs her her job. She gets a place as governess in the home of Mrs. Raymond, Dunsmore's sister. Dunsmore is surprised to find Anne there. He asks her to marry him. Mr. Raymond tells Anne she could best show her love by withdrawing from Dunsmore's life. She goes.

Smarting under his defeat Huxley plots to "get" Dunsmore through a woman. As Dunsmore enters his hotel Katherine approaches him. Mistaking her for Anne, for whom he has been searching, Dunsmore rushes to her.

Katherine leads him to Huxley's apartment. While there Huxley enters. After abusing Dunsmore he draws a gun. As he aims Katherine pulls a revolver from a bureau and fires. Huxley falls dead. Dunsmore, thinking she is Anne, lets Katherine escape. He is arrested as the slayer.

At the trial Dunsmore hides the name of the mysterious woman. Anne gives herself up as the murderess. On the stand her testimony shows she knows nothing about the murder.

Visions of Huxley drive Katherine, half-crazed, to the courthouse. Staggering into the courtroom, she cries, "I am the woman. I am guilty." She confesses all.

Then Dunsmore sees the fatal resemblance between the two sisters. As he realizes that Anne was offering her life for him, he rushes to embrace her and they leave the courtroom together. Katherine is led to a cell.

A BON-BON RIOT—(Two Parts—Foxfilm—Feb. 26).—The cast: The Candy Maker (Hank Mann); His Assistant (Lee Morris); Proprietor (Sidney De Grey); Cashier (Edyth Hoskins). Directed by Hank Mann.

Mann, the candymaker, is peacefully sleeping in the candy kitchen until a lot of taffy hanging from a hook drops and lands on his face.

A freight elevator which connects with the floor on which ice cream is served attracts Mann's attention and for several moments he apparently defies the laws of gravity thereon. His assistant, lanky Lee Morris, goes to sleep on a slab and Mann absent-mindedly pours a kettle of molten candy over him. When Morris awakens he is stuck.

Mann then pulls taffy and throws a loop through the elevator opening and lassoes a lady customer about the ankles, pulls her into the basement and endeavors to bring her back to consciousness by turning the stream from a tank of carbonated water over her. The police interfere, but one of them is blown through the roof by the force of the tank.

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PARAMOUNT BRAY PICTOGRAPHS—(No. 55. Feb. 18).

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EXQUISITE LAKE LOUISE (Feb. 26). The most picturesque spot of all Canada is, without doubt, Lake Louise. From Banff Mr. Holmes asks you to go with him through a scenic wonderland through beautiful canyons overshadowed by snow-capped mountain peaks, from one of the most up-to-date hotels of today to the lovely chateau which was so placed on the banks of Lake Louise as to give the tourist the most perfect outlook. On the way from Banff you will encounter a shower followed by a rainbow.

In addition to Lake Louise, Mr. Holmes takes you to Lake Agnes, Mirror Lake and to Lake O'Hara and Moraine Lake in the Valley of the Ten Peaks, and on other days up mountain trails to lakes in the clouds—literally up in cloudland besides following a real Swiss guide over the surface and to the ice cave of Victoria glacier.

THOSE WITHOUT SIN (Lasky—Five Parts—Feb 26). The cast includes: Blanche Sweet, Tom Forman, C. H. Geldert, Guy Oliver, James Neill, Charles Ogle, George Beranger, Mabel Van Buren, Dot Abril, Edna Wilson and Little Billy Jacobs.

Melaine Landry lives with her father, a government clerk, in the South at the time the civil war breaks out. Bob Wallace, just out of West Point, is in love with Melanie. At a dance Melanie meets Henry Melon, head of the office in which Melanie's father is a clerk. Melon manipulates Landry's accounts in a way that will compromise him and calls on him. He offers to make good this supposed shortage under certain conditions. Melanie leaves while Melon tries to restrain her. She is seen by gossiping women and Chester, Bob's crippled brother. Chester demands to know why Melon attempted to detain the girl and when denied this information slaps Melon.

Melanie tells her father of the insult, and as Melon is preparing to leave in answer to a summons from Washington, he is caught, tarred and feathered and ridden out of town on a rail.

That night Sumter is fired upon and the young men join their respective companies. The Union army is rapidly approaching Richmond and the citizens are preparing to leave. A Confederate officer gives Melanie dispatches to take through the line and dummy dispatches to Chester. At a roadside tavern they are captured by Federal soldiers under command of Melon, who orders Chester shot as a spy, but he escapes. The Union officer agrees to let everyone go if Melanie will stay with him.

Melanie, to save her neighbors, consents, but when Melon attempts to approach her, blinds his eyes with pepper. Chester, in the meantime, has reached safety and Bob has been warned of the presence of the Federal troops. Melon recovers his eyesight and is about to attack Melanie when Bob shoots him. The Union soldiers are put to rout and the lovers are saved.

THE FORTUNES OF FIFI (Famous Players—Five Parts—Feb. 26.) The cast: Fifi (Marguerite Clark); Cartouche (William Sorelle); Durvent (John Sainpolis); Julie (Yvonne Chevalier); Mme. Bourcet (Kate Lester); Louis Bourcet (Jean Gauthier); The General (J. K. Murray.)

Fifi is seen as Pierrot in a French play that is a failure despite her effort to put ginger into the rest of the cast. Among the few in the last audience was Cartouche, a veteran, who had become an actor when his wounds no longer allowed him to follow Napoleon. Through Cartouche's efforts Fifi is employed at the Imperial theater in Paris. He takes her to his lodging, determined to protect her.

Fifi fails to understand how much Cartouche is doing for her, and when he gives her money to buy clothes she purchases a toy dog called Toto. The veteran buys a lottery ticket and gives it to Fifi. The ticket bears the winning number and Fifi finds herself in possession of a fortune. Cartouche decides Fifi must be educated. He applies to his old general, who suggests that Fifi be sent to the home of Louis Bourcet, an attorney who lives alone with his mother.

Instead of putting her money in the bank Fifi hides it and startles the Bourcet family by her extravagance. They decide she has even more money than they thought and Louis begins to see in the wealthy Fifi a very acceptable wife. He makes love to the girl, and she accepts his proffer.

Then she sets about to make him break the engagement by squandering her money, realizing she is in love with Cartouche. Accordingly she buys the most impossible things, scandalizing the Bourcet family into a complete renunciation by giving the remainder of her wealth to a charitable benefit for old soldiers. Ejected from the house by the angry Mme. Bourcet, Fifi returns to the Imperial, where she demands more money for her services because she has been publicly thanked by the General for her donation to charity.

She tells Cartouche she loves him, but the old soldier refuses to permit her to "throw herself away" upon him until Fifi gets an inspiration of her own.

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SPEED (Black Diamond—March 5).—Susie Speed loses her job in a lawyer's office and gets another one as waitress in a restaurant. Her slowness nearly drives the manager crazy. A chappie enters and sits at Sue's table without removing his high hat. After several attempts to remove it Sue places it on his chair and he sits on it. She then throws it through the service window, where it lands on a tray, and another waitres serves it to Herr Tonik, a scientist. He tries to eat it and on discovering his mistake, angrily leaves. Sue and Maggie start a fight. The manager throws Sue out.

Sue sees a sign "Stenographer Wanted" at the "Chemical Research Laboratory" and applies for the job. Herr Tonik engages her. As she dawdles over her typing he recognizes her as the girl from the restaurant and determines to speed her up. His experiments evolve a "speed powder" and he tries it out on a dog. The dog jumps out of a third story window, climbs a tree, sits in the branches and howls.

Satisfied, Herr Tonik gives some to Sue in a box of candy. She speeds up, fairly burns the typewriter. Tonik dispatches Sue to the factory with a bag of the powder in his car. Failing to start the car by cranking, Sue gives it some of the powder, whereupon it goes so fast that it runs into a wooden Indian. Frightened, Sue gives the Indian some of the powder and he comes to life and threatens to take her. She escapes on a wooden horse which she brings to life in the same way.

The factory manager refuses to believe the powder is as wonderful as Sue says. She throws a pinch of it into the street and the traffic begins to move like mad. She blows some toward the river and the boats go crazy. A ferry boat loops the loop and dives into its slip. The drawbridge opens and shuts in a flash as boats and trains dash by. This tickles the office boy. He wants to see real action and throws the bag out of the window. Sue escapes as the factory begins to rock and dashes out while the powder starts a cyclone which whirls across the city, tearing up trees and houses and destroying everything in its path.

She reaches the laboratory just ahead of the cyclone and tells Herr Tonik. In the midst of this the office begins to whirl and Sue wakes up as Herr Tonik calls her down for sleeping on the job.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 13 (Feb. 15).

New Orleans, La.—Prominent women volunteer their services for Red Cross relief work and spend leisure moments making supplies for the war's wounded. Subtitles: Boston women learn how to operate motor cars in preparation for possible need. Men of all creeds worship at the common altar of patriotism as the American flag is unfurled on St. Paul's Church.

Cromwell, Neb.—Four persons are killed and fifty injured when the fast Chicago-Nebraska limited is wrecked. Subtitles: The coaches are completely turned over.

Boston, Mass.—The coldest weather in many years covers the harbor with a thick mantle of ice, greatly impeding the ocean liners. Subtitle: A fleet of fishing vessels, just returned, brings evidence of the terrific gales that sweep the Atlantic.

Santa Rosa, Cal.—Luther Burbank, the noted botanist, exhibits his new species of Spineless Cactus which does not possess the usual thorn characteristics. Subtitle: He digs up a large white Dahlia, his latest creation.

Erzerum, Asia.—The hardships of the rigorous winter cannot halt the steady advance of the Russian columns against the Turks. Subtitles: Over the snow-capped hills. The fleeing Turks abandon a large quantity of artillery which the Russians can now use to good advantage. The wrecked forts of Erzerum built by Germany's military genius, bear testimony to the power of the Allies' new guns. Russian officers studying a map, preparatory to a further advance.

HEARST-PATHE NEWS NO. 10 (Feb. 21).

Portland Ore.—The country's longest bridge which spans the Columbia River is completed at a cost of two million dollars. Subtitles: A simple ceremony marks the opening of traffic between this city and Vancouver. U. S. troops and hundreds of autos celebrate the notable event.

Dallas, Tex.—Little Edward Hickish, just turned four, holds the record of being the youngest locomotive engineer in the world. Subtitle: He drives the "Sunshine Special" like a veteran.

San Francisco, Cal.—Rare French vintages are rare indeed in these troublesome times, and the S. S. Minnesota loads a big cargo of the boming California wine for the East. Subtitles: This hold resembles a real wine cellar. Plugging up a leaky barrel to save every drop of the precious fluid.

In France.—The German ashyxiating cloud no longer holds any terrors for the Allies, who have taken appropriate steps to overcome its effects. Subtitles: Different types of respirators invented by the French to defeat the Teutons' purpose. Troops leaving for the front

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Chatham, Eng.—Great Britain is training a large Naval Reserve to uphold the traditions of her fleet as the champion of the seas. Subtitles: The new recruits are allowed a day of liberty to visit their homes. Australian volunteers resting during a long practice hike.

Palm Beach, Fla.—Society's little folk, sojourning on these balmy shores, begin early to indulge in their pretty springtime games. Subtitles: The happiest moments of their childhood days. Pleasant recreation.

Chicago, Ill.—Recruiting officers employ a complete artillery squad, equipped with the new army tractor, to stimulate enlisting. Subtitles: The tractor is designed to replace horses in the United States artillery. The kerosene fed steed responds to every tug of the rein just as its predecessor.

Citico, Tenn.—A huge smokestack, the last remaining landmark of the dismantled iron furnaces, falls with a mighty crash. Subtitles: Strolling through the giant funnel.

San Antonio, Tex.—General Frederick Funston (short man), Commander of the Department of the South, whose death the nation mourns. Subtitle: "Fighting Fred," as he was popularly known.

New York City.—Large American liners are held at their piers awaiting the governments' decision on their protection in the barred zone. Subtitles: Fireboats prowl about the crowded dock to prevent possible conflagration. The men are constantly at the nozzle of their powerful streams. Guarding the bridges. Two fleet destroyers, with steam always up, keep watch over the harbor, ready for any emergency.

PATRIA, (No. 6, "Alias Nemesis"—Astra—Two Parts—Feb. 18).—The cast: Patria (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Patria being advised that Huroki's assassins may attempt her life, goes into hiding in a cottage at Sakonett. Meanwhile Elaine, still masquerading as Patria, announces her engagement to Senor De Lima.

Elaine gives a masked ball at the Patria villa with dancing on the lawn by moonlight. Patria, accompanied by Donald, contrives to get in unnoticed, and goes to her room, leaving Donald concealed in the hall. Patria, wearing a mask, sends a maid for Elaine. When Elaine arrives she faces a revolver and is ordered to take off her clothes and change with Patria.

Elaine's manager, Edouard, crazed by drink, and in a jealous rage, climbs into the window, shoots Elaine and disappears. Donald rushes in, advises Patria and goes out another door as Huroki, Senor De Lima and Fanny Adair enter. Pointing to the body of the dancer, Patria, assuming the part of Elaine, tells Huroki Patria is dead and that it is up to him to cover up the murder.

Meanwhile Edouard rushes to the cliff and—

PATRIA (No. 8, "Red Night"—Astra—Two Parts—March 4).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Though Patria was successful in averting the explosion, the strike continues. The strikers, furnished with arms by Huroki, make a demonstration against the factory, which is defeated by a few faithful employes under Donald Parr and the Channing officials.

Patria appeals to the Governor for militia, but the wires have been cut by Huroki's men. Patria then goes out and faces the strikers alone. They are taken by surprise, and Patria asks what they demand. The strikers send their leaders to confer with Patria. She at once accedes to their demands on two conditions: First, that the men consent to undergo military training entirely at her, Patria's, expense, and second, that they have no more to do with Huroki, De Lima and their kind. Those gentlemen are flabbergasted when the strikers accept. Spied on by the mob, they start to run, followed by their erstwhile friends and barely escape.

Patria and Don return to New York. The conspirators make arrangements to set fire to the docks at Black Tom, where $7,000,000 worth of munitions await shipment. Huroki sees that Donald and Patria are informed of the plot, feeling sure they will endeavor to prevent the explosion, and expecting that they will perish in it. Donald does go, but refuses to expose Patria to the danger. She persuades Ryley, Donald's chief assitant in the Secret Service, to go with her in the launch. There is a great explosion before Patria reaches Black Tom. Donald has been knocked senseless and is lying between two lines of burning freight cars. Patria and Ryley rescue him and make their way to a schooner. The moorings are cast off, but the schooner catches fire. Donald, with Patria, takes refuge at the top of one of the masts. It, too, is enveloped in flames and finally falls overboard. Donald manages to lay hold of a piece of wreckage and supports Patria until they are picked up by a police patrol boat.

PEARL OF THE ARMY (Episode No. 11, "A Million Volunteers"—Astra—Two Parts—Feb. 11).—The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theodore Friebus); the Silent Menace (????).

Pearl begins to feel a fascination for T. O. Adams, who alternately wins her confidence and her distrust. While Major Brent is pressing his suit for her hand, her memory travels back to the time when she and Adams were caught in the watery trap beneath one of Bolero's strongholds. She feels again Adams kiss as the water rose and they both faced death. But hastily brushing sentimental thoughts aside, she turns to Brent and says, "I can't marry anyone until I clear Captain Payne's name. I feel the Silent Menace can prove his innocence. Capture him and bring him to me, then perhaps—"

Adams, learning of Brent's proposal, warns Pearl against him, stating that he can prove the man's perfidy. He brings Bertha to prove it, but Pearl refuses to believe her story and berates Adams.

The Silent Menace enters the house and Pearl gives chase, following him upstairs. Quickly locking them both in the room he threatens to end her interference forever. Adams bursts through the door, overpowers him and leads him, struggling, to the library. Pearl turns to thank Adams, but he has disapeared. Unmasking the Silent Menace, she finds it is—

PEARL OF THE ARMY (Episode No. 14, "The Flag Despoiler"—Astra—Two Parts—March 4).—His innocence established, Adams tells Pearl the fact that Major Brent's arm is broken indicates that he is the Silent Menace. Pearl is in doubt and sends Adams away. Bertha Bonn discovers the Silent Menace has quarters in the same building in which she resides. Securing the aid of Adams, they cut a hole in the ceiling and, crawling into the rooms, attempt to gain evidence by going through his papers. While thus engaged they are trapped by him.

Pearl, suspicious of Adams, has followed. Seeing that Adams and Bertha are trapped, she quickly brings the soldiers to the rescue. But the Menace escapes. The Menace has his secret army awaiting his signal, which is the replacing of the American flag by a black one. Pearl has followed, and just as he lowers the American flag, grapples with him. A fight ensues on the flag-mast, but Pearl is the victor and sends the Silent Menace over the edge of the roof to the pavement far below, then raises the American flag. Descending to the ground she unmasks the Silent Menace.

PATHE'S "HER BELOVED ENEMY" (Gold Rooster—Thanhouser—Five parts—Mar. 4).—The cast: Sylvia Leigh (Doris Grey); The Man (Wayne Arey); Sylvia's father (J. H. Gilmour); Dorothy (Gladys Leslie). Directed by Ernest Warde.

Sylvia Leigh's only recollection of her father was a dim memory of a distinguished looking man who brought her to boarding school when she was a youngster. From that time he never came to see her, but letters came from him with foreign postmarks stating that "important business" kept him away. After her graduation an old family servant took her to the home she had never known.

Within a few months her father appeared. Not the parent she had pictured, but a broken old man whose mind seemed haunted by some shadow from the past. One day while they were motoring in the park he suddenly drew a revolver and, aiming it at a passing auto, exclaimed, "That man wrecked my life!" But before he could pull the trigger he fell exhausted from the effort and the other car passed before Sylvia saw his face.

Her father became seriously ill from the excitement. On his death-bed he made her promise to run to earth the man who ruined his life. With no clues or an inkling of what the secret was, she attempted to locate him by an ad in the papers, only to fall into a trap. A roughly clad young man came to her rescue. Some weeks later she was surprised to find this same young man as a guest at a dance given by a girl friend. But this time he was clad in evening dress and perfectly at home among society.

Then came the blow. An incident revealed him to her as the man she had vowed to bring to atonement. She shadowed him, caught him in a compromising position, kept him captive and 'phoned the police. Then the fact that she still loved him rushed over her. She realized also that her father's secret was still a mystery. What will she do? Keep a death-bed promise and turn him over to the law or obey her heart? Love wins out. As a knock comes on the door she tells him she still loves him and to escape. But he only smiles, opens the door to the oficers, who greet him familiarly, and then he makes some remarkable disclosures to Sylvia, which bring happiness to her troubled heart.

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Power, Nicholas Co....1696
Precision Mch. Co....1659
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Genter, J. H., Co., Inc....1693
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CINE-MUNDIAL

17 Madison Avenue New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 1658.)

BIOGRAPH.

	(Serial No.)
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama).	21579

ESSANAY.

Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16
The Lighted Lamp (Black Cat Feature—Two parts—Drama).	
All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.	
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).	
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).	
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).	
The Extravagant Bride (No 11 of "Is Marriage Sacred?"—Two parts—Drama)	
The Invisible Web (Black Cat Feature—Two parts—Drama).	
Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.	
Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts Drama).	

FORTUNE PHOTOPLAYS.

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KALEM.

The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama,	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy).	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
The Trap (No. 17 of "Grant, Police Repcrter"—Drama)	21712
The Prima Donna's Special (Drama)	21717
The Model Janitor (Comedy).	
Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).	
The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).	
A Flyer in Flapjacks (Comedy).	
The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).	
The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).	
In the Path of Peril (an episode of "A Daughter of Daring"—Drama).	

SELIG.

Starring in Western Stuff (Two parts—Comedy-Drama)	21614-15
Selig-Tribune No. 3 (Topical)	21617
Selig-Tribune No. 4 (Topical)	21625
The Making of Bob Mason's Wife (Dr.)	21633
Delayed in Transit (Two parts—Com.)	21633-34
Selig-Tribune No. 5 (Topical)	21636
Selig-Tribune No. 6 (Topical)	21643
Cupid's Touchdown (Comedy)	21654
On Italy's Firing Line (Three parts—Drama)	21655-56-57
Selig-Tribune No. 7 (Topical)	21659
Selig-Tribune No. 8 (Topical)	21666
The Luck That Jealousy Brought (Dr.)	21677
Lost and Found (Two parts—Dr.)	21678-79
Selig-Tribune No. 9 (Topical)	21681
Selig-Tribune No. 10 (Topical)	21688
The Saddle Girth (Drama)	21701
Cupid's Thumb Print (Two parts—Drama)	21702-3
Selig-Tribune No. 11 (Topical)	21705
Selig-Tribune No. 12 (Topical)	21710
A Strang Adventure (Drama)	21718
The Redemption of Red Mullin (Two parts—Drama).	
Selig-Tribune No. 13 (Topical).	
Selig-Tribune No. 14 (Topical).	
For Reward of Service (Comedy—Drama).	
The Great Treasure (Two parts—Drama).	
Selig-Tribune No. 15 (Topical).	
Selig-Tribune No. 16 (Topical).	
A Brother's Sacrifice (Drama).	

VIM FEATURE COMEDY.

War Correspondents (Comedy)	21647
The Love Bugs (Comedy)	21667
It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21689
A Job for Life (Comedy)	21694
Nora Declares War (Comedy).	
The Newlyweds' Mistake (Comedy).	
Happy Nat's Dilemma (Comedy).	
Art and Paint (Comedy).	
Harry's Pig (Comedy).	
Seeing Double (Comedy).	
This Is Not My Room (Comedy).	
A Deal in Furniture (Comedy).	
Deep Stuff (Comedy).	
Willie Walrus Pays Alimony (Comedy).	

VITAGRAPH.

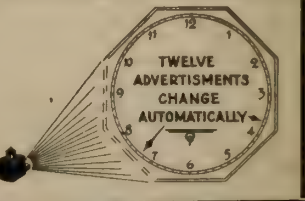
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21714
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature)	
The Seventh Son (Drama).	
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).	
Missing (Two parts—Drama).	
The Meeting (Drama).	
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).	
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).	
Dimple's Baby (Two parts—Comedy-Drama).	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92
The Beloved Vampires (Three parts—Drama).	

OFFICIAL WAR FILMS, INC.

February—The War.



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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).
Feb. 28—Number 61 (Topical).
Mar. 7—Number 62 (Topical).
Mar. 14—Number 63 (Topical).

BIG U.

Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).
Mar. 7—A Soldier's Dream (Drama).
Mar. 8—Good for Nothing Gallagher (Drama).
Mar. 15—For Honor's Sake (Drama).
Mar. 18—The Hidden Danger (Two parts—Dr.).

BISON.

Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).

GOLD SEAL.

Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).

IMP.

Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).
Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).
Mar. 9—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"—Two parts—Drama).
Mar. 11—The Man of Mystery (Two parts—Dr.).
Mar. 14—Sins of a Brother (Drama).
Mar. 16—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"—Two parts—Drama).

JOKER.

Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).
Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wanta Make a Dollar (Comedy).
Mar. 17—Art Aches (Comedy).

LAEMMLE.

Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).
Mar. 3—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).

L-KO.

Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy).
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar. 16—Love on Crutches (Comedy).

NESTOR.

Jan. 22—A Maooroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).
Mar. 5—A Bundle of Trouble (Comedy).
Mar. 12—Some Specimens (Comedy).

POWERS.

Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).
Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).
Mar. 11—Mr. Fuller Pep—His Day of Rest (Cartoon Comedy).
—The Mysterious City (Dorsey Educational).
Mar. 18—The Tail of Thomas Kat (Cartoon Comedy) and Foreign Legations in China (Dorsey Educational).

RED FEATHER.

Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama;.
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).

REX.

Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).

VICTOR.

Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).
Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).
Mar. 6—Good Morning Nurse (Comedy).
Mar. 9—The Beauty Doctor (Comedy).
Mar. 13—A Woman in the Case (Comedy).
Mar. 15—Dorothy Dares (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Feb. 16—Number 7.
Mar. 2—Number 8.
Mar. 9—Number 9.
Mar. 16—Issue No. 10 (Educational).

UNIVERSAL SPECIAL FEATURE.

Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).
Mar. 4—The Purple Mask (Episode 10, "The House of Mystery"—Two parts—Drama).
Mar. 11—The Purple Mask (Episode No. 11, "The Garden of Surprise"—Two parts—Drama).
Mar. 18—The Purple Mask (Episode No. 12, "The Vault of Mystery"—Two parts—Drama).
Mar. 18—The Voice on the Wire (Episode No. 1, "The Oriental Death Punch"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).
Feb. 16—Calamity Anne's Legacy (Drama).
Feb. 17—The Hermit's Hoard (Drama).
Mar. 2—Calamity Anne's Protege (Comedy).
Mar. 3—Cupid and a Brick (Comedy—Drama).

CUB.

Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).
Mar. 1—Jerry's Romance (Comedy).
Mar. 8—The Flying Target (Comedy).

NIAGARA FILM STUDIOS.

Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).
Feb. 21—The Peril of Our Girl Reporters (Episode No. 9, "Misjudged"—Two parts—Drama).
Feb. 28—The Peril of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama).
Mar. 7—The Peril of Our Girl Reporters (No. 11, "The Meeting"—Two parts—Drama).

GAUMONT.

Feb. 27—Tours Around the World, No. 17 (Subjects on Reel: Vienna; Gota Elf River; Sweden; Toledo, Spain (Travel).
Feb. 28—See America First, No. 77 (Subject on Reel: Battlefields of Chickamauga; Chattanooga (Scenic), and "The Elusive Idea" (Kartoon Komic).
Mar. 4—Reel Life, No. 44 (Subjects on Reel: Industries of an Arab; Conch Artistry; Novel Jewelry from Sea Objects; Will This Cure Cancer? Criminal Cuteness; Making a Rubber Shoe—Mutual Film Magazine).
Mar. 6—Tours Around the World, No. 18 (Subjects on Reel: Munich, Germany; Schonbrunn Castle; Vienna, Rustchuk, Bulgaria—Travel).
Mar. 7—See America First, No. 78 (Subjects on Reel: Oregon's Rocky Coast—Scenic; and "Rastus Runs Amuck"—Kartoon Komic).
Mar. 8—Reel Life, No. 45 (Subjects on Reel: From Trapper to Wearer; Stimulating the Appetite of the Tired Business Man; Artistic Vases; The Pelican Mutual—Film Magazine).

MONOGRAM

Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).
Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama).
Feb. 26—The Adventures of Shorty Hamilton (No. 7, "Shorty Hooks a Loan Shark"—Two parts—Drama).
Mar. 5—The Adventures of Shorty Hamilton (No. 8, "Shorty Traps a Lottery King"—Two parts—Drama).

MUTUAL.

Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).
Feb. 28—Number 113 (Topical).
Mar. 7—Number 114 (Topical).
Mar. 14—Number 115 (Topical).
Mar. 21—Number 116 (Topical).
Mar. 28—Number 117 (Topical).

(*Mutual Releases continued on page* 1684.)

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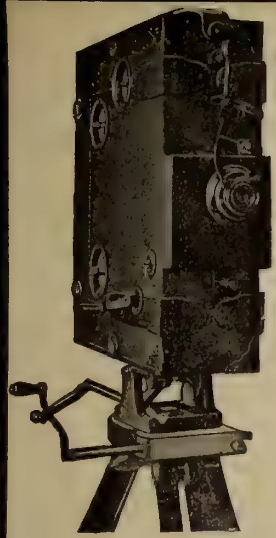

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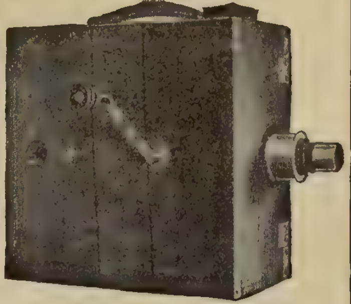

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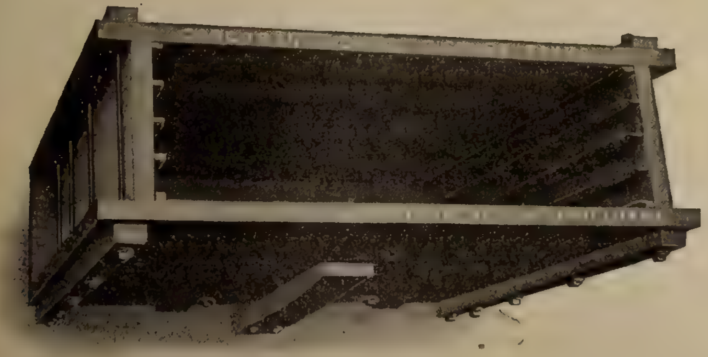

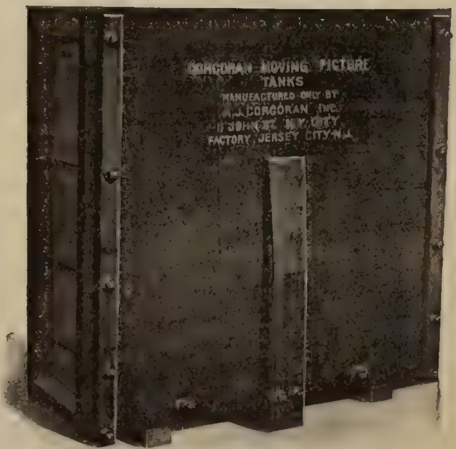

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

(*Mutual Releases continued from page* 1682.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).
Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 151).
Mar. 5—The Girl from Rector's (Five parts—Drama—No. 172).

VOGUE.

Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).
Feb. 25—The Butcher's Nightmare (Two parts—Comedy).
Mar. 4—A Rummy Romance (Two parts—Comedy).
Mar. 10—His Bogus Boast (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).

SERIAL PRODUCING CO.

Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).
Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).
Mar. 5—The Great Secret (Episode No. 9, "Cupid's Puzzle"—Two parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).
Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).
Feb. 26—Some Doctor (Comedy).

LASKY.

Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).
Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Feb. 19—With the Stony Indians (Scenic).
Feb. 26—Exquisite Lake Louise (Scenic).
Mar. 5—The Yoko Valley (Scenic).
Mar. 12—On the Great Glacier (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Feb. 11—54th Release (Educational).
Feb. 18—55th Release (Educational).
Feb. 25—56th Release (Educational).

Pathe Exchange, Inc.

ASTRA.

Feb. 11—Pearl of the Army, No. 11—"A Million Volunteers" (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).
Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).
Mar. 4—Pearl of the Army (No. 14, "Flag Despoiler"—Two parts—Astra—Dr.).
Mar. 11—Pearl of the Army, No. 15 ("Colonel's Orderly"—Two parts—Drama).

GOLD ROOSTER.

Feb. 11—Sold at Auction (Five parts—Balboa—Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).
Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).
Mar. 4—Her Beloved Enemy (Thanhouser—Five parts—Drama).
Mar. 11—The Empress (Popular Plays and Players—Five parts—Drama).

PATHE.

—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions — Picturesque Algeria—Province of Constantine (Scenic).
Feb. 25—Florence Rose Fashions, No. 20 (Fashions).
—Bursting Buds (Educational).
Feb. 25—How "Patent" Medicines Are Made (Educational).
Feb. 25—Max's Vacation (Comedy).
Mar. 4—Florence Rose Fashions, No. 21 (Morning Hours) (Fashions).
—Picturesque Catalonia (Spain) (Colored Scenic).
Mar. 11—Florence Rose Fashions, No. 22, "As the Day Wanes" (Fashions), and "Birds of Gay Plumage" (Parrakeets) (Colored Educational)

HEARST-PATHE NEWS.

Feb. 24—Number 17 (Topical).
Feb. 28—Number 18 (Topical).
Mar. 3—Number 19 (Topical).
Mar. 7—Number 20 (Topical).
Mar. 10—Number 21 (Topical).
Mar. 14—Number 22 (Topical).
Mar. 17—Number 23 (Topical).

INTERNATIONAL.

Feb. 11—Patria (Episode No. 5, "The Island that God Forgot"—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesis"—Two parts—Drama).
Feb. 18—Jerry Saves the Navy (Cartoon Com.).
—Old Glory in the Far East (Scenic).
Feb. 25—Patria No. 7—"Red Fawn" (Two parts—Drama).
Feb. 25—Sharks Is Sharks (Cartoon Comedy).
—Uncle Sam's Wards (Educational).
Mar. 4—Bringing Up Father, "A Hot Time in the Gym" (Cartoon Comedy).
—Winter in Yellowstone Park (Scenic).
Mar. 4—Patria (Episode No. 8—Two parts—Drama).
Mar. 11—Patria No. 9 (Two parts—Drama).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).
Mar. 11—Hooey Heroes (Comedy).

ROLIN.

Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).
Feb. 25—Stage Struck (Five parts—Drama).
Mar. 4—Betsy's Burglar (Five parts—Drama).

KAY-BEE.

Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).
Feb. 25—The Last of the Ingrahams (Five parts—Drama).
Mar. 4—Back of the Man (Five parts—Drama).

TRIANGLE KOMEDY.

Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).
Feb. 25—A Bachelor's Finish (Comedy).
Feb. 25—Done in Oil (Comedy).
Mar. 4—Her Cave Man (Comedy).
Mar. 4—A Film Exposure (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 11—The Nick of Time Baby (Two parts—Comedy).
Feb. 18—Stars and Bars (Two parts—Comedy).
Feb. 25—Maggie's First False Step (Two parts—Comedy).
Mar. 4—Her Circus Knight (Two parts—Com.).
Mar. 11—Villa of the Movies (Two parts—Com.).

SUPERPICTURES, INC

Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).

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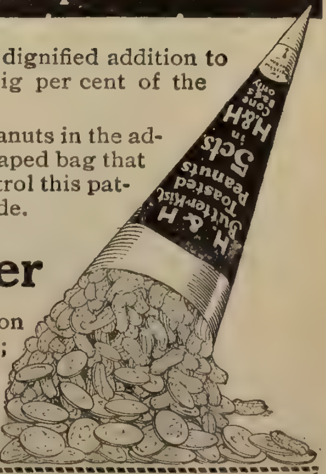

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

Feature Releases

ART DRAMAS, INC.

Feb. 8—The Accomplice (Sherrill Feature Corp. —Five parts—Drama).
Feb. 15—The Adventurer (U. S. Amusement Co. —Five parts—Drama).
Feb. 22—The Moral Code (Erbograph—Five parts—Drama).
Mar. 1—Pride and the Devil (Apollo Pictures, Inc—Drama).
Mar. 8—The Cloud (Van Dyke—Drama).

ARTCRAFT PICTURES CORP.

Jan. 8—The Pride of The Clan (Drama).
Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).
Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 12—Mutiny (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts —Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

EDUCATIONAL FILM CORPORATION.

Feb. 5—The Living Book of Nature ("The Orang"—Educational).
Feb. 12—The Living Book of Nature ("Mammals of Strange Form"—Edu.).
Feb. 19—The Living Book of Nature ("American Bears"—Educational).
Feb. 26—The Living Book of Nature ("Foreign Deer"—Educational).
Mar. 5—The Living Book of Nature ("The Beaver Prepares for Winter"—Educational).

FOX FILM CORPORATION.

Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—Melting Millions (Five parts—Drama).
Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—The Siren (Five parts—Drama).

FOXFILM COMEDY.

Jan. 29—His Ticklish Job (Two parts).
Feb. 5—The Cloud Puncher (Two parts).
Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—A Bon Bon Riot (Two parts—Com.).
Mar. 5—The House of Terrible Scandals (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 19—Kitty Mackay (Five parts—Drama).
Feb. 19—Cops and Cussedness (Comedy).
Feb. 19—Captain Jink's Cure (Comedy).
Feb. 19—The Secret Kingdom (Episode No. 8—"Rum Cay"—Two parts—Drama).
Feb. 26—Arsene Lupin (Five parts—Drama).
Feb. 26—Dubs and Drvgoods (Com.).
Feb. 26—Captain Jinks' Explosive Temper (Comedy).
Feb. 26—The Secret Kingdom (Episode No. 9, "The Swamp Adder"—Two parts—Drama).
Mar. 5—Intrigue (Five parts—Drama).
Mar. 5—Masks and Mishaps (Comedy).
Mar. 5—Captain Jinks' Kids (Comedy).
Mar. 5—The Secret Kingdom (Episode No. 10—"A Goat Without Horns"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts —Drama).
February—Two Men and a Woman (Five parts —Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feb. 19—The Royal Pauper (Edison—Five parts —Drama).
Feb. 26—The Heart of Texas Ryan (Five parts —Drama).
Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts —Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts —Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

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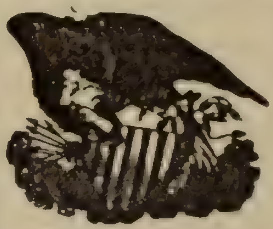

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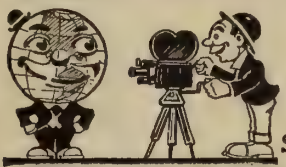

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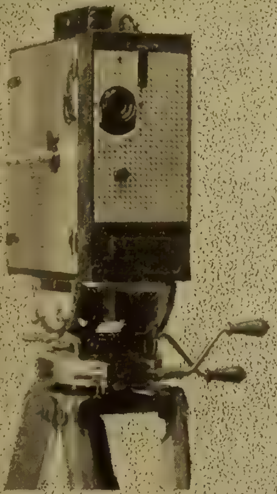

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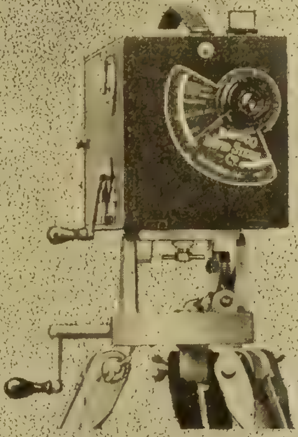

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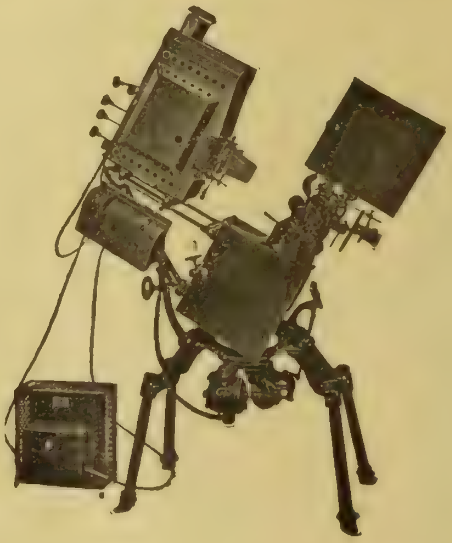

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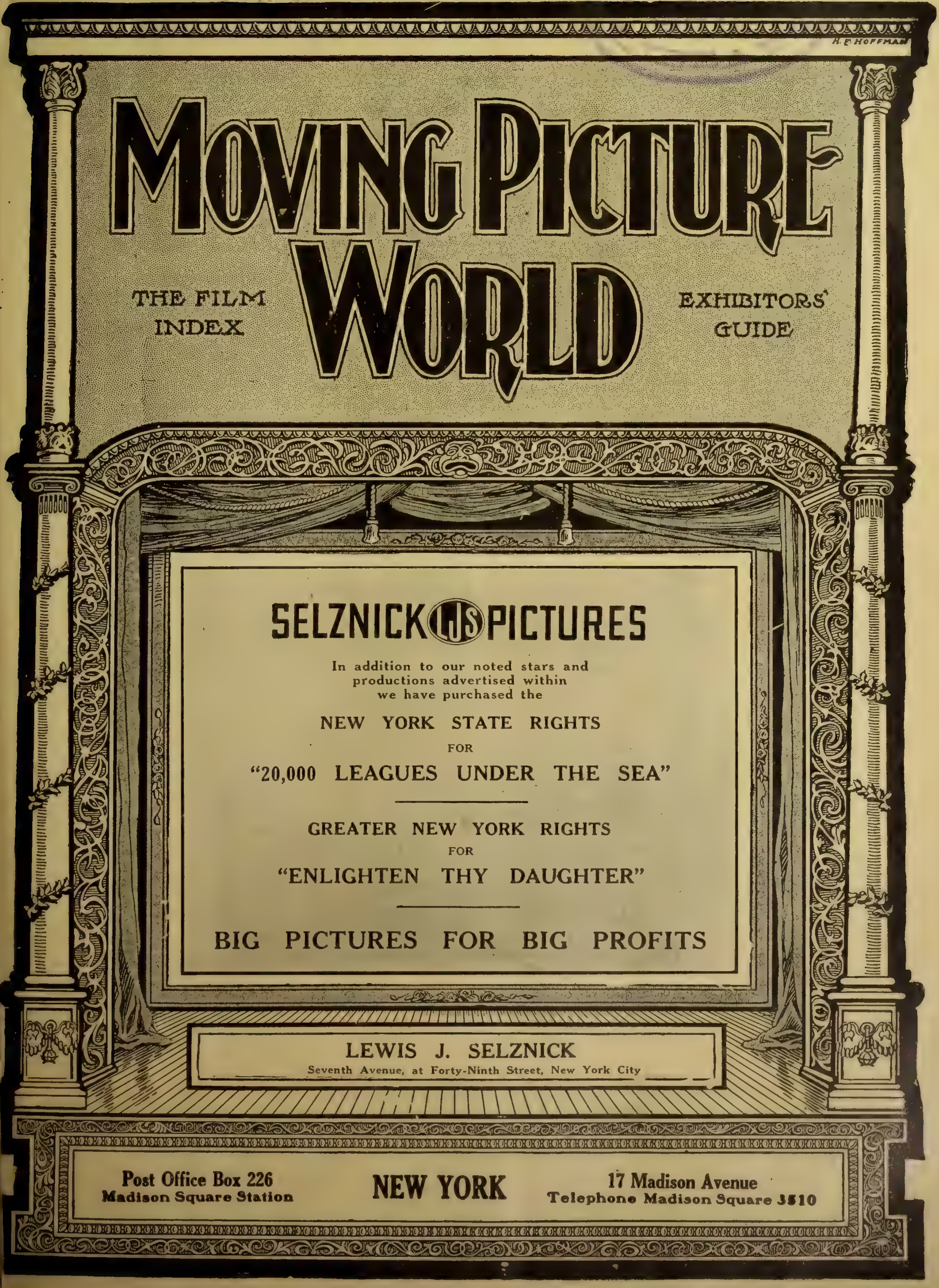

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From His Lincoln Cycle of Photoplays

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Suspense

AWAITING

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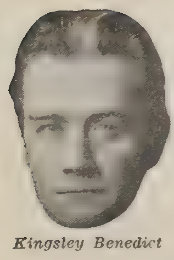

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From the Joker Comedy 'Mule Mates"

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FOR THE WEEK OF MARCH 26th, 1917

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NESTOR—“SHOT IN THE WEST” (Comedy)—Eddie Lyons, Edith Roberts and Lee Moran.
GOLD SEAL—“A STARTLING CLIMAX” (Three-Reel Drama)—Val Paul, Gertrude Aster, Fred Church.
L-KO—“DIPPY DAN’S DOINGS” (Two-Reel Comedy)—Dan Russell.
POWERS—“THE GRAND CANYON OF ARIZONA” (One-Reel Scenic—Educational).
IMP—“THE PERILS OF THE SECRET SERVICE”—No. 4, “THE CRIMSON BLADE” (Two Reels)—Kingsley Benedict.
UNIVERSAL SCREEN MAGAZINE—Issue No. 13.
BISON—“STEEL HEARTS” (Two-Reel Railroad Drama)—Marie Walcamp and Lee Hill.
JOKER—“WHAT THE ——?” (One-Reel Comedy)—Gale Henry and Wm. Franey.
POWERS—“INBAD, THE SAILOR” (Comedy Cartoon, and Educational—Split Reel).

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LAEMMLE—“IS MONEY ALL?” (One-Reel Drama)—Irene Hunt.
UNIVERSAL ANIMATED WEEKLY—No. 65.
IMP—“DAVID’S IDOL DREAM” (Two-Reel Drama)—Jay Belasco and Madge Kirby.
BIG U—“THE MASK OF LOVE” (One-Reel Drama)—Pauline Bush and Lon Chaney.
VICTOR—“PRODIGAL PAPA” (One-Reel Comedy)—Jane Gail.
REX—“SNOW WHITE” (Three-Reel Drama)—Elsie Alberts.

The two lists above comprise the complete Universal Program of 29 reels—the regular weekly program that has led thousands of Exhibitors to undreamed-of success. For full particulars, write your nearest Universal Exchange, or the Home Office.

FIRST ON THE SCREEN

Universal Animated Weekly Beats ’Em All—First in the Hearts of the Fans

JUST because the fans are discriminating; just because they know new news from old; just because they know that they are entitled to the best; just because thousands of Exhibitors have come to realize that the fans do know—the Universal Animated Weekly is the most successful of all the news weeklies now on the market. Week after week the Universal Animated Weekly is first on the screen with the world’s most timely and interesting news events. With the mighty Universal organization behind them, Universal Animated Weekly cameramen enjoy unusual opportunities for getting real news pictures. U. A. W. cameramen to the number of hundreds are stationed in every part of the civilized globe. If you have a dull day in the week, book the U. A. W. for that day and watch business pick up. You can book through any Universal Exchange, or from the Universal Animated Weekly, 1600 Broadway.

Uncle Sam Prepares for War. Universal Animated Weekly.

UNIVERSAL SCREEN MAGAZINE

The One Reel Feature That Became Popular Overnight

NOW RELEASED EVERY WEEK

POPULAR demand has compelled the production and release of this great one-reel feature every week. An instantaneous hit—immediately after the first showing, the Universal Exchanges were besieged with letters of suggestion and of demand, not only from Exhibitors, but from patrons as well—“We want the Universal Screen Magazine every week.” Covering every variety of subject—something to please every man, woman and child — the Universal Screen Magazine is the greatest one-reel crowd-getter obtainable anywhere today. Get full particulars from your nearest Universal Exchange, or from the Universal Screen Magazine, 1600 Broadway, New York.

Cooking Lesson from U. Screen Magazine

If you are not on the mailing list of the Moving Picture Weekly—GET ON!

Red Feather Photo Plays Have Made Their Mark

THE establishment of the RED FEATHER Brand marked a new era for Exhibitors of feature photoplays. RED FEATHERS proved that it is possible to put out five reels of action, plot development, suspense, lavish sets, superb action and brilliant direction WITHOUT robbing the Exhibitor of all chance to make his legitimate profit.

To specify from its more than sixty releases the plays that stand out strongest would be idle. More to the point is to call attention to the fact that RED FEATHERS are in the front rank as to percentage of big box-office winners.

The thing for you to remember is that RED FEATHERS made their mark IN PROFITS RETURNED TO EXHIBITORS. THAT IS—NET PROFITS THAT ADD TO YOUR BANK ACCOUNT.

Book through any UNIVERSAL Exchange.

The Verdict of the Supreme Court of Criticism

A few mornings ago there assembled at the Broadway Theatre, New York, the most distinguished audience that ever came together to see a motion picture.

In that audience, which packed the theatre, there were dramatic critics, musical critics, playwrights, theatre owners, publishers, actors, artists, "first-nighters" and a great throng of motion picture producers, distributors and exhibitors.

They came to see a great story greatly produced—a picture which marked a new epoch and set a new standard—the film version of that wonderful romance of Alaskan life.

THE BARRIER

By Rex Beach

The verdict of this audience—the most critical and difficult to satisfy that even New York could produce—was unanimous and enthusiastic.

In conversation, in messages of congratulation, in the newspapers, in the reviews by motion picture magazines, "The Barrier" is hailed as the most remarkable and the most revolutionary motion picture yet produced—a picture destined to enjoy a run which will break all records.

Why? Because "The Barrier" is a wonderful story of **life,** greatly acted, greatly produced. A story by a man whose virile, red-blooded romances have made him the most popular author America has ever produced—stories which run into editions of hundreds of thousands.

In "The Barrier" they will see the big, strong, vital things of life—love, faith, pain, joy, courage, struggle, sacrifice, clash—a vivid, truthful drama of primitive life told by a great writer who saw it unfold before his own eyes, and himself played a man's part in it.

Directed by Edgar Lewis, produced under the personal supervision of the author.

REX BEACH PICTURES CO., Inc.

440 Fourth Avenue New York City

THE B. S. MOSS STATE RIGHTS FEATURE SENSATION

AFTER A PRELIMINARY

It's A Startled Cry

L

"IN THE HANDS

An Intensely Dramatic Arraignment of

Featuring LOIS

More than 300 scenes that sweep observers

Sold:

Rhode Island, Maine, Massachusetts, Vermont
New Hampshire and Connecticut
New York State and New Jersey
Eastern Pennsylvania, Maryland
District of Columbia, Virginia

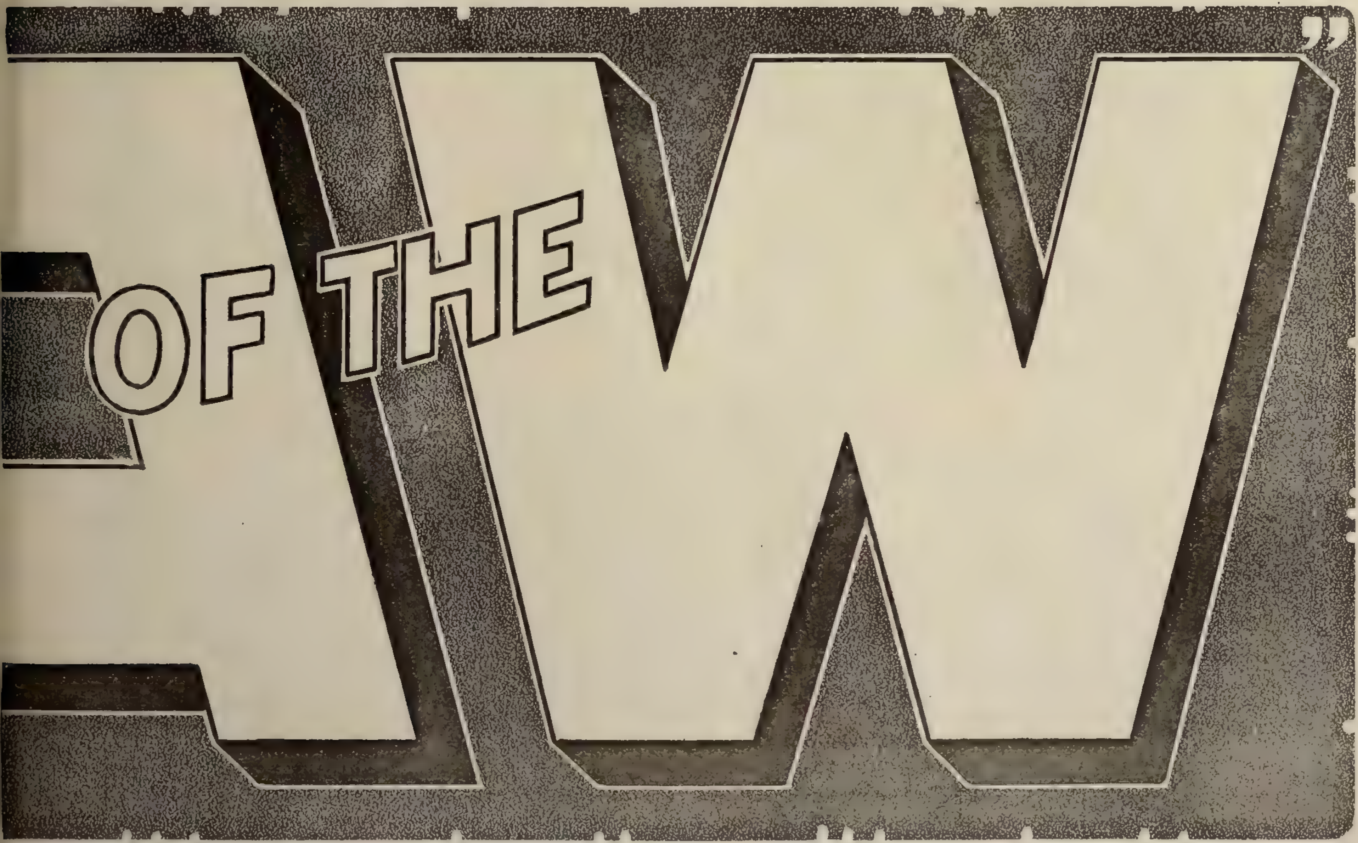
Ohio, Kentucky and Michigan
Tennessee, South Carolina, North Carolina
Georgia, Alabama, Florida and Mississippi
Louisiana, Texas, Arkansas and Oklahoma
Dominion of Canada and Australia

TRADE SHOWING SHORTLY

THAT SOLD VIRTUALLY OUTRIGHT ON SIGHT

PRIVATE ADVANCE SHOWING

For Prison Reform



Conviction on Circumstantial Evidence

MEREDITH

along irresistably to a thrilling close.

Options Held Offers Invited

Washington, Oregon, Idaho, and Montana, Western Pennsylvania and West Virginia,
California, Nevada and Arizona. Utah, Colorado, New Mexico and Wyoming.
Illinois and Indiana.
Kansas, Missouri, Iowa and Nebraska. Minnesota, North and South Dakota and Wisconsin.

We must close out all of above territory before March 18, to clear our shelves for our new big 7 Reel Feature **"ONE HOUR"**

WATCH FOR TRADE REVIEWS

ADDRESS ALL INQUIRIES
B.S. Moss Motion Picture Corporation
729 7th Ave., New York

WILLIAM FOX

Presents the Preëminent

WILLIAM FARNUM

In A Special Super de Luxe Production of Charles Dickens' Immortal Novel

'A TALE OF TWO CITIES'

The Picturization Of A Man's Supreme Sacrifice For the Woman He Loved But Could Not Have.

Directed by Frank Lloyd.

THE LURE OF THE WILD—
Overcomes the girl and makes her give up certain success for happiness among the forests

JOAN SAWYER Supported by
STUART HOLMES
In **LOVE'S LAW**

WRITTEN BY MARY MURILLO DIRECTED BY TEFFT JOHNSON

Foxfilm Comedy Service

Release for March 12th.

HEARTS and SADDLES

A two-reel comedy of the cactus country featuring Tom Mix, world's champion cowboy, Victoria Forde and Victor Potel.

With
the money gone,
what chance has
the son of a
millionaire?

This question
is solved in the
Channing Pollock-
Rennold Wolf
screen drama

His FATHER'S SON

starring the admirable

LIONEL BARRYMORE

and IRENE HOWLEY

Five Acts of METRO quality
in this throbbing human story

Presented by
B. A. ROLFE on the
METRO Program
MARCH 19th

Para-mounting Receipts

The receipts of Paramount exhibitors have *increased* over last year because *more and more* people want to see

Paramount Pictures

They are the pleasing kind of pictures that people want to see again and again.

More people are learning all the time, through a carefully planned advertising and publicity campaign, about the consistent quality of Paramount Pictures.

Not only can you attract more people, by advertising that you show Paramount Pictures, but their consistent quality makes those people your *permanent patrons*.

Consider the two Paramount Pictures for *this* week advertised on the opposite page.

Can you show Para-mounting receipts?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

Member of National Association Motion Picture Industry

Paramount Pictures

make Para-mounting receipts. Consider carefully the "*two*" pictures released "*this*" week

Marie Doro in "Castles for Two"—a quaint romance of old Ireland will make a timely release for St. Patrick's Day. Marie Doro has become tremendously popular since "Oliver Twist" in which she created such a furore. This superb picture is a Lasky production.

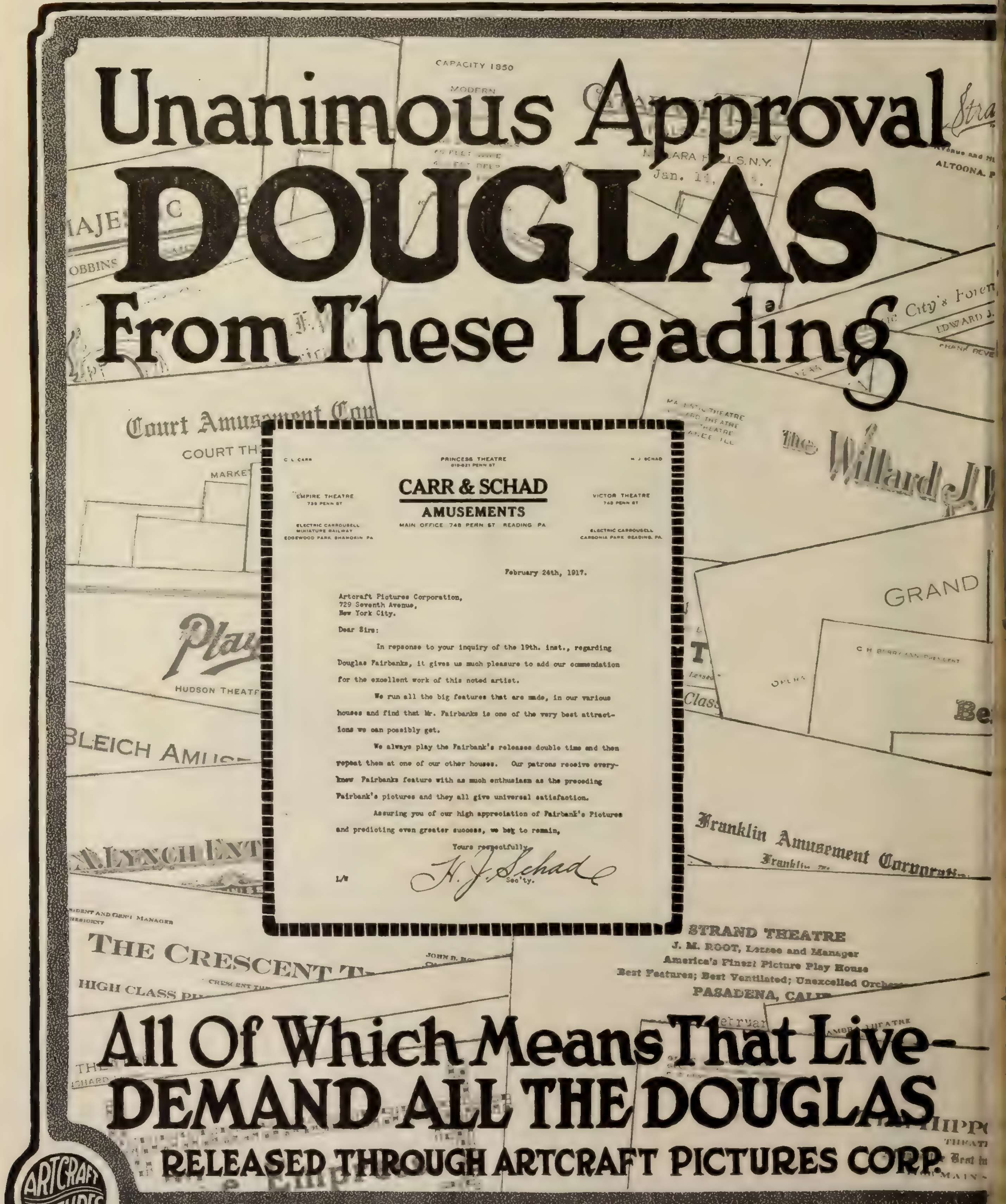
Kathlyn Williams in "Out of the Wreck." This is a thrilling story featuring a tremendous drawing card. You will remember the distinct sensation made by Miss Williams in "Redeeming Love." This remarkable picture is a Morosco production.

Pictures with such *newness*, make *new* patrons

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Member of National Association Motion Picture Industry


Unanimous Approval
DOUGLAS
From These Leading
CAPACITY 1850
MODERN
NIAGARA FALLS, N.Y.
Jan. 11,
ALTOONA, P
MAJE
OBBINS
City's Forem
EDWARD J.
FRANK REVE
Court Amusement Con
COURT TH
MARKET
MAJESTIC THEATRE
The Willard
GRAND
Play
HUDSON THEATR
Class
BLEICH AMUS
Franklin Amusement Corporati
Franklin
LYNCH ENT
THE CRESCENT T
HIGH CLASS PI
JOHN B. RO
STRAND THEATRE
J. M. ROOT, Lessee and Manager
America's Finest Picture Play House
Best Features; Best Ventilated; Unexcelled Orche
PASADENA, CALI
HIPP
All Of Which Means That Live-
DEMAND ALL THE DOUGLAS
RELEASED THROUGH ARTCRAFT PICTURES CORP.
ARTCRAFT PICTURES

C. L. CARR
PRINCESS THEATRE
619-621 PENN ST
H. J. SCHAD

CARR & SCHAD
AMUSEMENTS
MAIN OFFICE 748 PENN ST READING PA

EMPIRE THEATRE
729 PENN ST
ELECTRIC CARROUSELL
MINIATURE RAILWAY
EDGEWOOD PARK SHAMOKIN PA

VICTOR THEATRE
748 PENN ST
ELECTRIC CARROUSELL
CARSONIA PARK READING PA

February 24th, 1917.

Artcraft Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:

In repsonse to your inquiry of the 19th. inst., regarding Douglas Fairbanks, it gives us much pleasure to add our commendation for the excellent work of this noted artist.

We run all the big features that are made, in our various houses and find that Mr. Fairbanks is one of the very best attractions we can possibly get.

We always play the Fairbank's releases double time and then repeat them at one of our other houses. Our patrons receive everynew Fairbanks feature with as much enthusiasm as the preceding Fairbank's pictures and they all give universal satisfaction.

Assuring you of our high appreciation of Fairbank's Pictures and predicting even greater success, we beg to remain,

Yours respectfully,

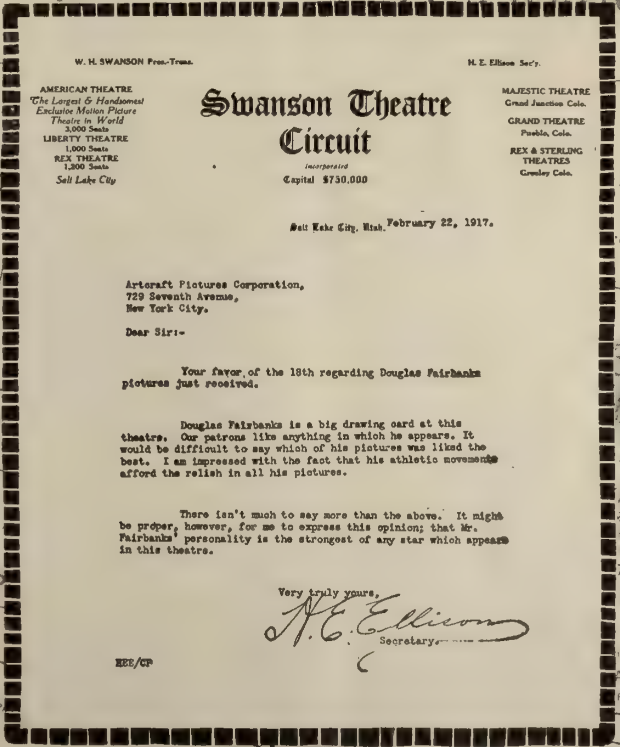
H. J. Schad
Sec'ty.

L/W

# of the Irresistible

FAIRBANKS

Exhibitors of the Country



W. H. SWANSON Pres.-Treas.

H. E. Ellison Sec'y.

AMERICAN THEATRE
The Largest & Handsomest Exclusive Motion Picture Theatre in World
3,000 Seats
LIBERTY THEATRE
1,000 Seats
REX THEATRE
1,200 Seats
Salt Lake City

Swanson Theatre Circuit
incorporated
Capital $730,000

MAJESTIC THEATRE
Grand Junction Colo.
GRAND THEATRE
Pueblo, Colo.
REX & STERLING THEATRES
Greeley Colo.

Salt Lake City, Utah. February 22, 1917.

Artcraft Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Sir:-

Your favor of the 18th regarding Douglas Fairbanks pictures just received.

Douglas Fairbanks is a big drawing card at this theatre. Our patrons like anything in which he appears. It would be difficult to say which of his pictures was liked the best. I am impressed with the fact that his athletic movements afford the relish in all his pictures.

There isn't much to say more than the above. It might be proper, however, for me to express this opinion; that Mr. Fairbanks' personality is the strongest of any star which appears in this theatre.

Very truly yours,
H. E. Ellison
Secretary.

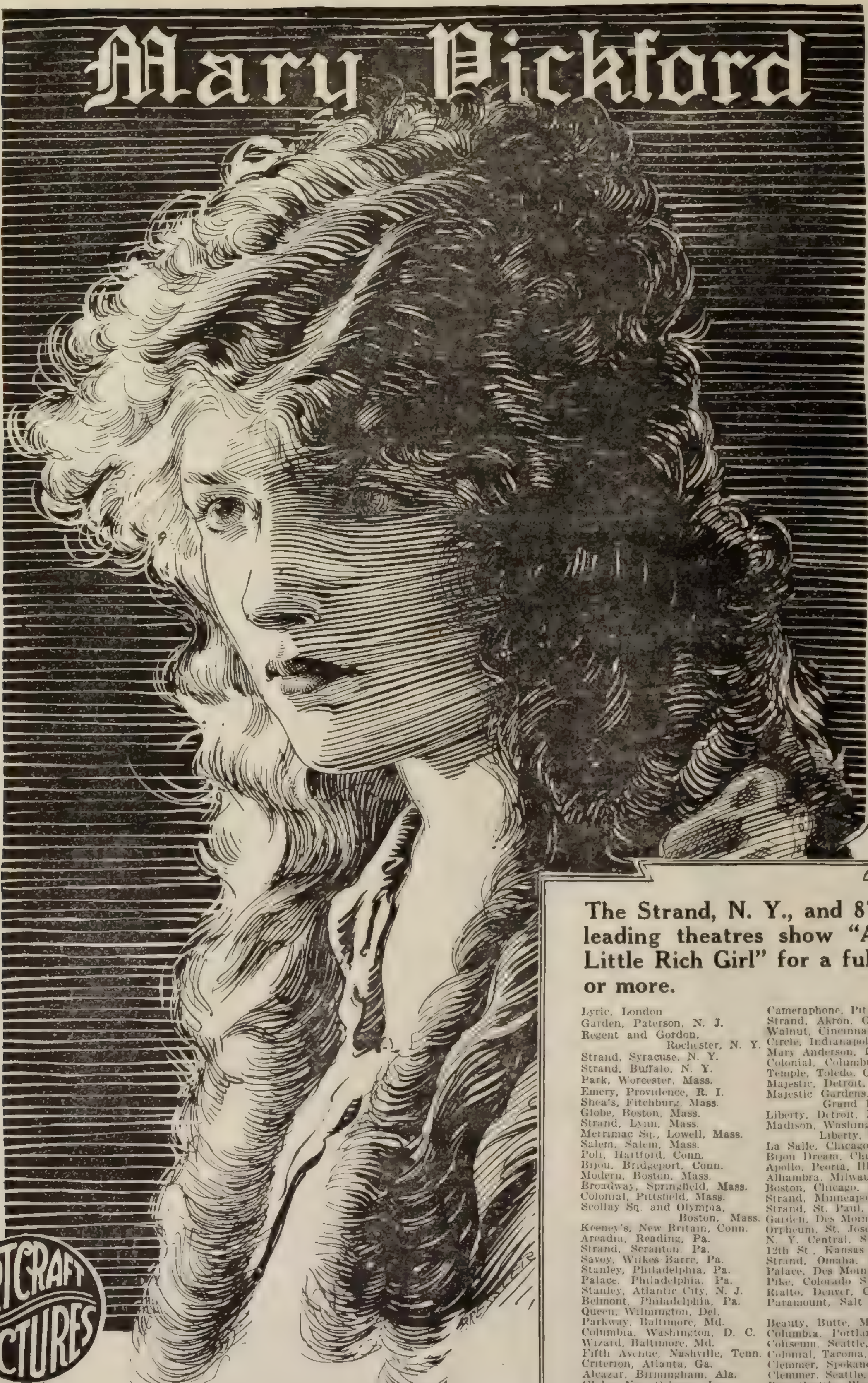
HEE/CP

wire Exhibitors In Every Community

FAIRBANKS PRODUCTIONS

729 SEVENTH AVE. NEW YORK CITY

ARTCRAFT PICTURES



The Strand, N. Y., and 87 other leading theatres show "A Poor Little Rich Girl" for a full week or more.

Lyric, London
Garden, Paterson, N. J.
Regent and Gordon, Rochester, N. Y.
Strand, Syracuse, N. Y.
Strand, Buffalo, N. Y.
Park, Worcester, Mass.
Emery, Providence, R. I.
Shea's, Fitchburg, Mass.
Globe, Boston, Mass.
Strand, Lynn, Mass.
Merrimac Sq., Lowell, Mass.
Salem, Salem, Mass.
Poli, Hartford, Conn.
Bijou, Bridgeport, Conn.
Modern, Boston, Mass.
Broadway, Springfield, Mass.
Colonial, Pittsfield, Mass.
Scollay Sq. and Olympia, Boston, Mass.
Keeney's, New Britain, Conn.
Arcadia, Reading, Pa.
Strand, Scranton, Pa.
Savoy, Wilkes-Barre, Pa.
Stanley, Philadelphia, Pa.
Palace, Philadelphia, Pa.
Stanley, Atlantic City, N. J.
Belmont, Philadelphia, Pa.
Queen, Wilmington, Del.
Parkway, Baltimore, Md.
Columbia, Washington, D. C.
Wizard, Baltimore, Md.
Fifth Avenue, Nashville, Tenn.
Criterion, Atlanta, Ga.
Alcazar, Birmingham, Ala.
Globe, New Orleans, La.
Stillman, Cleveland, O.
Knickerbocker, Cleveland, O.
Regent, East Liberty, Pa.
Dome, Youngstown, O.
Garden, Pittsburgh, Pa.
Cameraphone, Pittsburgh, Pa.
Strand, Akron, O.
Walnut, Cincinnati, O
Circle, Indianapolis, Ind.
Mary Anderson, Louisville, Ky.
Colonial, Columbus, O.
Temple, Toledo, O.
Majestic, Detroit, Mich.
Majestic Gardens, Grand Rapids, Mich.
Liberty, Detroit, Mich.
Madison, Washington or Liberty, Detroit, Mich.
La Salle, Chicago, Ill.
Bijou Dream, Chicago, Ill.
Apollo, Peoria, Ill.
Alhambra, Milwaukee, Wis.
Boston, Chicago, Ill.
Strand, Minneapolis, Minn.
Strand, St. Paul, Minn.
Garden, Des Moines, Ia.
Orpheum, St. Joseph, Mo.
N. Y. Central, St. Louis, Mo.
12th St., Kansas City, Mo.
Strand, Omaha, Neb
Palace, Des Moines, Ia.
Pike, Colorado Springs, Colo.
Rialto, Denver, Colo.
Paramount, Salt Lake City, Utah
Beauty, Butte, Mont.
Columbia, Portland, Ore.
Coliseum, Seattle, Wash.
Colonial, Tacoma, Wash.
Clemmer, Spokane, Wash.
Clemmer, Seattle, Wash.
Rex, Seattle, Wash.
Peoples, Portland, Ore.
Pattola, San Francisco, Cal.
Broadway, Los Angeles, Cal.
T. & D., Oakland, Cal.
T. & D., Sacramento, Cal.

Released March 5th.

ARTCRAFT PICTURES

Jesse L. Lasky

Presents

GERALDINE FARRAR

as Joan of Arc in

Cecil B. de Mille's

cinema masterpiece in eleven parts

"Joan The Woman"

by Jeanie Macpherson

STILL PLAYING TO CAPACITY

at the

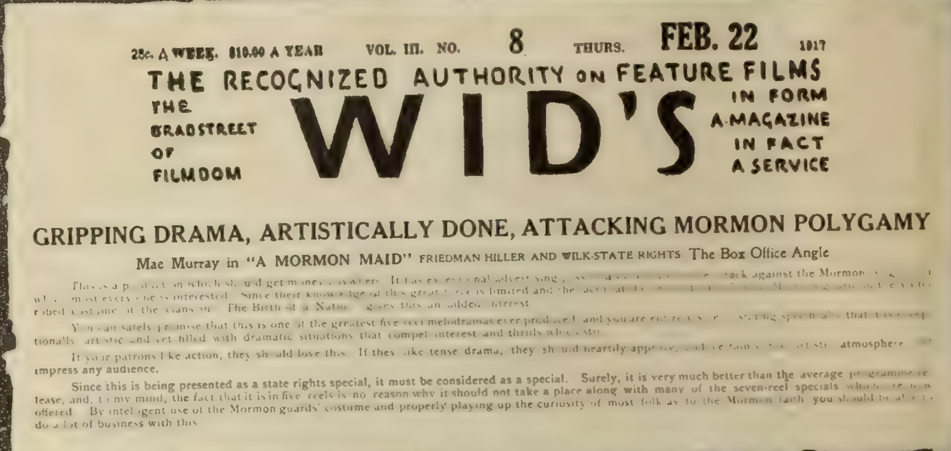
44th Street Theatre, New York

and the

Majestic Theatre, Los Angeles, Cal.

Cardinal Film Corporation
485 Fifth Avenue, New York

WILL ELECTRIFY NOT ONLY UTAH BUT THE WHOLE UNITED STATES



25c. A WEEK. $10.00 A YEAR VOL. III. NO. 8 THURS. FEB. 22 1917

THE RECOGNIZED AUTHORITY ON FEATURE FILMS

THE BRADSTREET OF FILMDOM

WID'S

IN FORM A MAGAZINE
IN FACT A SERVICE

GRIPPING DRAMA, ARTISTICALLY DONE, ATTACKING MORMON POLYGAMY

Mae Murray in "A MORMON MAID" FRIEDMAN HILLER AND WILK-STATE RIGHTS The Box Office Angle

This is a production which should get money anywhere. It has exceptional advertising [illegible] ack against the Mormon [illegible] which most every one is interested. Since their knowledge of this great force is limited and the [illegible] robed costume of the clans in "The Birth of a Nation" gives this an added interest.

You can safely promise that this is one of the greatest five reel melodramas ever produced and you are [illegible] that [illegible] tionally artistic and yet filled with dramatic situations that compel interest and thrills which stir.

If your patrons like action, they should love this. If they like tense drama, they should heartily approve, [illegible] atmosphere [illegible] impress any audience.

Since this is being presented as a state rights special, it must be considered as a special. Surely, it is very much better than the average programme release, and, to my mind, the fact that it is in five reels is no reason why it should not take a place along with many of the seven-reel specials which are now offered. By intelligent use of the Mormon guards' costume and properly playing up the curiosity of most folk as to the Mormon faith you should be able to do a lot of business with this.

"A MORMON MAID"

PRESENTING

MAE MURRAY

STATE RIGHTS

"A wonderfully strong plot." - - - - - - - *M. P. News*
"Notable spectacularly, an absorbing story." - - - - *M. P. World*
"Straigthaway drama of the strongest kind." - - - - - *Variety*
"This production has the very great advantage of an entirely novel setting." - - - - - - - - *Morning Telegraph*
'A picture commanding continuous concentrated interest."- - *Motography*
"Can be booked for theatres, catering to all classes." - - - - *Mirror*
"Nothing we have seen in the silent drama equals it."- - - *Billboard*
"A thrilling picture, sensational and artistic." - *Exhibitors' Trade Review*

CONTROLLED BY
FRIEDMAN ENTERPRISES BENJAMIN FRIEDMAN President

HILLER & WILK, Selling Agents
SUITE 924
LONGACRE BUILDING, NEW YORK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 17, 1917

"RAILROAD RAIDERS" NEW HELEN HOLMES SERIAL BEGINS APRIL 9

THE big, new Helen Holmes photo-novel, "The Railroad Raiders," is now well under way. It is in fifteen absorbing chapters—a new chapter each week for fifteen weeks—each chapter two reels in length. The first chapter is entitled "Circumstantial Evidence." It will be released on Monday, April 9. Exhibitors everywhere are already besieging Mutual Exchanges for first run showings. Helen Holmes is today the most popular serial star in America.

Thrilling Railroad Tales.

Thrilling tales of railroad life in the west form the basis of "The Railroad Raiders." Most of them are actual incidents that have really occurred on certain western lines. For instance, there is the story of the counterfeit tickets—the mystery of the Japanese ambassador—the attempt to steal a carload of gold en route from a government mint to the banks of San Francisco—the incident of the stolen race horse. All of these thrilling railroad adventures—tales from real life—have been fascinatingly woven into this new photo-novel. It is decidedly different from anything of the kind that has ever been previously attempted. Every chapter of the serial is filled with action, punch, thrills!

Big Advertising Campaign.

As an aid to the exhibitor a tremendous national campaign of advertising will be run in newspapers all over the country. Big half-page and quarter-page advertisements—some even larger—will appear at about the time the first chapter is ready for release. The public will be thoroughly informed regarding "The Railroad Raiders." The theatres showing it will be the most popular spots in their neighborhoods. Bookings on "The Railroad Raiders" can be made now at your nearest Mutual Exchange.

Gail Kane at Work On First Picture

Gail Kane, the newest star of the American Film Company, Inc., is well along with her first production for release through Mutual Exchanges. Its title is "Who's Wife?" Rollin Sturgeon, who was recently engaged by American especially to direct Miss Kane, took his company to Los Angeles, from which point the entire company embarked for a short voyage during which many of the sea scenes for the forthcoming feature production were secured.

Mutual Star Productions For March

Title.	Lead.
Week Beginning March 5th.	
The Girl From Rector's	Ruth MacTammany
Week Beginning March 12th.	
My Fighting Gentleman	William Russell
Week Beginning March 19th.	
The Painted Lie	Crane Wilbur
Week Beginning March 26th.	
Motherhood	Marjorie Rambeau
Sunny Jane	Jackie Saunders

MUTUAL TO RELEASE

"Jimmy Dale, Alias the Grey Seal"—Starring E. K. Lincoln

A DETECTIVE SERIES

Another new series of Mutual Featurettes is ready for release. The new series is entitled "Jimmie Dale, Alias the Grey Seal." It is a thrilling series of detective tales—each complete in itself—each two reels in length. The first of the Jimmie Dale Featurettes will be released on March 23. Fifteen others will follow at weekly intervals, for there are sixteen complete stories in the series. The stories are by that master of fiction—Frank L. Packard. The Jimmie Dale stories in fiction form have been appearing in The People's Magazine, where they have been read by hundreds of thousands of people. They are now assembled in book form, and booksellers all over the United States are offering the bound volume of detective stories. In the films, E. K. Lincoln appears as Jimmie Dale. In the supporting cast are such favorites as Edna Hunter, Doris Mitchell and Paul Panzer. The film productions were staged by the Monmouth Film Corporation, of which Harry McRae Webster is president and Jules Bernstein general manager. Harry McRae Webster directed the productions. All the stories are new. They have never been released before. They offer the exhibitor a most unusual attraction. Fiction publishers have proven that nothing has a stronger appeal for the great American public than mystery stories. Now, in film form, the exhibitor can reach out for this same big audience—can bring the readers of detective fiction to his theatre to see their favorite hero actually performing the deeds of which they have read. "Jimmie Dale, Alias the Grey Seal," is now available at all Mutual Film Exchanges.

WITH "MY FIGHTING GENTLEMAN" RUSSELL STARTS NEW SERIES

WILLIAM RUSSELL, popular American-Mutual star, is this week to appear in the first of a brand new series of American Photoplays, all of which will be released through the exchanges of the Mutual Film Corporation. The first picture is six reels in length. It is entitled "My Fighting Gentleman." Nell Shipman is the author. Edward Sloman, the same man who produced the sequel to "The Diamond From the Sky," directed it. It is a superior production in every way.

Powerful Story of the South.

"My Fighting Gentleman" is a story of the South during the Reconstruction Period. Its heroine wears hoopskirts and its hero is possessed of real Southern chivalry. The utmost care has been taken in depicting with fidelity every detail of the time in which the story is laid. There are no jarring notes. Each "prop," each piece of furniture, each tiny detail of costuming is historically correct. The real South is re-created and lives again on the screen in all the realism of the days immediately following the Civil War. Francelia Billington makes her first appearance opposite Mr. Russell in this production, and the rest of the cast is made up of players specially selected for their peculiar abilities.

Directed by Edward Sloman.

Director Edward Sloman, who has attracted attention everywhere on account of his careful supervision of numerous multiple reel photoplays, has fairly outdone himself in "My Fighting Gentleman." From the standpoint of photography, stage settings, costuming and enactment, this first of the new Russell Series can truly be termed an excellent picture. Theatres everywhere are certain to demand repeat bookings on this subject. Everyone who sees it will want to see it again and will advise friends to see it. Exhibitors can make reservations for the new William Russell series now at any Mutual Film Exchange.

Marjorie Rambeau With All-Star Cast

A real all-star cast supports Marjorie Rambeau in the second of her Mutual appearances. In "Motherhood," from the pen of Frederick Arnold Kummer, Paul Everton, one of Broadway's best known "heavies," has an important role, as have Anne Sutherland, the noted character actress, Aubrey Beattie, and others.

MUTUAL

MUTUAL

Announcement:

E. D. Horkheimer Presents
The Popular Star
Miss

JACKIE SAUNDERS

In a Series of Six Five Reel

MUTUAL PRODUCTIONS

THE Mutual Film Corporation announces the forthcoming presentation of a series of six Mutual Productions featuring the charming star, MISS JACKIE SAUNDERS. Each of these plays is in five reels. Each portrays the exceptional dramatic ability of the star. The first three plays of the series are:

1. **"Sunny Jane"**
2. **"The Wildcat"**
3. **"The Checkmate"**

"Sunny Jane" will be released the week of March 26th through all the exchanges of the Mutual Film Corporation. The others will follow at regular intervals. This series of plays is recommended to exhibitors seeking high class entertainment. The stories are all especially selected to suit the personality of the star. The supporting casts are good. The direction is of the highest standard. The staging throughout is lavish—beautiful. Booking arrangements for the entire series can be made at any Mutual Exchange.

**NOW BOOKING AT ALL
MUTUAL EXCHANGES**

American Film Company, Inc., Presents

William Russell

in

"My Fighting Gentleman"

By Nell Shipman

A story of the South during the reconstruction period. Superbly produced. Intensely dramatic. Depicts with fidelity the days of crinoline and real Southern chivalry.

First of the new Russell Series of American-Mutual Photoplays. In six acts Released the week of March 12th. • Now available at all Mutual Film Exchanges •

Directed by EDWARD SLOMAN

MUTUAL

Coming!

THE RAILROAD RAIDERS

featuring

HELEN HOLMES

The Fearless Film Star

FIRST RELEASE MONDAY APRIL 9th

15 CHAPTERS
Directed by J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON *President*

Distributed Through All Mutual Exchanges

MUTUAL

Another Great Signal Photo-Novel!

HELEN HOLMES

IN

THE RAILROAD RAIDERS

15 CHAPTERS

HELEN HOLMES

FIRST RELEASE APRIL 9th

Beginning Monday, April 9th, we will present the *third* HELEN HOLMES success — "THE RAILROAD RAIDERS". This new photo-novel is, undoubtedly, the most stupendous of all serials. *Thrills — action — punch* — in every chapter. A story of railroad life in the great West. Directed by J. P. McGowan. Backed by a tremendous advertising campaign throughout the country.

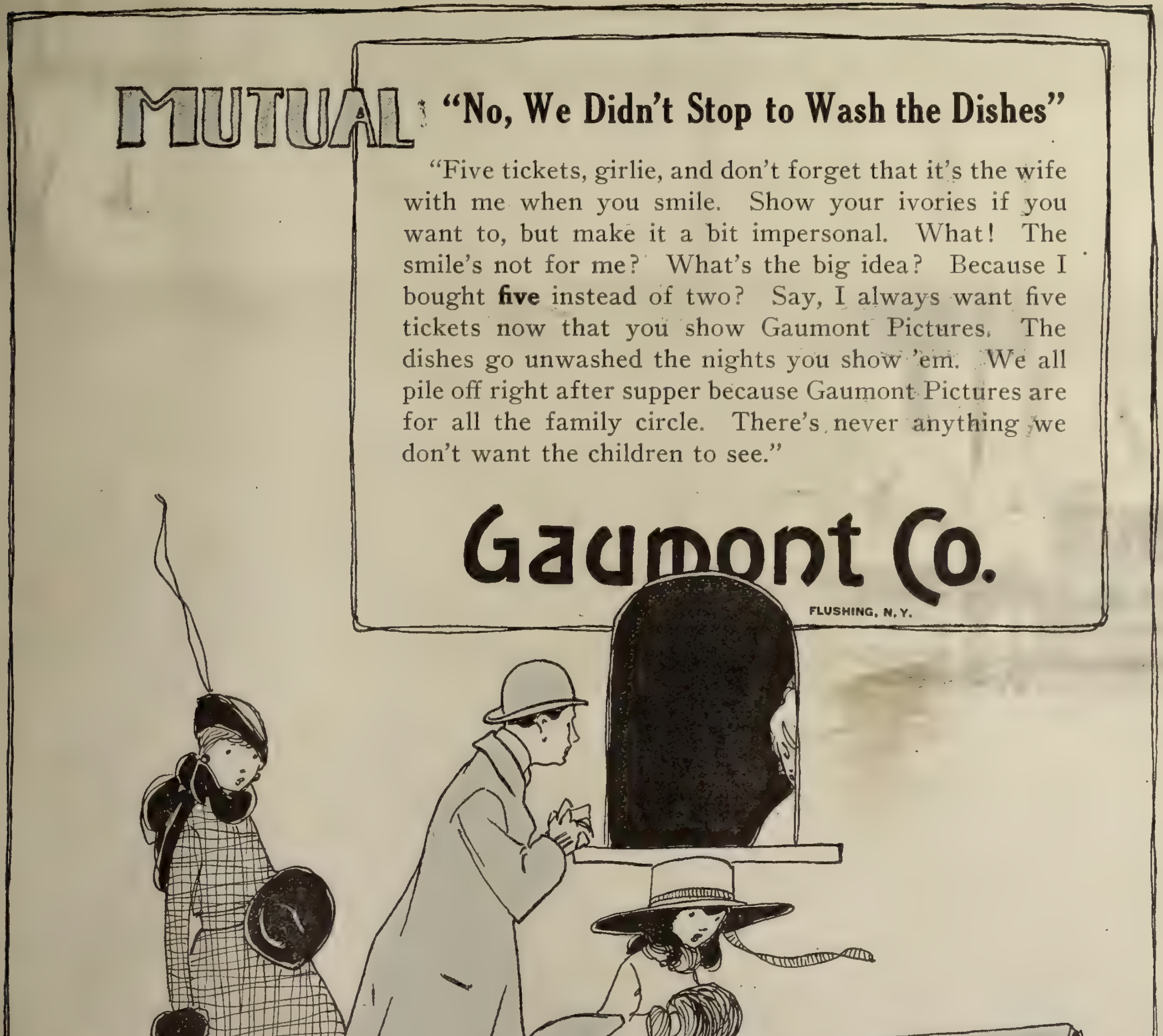
Another Sensational Helen Holmes Success

"THE RAILROAD RAIDERS" is the *third* serial success featuring the fearless film star HELEN HOLMES. The first two—"The Girl and the Game" and "A Lass of the Lumberlands"—made BIG money for exhibitors. Now comes "THE RAILROAD RAIDERS"—***another sensational Helen Holmes success.*** This production will be presented in fifteen chapters—a new two-reel chapter each week, beginning Monday, April 9th. If you're seeking big box-office receipts, for fifteen weeks—***WIRE*** YOUR RESERVATION FOR "THE RAILROAD RAIDERS" AT ONCE! Bookings are being made now at all Mutual Exchanges. Wire your nearest Mutual Exchange.

SIGNAL FILM CORPORATION

Samuel S. Hutchinson, President

NOW Booking At All Mutual Exchange



MUTUAL

"No, We Didn't Stop to Wash the Dishes"

"Five tickets, girlie, and don't forget that it's the wife with me when you smile. Show your ivories if you want to, but make it a bit impersonal. What! The smile's not for me? What's the big idea? Because I bought **five** instead of two? Say, I always want five tickets now that you show Gaumont Pictures. The dishes go unwashed the nights you show 'em. We all pile off right after supper because Gaumont Pictures are for all the family circle. There's never anything we don't want the children to see."

Gaumont Co.

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Jimmie Dale
Alias "The Gray Seal"

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A series of 16 Adventures. Each complete, in two reels. A new episode each week beginning March 23rd. Never before released. Adapted from the stories by the noted author Frank L. Packard. Now issued in book form everywhere. All new and all complete. Now booking as Mutual Featurettes at all Mutual Exchanges.

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"JERRY'S TRIPLE ALLIANCE"

a single reel

CUB COMEDY

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This is an animal comedy introducing two elephants which perform comedy feats unlike anything ever seen on the screen.

It is a picture that is made to order for exhibitors requiring novel, wholesome and entertaining comedies. No better choice could be made than "Jerry's Triple Alliance."

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Written by **Jean Richepin**

Directed by
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SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

An official order by cable restricting the State rights sales of this picture, owned in part by the French Government, delays the announcement of the names of the releasing exchanges. This is but temporary, waiting upon further advices. In the meantime, first run houses may communicate with

HENRY J. BROCK,
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Regular weekly single-reel release for **March 12th,**

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21-23 Opera Place
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Globe Film Corp., Successors to Western Film Co.
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Metro Film Exchange,
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**NORMA
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In
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WILL WIN NEW LAURELS
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MAKING SUCH A BRILLIANT SUCCESS IN
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WM. W. HODKINSON

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announces he has arranged with Mr. Hodkinson through the motion picture division of

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PUBLISHED WEEKLY by
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"CONQUEST PICTURES" is the name applied to a series of special motion pictures of an inspirational nature released in the form of "locked" programs of five reels in length, with the proper balance as to dramatic, comic, and informative subjects of general interest.

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Written by Louis J. Vance
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Will have in the great Hearst newspapers and magazines the same vast publicity that has made "Patria" a household word.

Stellar cast
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Produced by ASTRA
Released March 18

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MOLLIE KING
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Pathé

Gladys Hulette

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"The Shine Girl", "Prudence the Pirate" and "Her New York" have struck a new note and played to great business. "Peggy" is the best yet.

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March 18

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Featuring Pearl White

Produced by Astra. [illegible]

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Lonesome Luke's Lively Life

The first of the
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It is an
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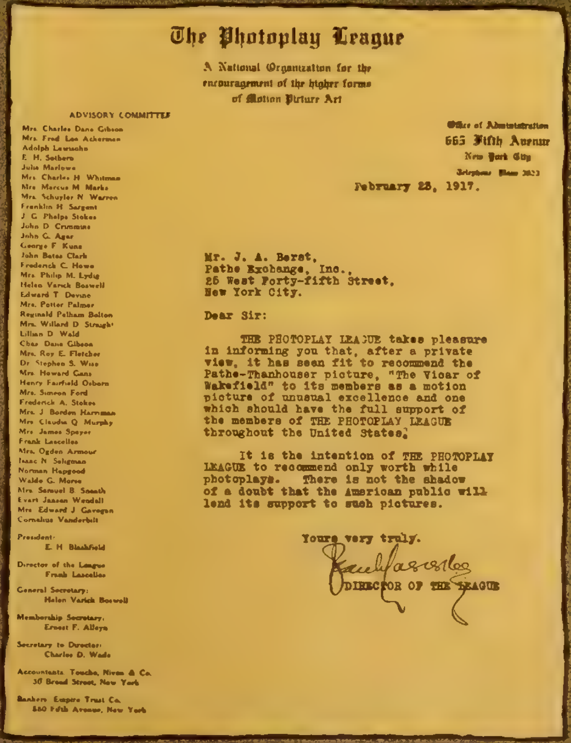

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February 23, 1917.

Mr. J. A. Berst,
Pathe Exchange, Inc.,
25 West Forty-fifth Street,
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Dear Sir:

THE PHOTOPLAY LEAGUE takes pleasure in informing you that, after a private view, it has seen fit to recommend the Pathe-Thanhouser picture, "The Vicar of Wakefield" to its members as a motion picture of unusual excellence and one which should have the full support of the members of THE PHOTOPLAY LEAGUE throughout the United States.

It is the intention of THE PHOTOPLAY LEAGUE to recommend only worth while photoplays. There is not the shadow of a doubt that the American public will lend its support to such pictures.

Yours very truly.
Frank Lascelles
DIRECTOR OF THE LEAGUE

Starring the eminent actor

Mr. Frederick Warde

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The world before your eyes-
The Hearst-Pathé News
it invariably pleases every audience - it invariably increases box office receipts.

Guarding New York's Giant Bridges

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Let your Patrons
LAUGH AND
Your Cash Box Will
GROW
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TRIANGLE KOMEDIES

THE
ANSWER?

TRIANGLE PROGRAM
Two Five Reel Dramas And
TWO
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RELEASED WEEK OF
MARCH 18TH
"HIS RISE AND TUMBLE"
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MARCH RELEASES—*March 4th*—**"Villa of the Movies"**, Peggy Pearce, Bobby Dunn, Slim Summerville. *March 11th*—**"Dodging His Doom"**, Chester Conklin, Guy Woodward. *March 18th*—**"Her Circus Knight"**, Ora Carew, Joe Belmont. *March 25th*—**"Her Fame and Shame"**, Chas. Murray, Louise Fazenda.

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TRIANGLE

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Released Sunday, March 18th

Bessie Love

in

"A Daughter of the Poor"

An appealing and endearing star in a play of the poor and the rich in which their virtues and faults are dealt with in refreshing humor through five reels of tense situations and rapid-fire action.

A play that is generally alive with humanity.

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Released Thursday, March 22nd

William Desmond

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"Blood Will Tell"

A swiftly moving story of love and finance.

Full of sternness and tenderness; human problems, plot and counterplot and the final triumph of a good woman's influence over a man's foibles.

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MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

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MACK SENNETT KEYSTONE

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It is a typical Keystone, full of the unexpected, never slow, and it tells a real story in the unique Mack Sennett manner.

Superlative cast of fun makers including

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Let your audiences see the

Thrilling Jail Break
Near-Hanging
Big Murder Trial
The Chain Gang
Terrible Mix-Up
Screaming Climax

“DODGING HIS DOOM” is the real
SCREEN SCREAM.

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Don’t miss the March 4 release

“Villa of the Movies”

It gives you a splendid line on these new two-reel independently released

MACK SENNETT KEYSTONES

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ARE DIFFERENT FROM THE REST

Distributed as independent releases through

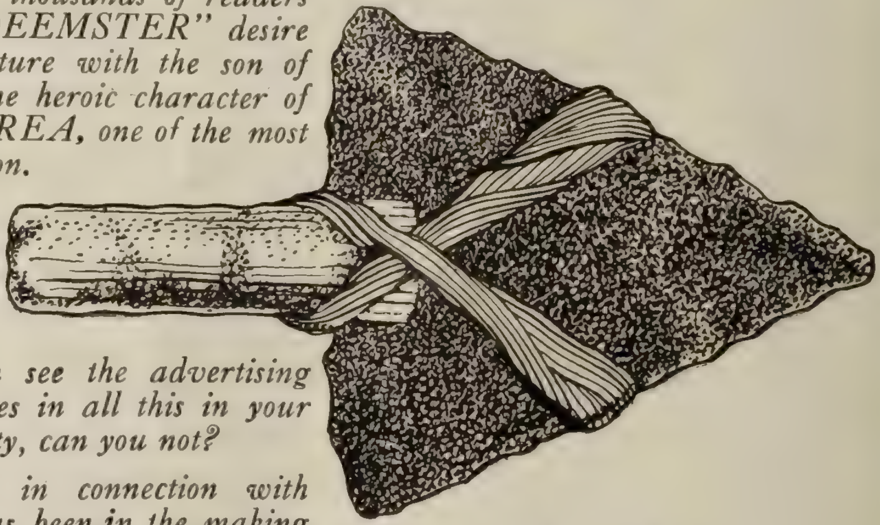
Triangle Exchanges **Go to the Nearest**

No Hazard in Its Booking

THE Photo-Dramatic version of Hall Caine's powerful realistic novel "THE DEEMSTER," starring DERWENT HALL CAINE, a son of the author, in a romantic role, is a feature picture that possesses all the essentials of a Smashing Big Hit.

Every element of success is inherent in it—Author, Story, Star, Players, Production and Anticipatory Interest created by Public Reading of the tale for over a quarter of a century.

All of the thousands of readers of "THE DEEMSTER" desire to see this picture with the son of the author in the heroic character of DAN MYLREA, one of the most striking in fiction.



YOU can see the advertising possibilities in all this in your community, can you not?

Publicity in connection with this picture has been in the making for fully Thirty Years—ever since "THE DEEMSTER" was first published in this country, followed by the author's subsequent successes. At this time Mr. Caine's name appears daily in all the great newspapers in this country in connection with his news articles on the European War.

ALWAYS IN THE PUBLIC EYE! EVERYBODY ADMIRES HIS GENIUS!
HIS NAME ALONE IS A TREMENDOUS ASSET IN PUBLICITY!

All the Exhibitor Need Do Is to Utilize All these Advantages with the Help the Publicity Departments of the Arrow Film Corporation will Extend to Him

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State Rights of Great Value

EVERY novel by Hall Caine translated from book to stage has scored a success and proved a money-maker for all concerned. You know every picture made from a Hall Caine story has been a winner—"The Eternal City"—"The Christian."

And now comes "THE DEEMSTER"—the one best bet in the opinion of the wisest and most conservative States Rights buyers, who are rapidly taking up all open territory.

The story is known and fixed in public knowledge and approbation. Its publication as a picture is of interest to thousands of readers. Such a Photo-Drama is not a speculative attraction in any sense—there is no hazard connected with it.

THE DEEMSTER

A GREAT story widely read, written by a great author universally known, combined with a great and convincing dramatic and pictorial interpretation, cannot fail to draw the money. "THE DEEMSTER" will not only attract Big Money on its initial presentation, but it will prove a wonderful repeater. It will score as a Star Headliner on its first run everywhere books are read. It will repeat, for it possesses all the draught which makes a dramatic production a success in playing return dates.

NOTHING ON EARTH IN THE AMUSEMENT FIELD IS NEARER ABSOLUTE CERTAINTY OF DRAWING REALLY IMPORTANT MONEY

ARROW FILM CORPORATION, 1475 BROADWAY
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Scene From Chapter Nineteen
GLORIA'S ROMANCE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE *Presents*
The World-Famous Star

MISS BILLIE BURKE
IN
GLORIA'S ROMANCE

Supported by **HENRY KOLKER**
A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES

Capacity houses are the rule at theatres showing this phenomenal photoplay in twenty feature chapters. If you are interested in "standing room only" houses at YOUR theatre write your nearest Kleine-Edison-Selig-Essanay exchange or

GEORGE KLEINE
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WILL RELEASE A FEATURE EVERY WEEK

Mr. Exhibitor:

This announcement is important to you because it means **added strength** to an already strong service.

It means that you may depend upon K.-E.-S.-E. to supply you with **money-making-features** every week.

It means additional stars, each with a large following and recognized as undoubted successes.

It means that with K.-E.-S.-E. Service you will fill your theatre.

Special Features: Max Linder every month;
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"Keyes" Service Measures 100 Per Cent

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BRANCHES EVERYWHERE

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

HENRY B. WALTHALL, America's foremost actor, with Mary Charleson, gives a gripping portrayal of the results of profligacy in *"Burning the Candle."* Dragged to the depths of depravity by a great weakness, the man faces death, as his only solution. But alone in a prison cell, love for his deserted bride is awakened. Comes repentance, a struggle for self respect, and finally triumph. A thrilling drama by Turner White. Arranged and directed by Harry Beaumont. Screen time, 1 hour, 12 minutes.

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

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General Film Service

WE DARE YOU

to look at Black Cat features or the series on "Is Marriage Sacred?" You can see these photoplays at any branch of the General Film Co. One look and you will book all and run them regularly. They are the biggest money getters of the period. Listen to this:

Motography says of "Ashes on the Hearthstone," one of the series on "Is Marriage Sacred?"

"This issue in the popular Essanay series is an unusually dramatic short length picture. The action and the story material condensed in the twenty-six minute screen time and the tense, effective method of presenting it are worth praise. Good acting and good direction, with the technical details well handled, combine to make the release satisfactory for any theatre."

The Exhibitor's Herald says.

"Of a refreshing and humorous nature is the latest Black Cat feature. Bryant Washburn is cast in a role which he can handle so well. It is a short subject which will entertain any audience."

WE DARE YOU!

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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PRODUCERS OF PICTURES FOR THE FAMILY

Quick Success of a Big, New Idea

You are keen for new ideas. So is every other live exhibitor.

This is proved by the remarkable advance booking of Fortune Photo-Plays — the new kind of features with a big, new idea back of them.

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Fortune Photo-Plays fit perfectly in every program. They are being advertised by the biggest campaign ever used for motion pictures—a **$100,000** campaign in all Street & Smith's famous magazines—**15,000,000** readers.

Arrange now with your General Film Exchange to see the first two of these big-idea films.

DISTRIBUTED BY GENERAL FILM CO., Inc.

Produced by H. M. & E. D. Horkheimer

General Film Service

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ONE REEL COMEDIES AND DRAMAS

in General Film Service, are proving popular with exhibitors. The reason is, the films are getting the money!

The Selig Company is sparing no effort to make its productions of shorter length excellent in every detail.

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" 'For Reward of Service' is distinctly a release of merit. It has a heart grip and a directness of appeal that absorbs."

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SELIG POLYSCOPE CO.

CHICAGO, ILLINOIS

Co=operation

between AUTHOR and PRODUCER as it is practised at the Kalem Studios

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Better and Better Pictures!

PAUSE a moment before reading the editorials on the opposite page to consider this:

Frederick R. Bechdolt, the brilliant author engaged by Kalem to prepare "The American Girl" series of two-part Western dramas, is actually working with the director and players—riding out to locations with them—suggesting bits of local color—advising—*co-operating*.

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Hurry to your nearest General Film exchange and see "The American Girl" on the screen; then—**judge for yourself!**

Other Kalem=Made

Productions That Will Create Good Will and Attract New Patrons.

"A Daughter of Daring"

A Series of Single Part Dramas of the Rails,

featuring

HELEN GIBSON

"Grant, Police Reporter"

A Series of Dramatic Thrills

featuring

GEORGE LARKIN and OLLIE KIRKBY

"HAM" Comedies

featuring

"HAM" and "BUD"

—those funny fellers

The author of "The American Girl" Series pointing out a choice location for "The Lost Legion of the Border," a forthcoming episode.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(Index to this issue will be found on page 1830.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 17, 1917

Facts and Comments

F. H. RICHARDSON, the projection department man of the Moving Picture World, is now well started on his 18,000 mile trip of visitation to the managers and operators of motion picture theaters of the United States. As nearly as it is possible to schedule such undertakings the list of cities and dates of the first section of the tour upon which Mr. Richardson expects to meet and talk to theater men were printed in the Projection Department of the issue of February 24, subject to a few slight amendments which appeared in the issue of March 10. Wherever Mr. Richardson has talked to the motion picture theater men he has been complimented for the manner in which he has presented his subject and has received generous thanks for the information he has imparted to manager and operator alike. From these facts one must conclude that time spent in attending the meetings he will hold on his long tour will be well spent.

Regarding the subject of Mr. Richardson's talks it is hardly necessary to explain its importance here. There is one point, though, that may be overlooked; that his talks are as important to the manager as to the operator. Since most that has been written by Mr. Richardson has been addressed to the man who is directly responsible for good projection there may exist in the mind of many theater managers an impression that all this is not for him. To act upon that conclusion would be a great mistake. To be a competent picture theater manager one should have, at least, sufficient knowledge of projection to enable him to know when the operator is delivering the goods. We conclude, therefore, with the hope that managers will be as numerous at Mr. Richardson's talks as are the operators. Watch for the date for your town. Further dates will appear from time to time.

* * *

A SOUTH DAKOTA exhibitor claims that every time he runs a poor picture it cuts down his receipts for a month after. His suggestion is that it would be more profitable all round if the producers would burn up the negative every time they find that they have got a "flivver." We are very much inclined to agree with him, but the trouble is to find producers, and especially directors, who will admit that they make poor pictures. Even then they try to get their cost back at least, though it gives their name or brand a black eye for months to come.

* * *

ATTEMPTING to put into practice the training and knowledge secured in the office of the Moving Picture World in a campaign to secure subscriptions for their paper is the latest scheme for the National President of the Exhibitors' League and one of his editors. This is being done under the thinly veiled guise of being in the interest of the Exhibitors' Organization. The real purpose of the trip, however, was plainly put by the aforementioned editor when he says in a recent signed article; "I feel, therefore, that to increase the circulation, to add to the influence and prestige of the (mentioning his new paper by name), is to render the highest kind of service to the industry at large." Oh! wonderful Moses! Oh! easy salvation of the Exhibitor (it only costs a dollar). It is to laugh.

* * *

COME to think of it once more, it is always the Moving Picture World that leads. The trip of Mr. Richardson of our staff in the interest of better projection was being planned and outlined for the past eight or ten months. Of course it is a good thing and will be in the interest of the whole industry. In fact, it is such a good thing that others had to do something like it, hence the trip of the National Exhibitors' League President and his henchman to gather in dollar subscriptions under the cloak of "service to the industry." We do not mind others copying the good things we do, "imitation is the sincerest form of flattery," but, goodness knows we hope that no one will credit the influence of this office with the muck-racking and mud-slinging style of editorial matter of the "New School Trade Journal."

* * *

IT IS unmistakably one of the signs of the times that the Alhambra theater in Minneapolis has not only had its theater license revoked for showing a nude figure picture, "The Garden of Knowledge," but its manager will have to face a jury and has been, it is reported, expelled from the local exhibitors' association. The theater did a booming business for three weeks, but it is empty now.

Says the New York Globe

By Louis Reeves Harrison

BRIGHT, animated and interesting, with a following all its own, the New York Globe is representative of something to its readers as a rule, and, all unconsciously, it is representative of a mental peculiarity which has existed since inchoate man reached the stage at which he could think. Almost from the time the germ of reason began to sprout man has solemnly contemplated nearly all that has passed before his eyes from the standpoint of his interests. I say passed before his eyes because the one thing that appealed to him from the first was movement, or activity, a thing he has never until recently been able to picture, to preserve, to perpetuate for the use of future generations.

To paint a semblance of nature in respose on canvas is art. To portray an arrested phase of life in pigment or in marble is art. To picture nature in her infinite variety of moods and movement and life in its wondrous activity fails to convey very much to the Globe editor. "Whether," he says, "it can ever become an art is a question still hidden in the mists of the future." "To call it an art now is preposterous." The sincerity of such statements is not to be questioned, but the editor is all too obviously interpreting what he has observed in terms of self.

He asks if pictures will ever be offered which are not an insult to the meanest intelligence. "At least 99% of the stuff, especially of the so-called serials, is the most abject and mischievous rubbish. Mischievous because many people take their ideas of life and conduct from the films, and the ideas therein offered are for the most part beneath contempt."

Here is the utterance of a man who is searching for the truth, and there is no doubt about his sincerity, but he forgets that no art has emerged from the irrational and passed into the rational without accumulating a vast amount of error on the way.

We can look back over long centuries of achievement, select a few illustrious art examples and point with pride to them as mirrors of the soul of man. So, at least, we have been taught. We have been *taught* realization of Shakespeare and Michael Angelo. We have *acquired* respect for the arts they mastered. They only mean something to us after our minds have been *trained* to a point of high *receptivity*. How much has the press of this country done to enlighten people as to what constitutes true art in motion-picture production? How much has the daily press of this country done to enhance ignorance by publication of those despised serials?

Purely destructive criticism, intended to cauterize a sore spot, is not the best remedy in the case of a baby art like that of picturing dramatic motion and emotion, and such criticism is often a form of reasoning from inadequate data, quite as mischievous in its way as what it is designed to correct. On the other hand, in this column, there has been a steady outpouring every week for many years of *suggestive criticism*, not always palatable at that, but based on practical experience and adequate data. The great trouble about reasoning from the older arts in formulating the new one lies in our inability to foresee future mental development.

Language itself was not particularly progressive as an art until it came to be *written*. Even then centuries elapsed before it was used as a means of communicating ideas and transferring knowledge from one mind to many. Learning was for a long time confined to the few because of the laborious task of transcription. Then was evolved the grand art of printing, and literature became the dominant power of the world. It did more than all the other arts of expression combined to improve man and his social condition. Why? It admitted common people to the richest shades of thought and feeling. It transformed periods into centuries, pushed civilization along faster in one year than it had grown in a hundred.

Yet literature has its limitations, those of the language in which it is expressed, and language is so inadequate that not one man in a thousand can now adequately express what he wishes to say. Some of the profoundest thinkers have deplored the medium they were compelled to use because it did not address itself attractively to those most in need of knowledge. Printing was a new art when painting, sculpture and the drama were old, yet it improved the tastes of men interested in the older arts, offered them opportunity for training and instruction, and it thus improved the older arts themselves, but without adequate recognition.

History is repeating itself. The discovery of a new medium which most attractively addresses itself to the hearts and minds of common people without the intervention of words is not recognized as an art. It is from observation that the brain derives its highest and purest pleasure. Acquiring knowledge is a delight to all active brains, and those less active can be affected by the same pleasant sensation if not called upon to struggle with the seemingly unconquerable difficulties of language.

Now comes a medium which addresses itself directly to our powers of observation, which is capable of affording the human mind its highest and purest pleasure, but a great deal thus shown is on a par with the stuff published in the daily papers, trash not worth remembering, containing nothing designed for our improvement as individuals or as a race. Typed every day in the year is a lot of copy that should never be printed, but are we to reason from such premises that literature is not an art?

To the rightly perceiving mind it would appear that the Globe editorial writer is arguing directly against his own good intentions. Many of his readers are among the fifteen millions of people who constitute the daily attendance at picture shows. He is addressing an intelligent class—the unintelligent do not read editorials of any kind—and he fails to convince when he arraigns a medium of expression, an *art*, because of some unsatisfactory examples he has seen. The joy of progress in any department of human effort *is made possible by our imperfections*.

An unusual amount of discrimination is demanded in criticising a new art. There is no doubt that it needs criticism, but that of the prejudiced kind is apt to be purely destructive. Go into the studios and note the tremendous efforts being made to reconcile and unify the artistic elements of production. There is a vast amount of sincerity back of the efforts made to hold public interest. There are intricate questions of system, method and treatment there involved. There are complicated scientific and business problems to be solved. The Globe rightly declares that authorship has become the vital equation in the whole problem—there is no gainsaying that fact—but light on the subject is very much more needed than sweeping condemnation.

Taking a Chance

By Sam Spedon

IN A RECENT letter from the National Board of Review our attention was called to this ad, which was published in the local press of a city in northern New York:

THE REAL BIRTH CONTROL PICTURE HERE AT LAST
THE GREATEST FILM SENSATION THIS CITY HAS EVER SEEN
BARE FACTS LAID BARE
THE MOST SENSATIONAL, THE MOST STARTLING
THE MOST AMAZING PICTURE EVER PASSED BY THE BOARD OF CENSORS
PERSONS UNDER SIXTEEN YEARS NOT ADMITTED.

The letter informed us that the picture advertised was not passed by the National Board of Review, and had been prohibited from exhibition in New York City and many other cities throughout the country, and said:

"It is fortunate for the local motion picture industry that the Commissioner of Public Safety, who has the support of every exhibitor of standing in that locality, took immediate action looking to the suppression of this exhibition so that the advertisement was at once discontinued in the papers."

This advertisement is a striking example to what extremes some men will go to to cater to morbid curiosity and the lower instincts of human nature. We are prone to condemn the exhibitor for the showing of objectionable and prohibited pictures, but the fact is, he is only an accessory while the principal offender is the producer. Both are guilty of violating common decency and defying public opinion to the detriment of everybody else in the industry.

We have got to handle this subject without gloves. This is neither the time nor place to speak in platitudes, metaphors or similes. We must speak plainly and to the point if we wish to rid our good ship, the Motion Picture Industry, of the barnacles that clog its progress and the pirates that threaten to scuttle it.

Stooping to such methods of making money reminds us of the old days of the Midway and Coney Island when the barkers stood outside the holes in the wall and pointed to a sign in flaring letters: "FOR MEN ONLY." Many a time our attention has been called to these signs and to be honest, it was only by excercise of considerable self-control that we withstood the temptations of satisfying our curiosity. One night we waited outside one of these places and watched a couple of Irishmen who were with their wives (or sweethearts) enter, after they had gained the latter's consent on the promise to tell them what they saw. The two men had hardly gone in the entrance when they came out the exit, blushing and laughing with chagrin. We asked them what they saw. They said: "I'm ashamed to tell you." They kept their word to their female companions and we overheard them tell them; "Nothing but an old 'browser' in a 'mother hubbard' running back and forth on a platform." Just one of those games to "gyp" the dimes from the curious. That's what most of the unsavory pictures are and that's what such advertisements as the above mean. The exhibitors who show these pictures in their theaters are turning them into holes in the wall. The people who attend such exhibitions feel very much like the two Irishmen, if they do not feel wholly disgusted with themselves and the management of the theater.

If we ever expect to escape the blight of legalized censorship we have got to clean the Augean stables in our midst of the filth of mental and moral depravity with which some benighted souls are besmirching the escutcheon of the industry.

How men who lay claim to any respect will traffic in unsavory and prohibited abortions in the name of entertainment and art is past finding out. It would seem they are afflicted with astigmatism and shortsightedness that are nothing less than mad blindness. It is the surest way of committing business suicide. We cannot touch pitch without being defiled. "As a dog returneth to his vomit so a fool returneth to his folly."

Dreams and Visions

By Sam Spedon.

DREAMERS dream dreams that always augur good or evil for themselves, they never concern anybody but themselves. Their dreams are due to disordered stomachs or minds that turn inward and not outward, beyond their own selfish interests; everything is introspective and not prospective. Nobody cares to hear their dreams because there is no interpretation to them, and always engender superstition and pessimism; they are destructive and not constructive. Give us the man who has visions of something beyond the trials, tribulations and chaos of the present. He sees things that mean something to us all and his visions encourage hope. He points out the silver lining of the cloud. He grasps the situation and tells of the better days that are in store for us. He is practical and optimistic.

License Commissioner Bell recently said: "The motion picture industry is a big business, but it is not yet the great business it is destined to be." He has a vision of greater things in store for us. Wonderful things have been done, but still greater things shall be accomplished. It has furnished rest and recreation to the weary and heavy ladened. It is destined to be a light to enlighten the world. It will stimulate thought to the betterment and education of all mankind and bring the nations of the earth closer together in a bond of fellowship and open communion.

It is not strange that so many of us are jealous in protecting such a great industry and its mission against the inroads of bandits and vandals who would prostitute and destroy it for the sake of filthy lucre. We heard a man say: "The moving picture business is dead. I've got mine out of it. I should worry." There are others who see nothing to it if they can't get theirs out of it and do not care how soon the goose that laid the golden eggs is killed. Men have dreams of wealth and when they do not materialize see nothing beyond but destruction.

William A. Brady, at the F. I. L. M. Club dinner, a short time ago, said: "I have a son sixteen, now in school; he can be a lawyer, doctor, or whatever he chooses to be, but I would be proud if he followed motion pictures as his business. I am getting along in life, but let me tell you young men I consider the making of good pictures, the distribution of good pictures just as great a power for good among men, as any other business or profession. I can see a great future for motion pictures in the educational, governmental and industrial fields as well as the arts and sciences." Mr. Brady has a vision and made it known to encourage others and inspire them with greater interests in and respect for motion pictures and their mission. We do not know whether W. A. Brady is making or losing money in the industry, that is neither here nor there, he is a man with a vision, not blinded by loss or acquisition of dollars.

The Screen to Aid the Government

MOTION PICTURE men are wasting no time in offering to the government such facilities as may be at their disposal for the furthering of the work of the War and Navy Departments. Vice-President J. A. Berst of the Pathe Exchange has written to President Wilson suggesting that motion pictures might be used to advantage in training young men for service in the army and navy. Mr. Berst added that his company would consider it an honor as well as a patriotic duty to co-operate with the government in the event of hostilities. The White House has replied thanking the Pathe company for the offer.

Maurice Rubens, late Chief Yeoman United States Navy, now booking for Rubens' theaters, Joliet, Ill., forwards to the MOVING PICTURE WORLD a copy of a letter he has received from the Navy Department. Mr. Rubens had suggested that the department issue to motion picture theaters a slide designed to aid in the work of recruiting. The Bureau of Navigation, in replying, after expressing appreciation for the action of Mr. Rubens, announced that the plan already was in extensive use throughout the country and added: "The bureau will be gratified to learn that any patriotic motion picture house has offered to run without cost a slide similar to the one you suggest."

In the coming months there probably will be many opportunities for motion picture manufacturers and exhibitors to co-operate with the authorities. The power of the screen in a political way never has been tested. As a medium of quick communication with the people at large it is second only to the daily newspaper. In effectiveness of presentation the screen even has advantages over the printed page. Then again there are few men in any community with the wide personal acquaintance possessed by the exhibitor.

All things considered, the screen as a public factor should loom large in the stern days to come.

Our Exchange Department and Its Editor

EVERYONE who has made a more or less exhaustive study of the moving picture industry for the past few years is compelled to admit that our present methods of distributing and renting of films is the most unbusinesslike, the most wasteful, the most poorly conducted end of the whole business. There never has been anything like the co-operation between the exchanges and the exhibitors that there should be to secure the best results for all concerned, and the breach between the two seems to be widening during the past few months. The producers have had to bear the greater part of the blame by the exhibitors for this lack of harmony and co-operation and increasing cost of film rental, etc. With these conditions pressing for solution, the MOVING PICTURE WORLD begins in this issue a department which will be devoted to securing for exhibitors and exchanges better and more profitable business relations and improvement in every possible way in this most important branch of the business.

With this end in view, we have secured John J. Rotchford to conduct the department, and believe he is exceptionally fitted by actual practical experience to tackle the many problems that will press for solution. Mr. Rotchford received his first business training in law offices, and was cashier for the Motion Picture Patents Company for two years. He was next employed by the General Film Company for four years in positions ranging from accountant and systematizer to branch manager, in which latter capacity he represented it in New York City, Rochester, New York, and Salt Lake City. His next connection was with the Eclectic Film Company as assistant to the General Branch Manager. After this he opened and conducted exchanges for George Kleine at Philadelphia, and for Artcraft at Dallas, Texas. He then was special representative for the Mutual in the South, West and Southwest. We believe the department will benefit exhibitors in many ways, in helping to prevent loss through missed programs, in helping to work out a better understanding of what can and what cannot be done, and in clearing away many of the present sources of friction and loss. In solving these problems, we will be pleased to hear from exhibitors, exchange managers and other employees at all times.

Governor Bilbo Seeks Revenue

THE motion picture exhibitors of Mississippi may have occasion in the near future to regret the absence of a militant state organization—at least, they will have if Governor Bilbo of that state makes good on his proposed censorship bill. The chief executive of the southern state announces that he has another idea for increasing the receipts of the state treasurer's office, one that he thinks would be really creditable to a "business man governor." He talks of the many thousands of Mississippi dollars that go into the coffers of millionaire concerns, and says "I am firmly convinced that Mississippi can come in for some of this 'movie' money without the ultimate consumer having to spend any more than he is spending now by creating a state board of censors."

The governor estimates a good revenue measure would put at least $25,000 to $50,000 in the treasury as well as pay the cost of maintenance of the board. As to the latter item—well! Even a good "business man governor" hardly would be expected to figure on less than $25,000 to distribute among the "faithful"; for even official censors are notoriously disinclined to find full compensation for their public-spirited labors in the tonic-laden ozone of a projection room—they want the "kale."

Let us assume the governor intends to assess $75,000 on the picture men of Mississippi. In that state there are about 100 amusement houses. It is probable that of this number seventy-five are picture theaters. Does Governor Bilbo believe each of these picture houses can be assessed $1,000 a year "without the ultimate consumer having to spend any more than he is spending now"? It is possible the theater owners may have something to say about that. So, too, it is possible the "ultimate consumer" may have something to add to what the exhibitor has to say. If after all these persons, who in numbers may approximate the larger part of the state population, have expressed their opinion of the governor and he still thinks he is a good business man there will be few who will try to alter his opinion.

Governor Bilbo is entitled to large consideration on one phase of his position nevertheless. He comes out flatfootedly on a "tariff for revenue only" platform. He makes no attempt to base his action on moral issues. He may be concerned over the kind of pictures that are shown to his constituents, but he says nothing about it. Frankly, he cares only for the revenue for the state treasury. This simplifies the issue.

Several years ago an attempt was made by exhibitors in Mississippi to organize a state league. This is an opportune time to try again—and to "put it over."

Forum Films to Open Exchanges

Hodkinson-Edison Alliance to Distribute a Locked Five-Reel Program Through Twenty Offices.

DEFINITE plans of the Forum Films, Inc., which has been organized for the purpose of distributing Edison Conquest Pictures, have been announced by Kenneth L. Hodkinson, general manager of the company. Mr. Hodkinson, who has opened offices in the Times Building, New York, will establish exchanges in New York, Buffalo, Philadelphia, Pittsburgh, Washington, Boston, Portland, Me.; Detroit, Cincinnati, Chicago, Atlanta, New Orleans, Dallas, Kansas City, Salt Lake, Denver, Minneapolis, San Francisco, Los Angeles and Seattle. It is expected these will be ready for business by April 1.

The executive head of the new company will be W. W. Hodkinson, former president of Paramount and one of the most progressive motion picture men in the country. Thomas A. Edison, who has taken a deep interest in the Conquest Pictures, will be vice president. Besides giving what attention he can to the general work of production, Mr. Edison will continue to serve on the advisory board. Raymond Pawley, long and intimately associated with Mr. Hodkinson in Paramount, will be secretary-treasurer.

General Manager Hodkinson said that Forum will release for its opening service a five-reel locked program, which means that the subjects will have to be taken in their entirety. It is designed to have a three or four part feature, supplemented by scientific and comedy subjects; in other words, a complete and balanced program. Already a large number of subjects are completed at the Edison studio, against the day for opening business.

"The principle underlying the work of this company," said the general manager, "is cleaner pictures—altogether doing away with the objectionable. As you are aware, the Edison company always has enjoyed an unusual reputation for giving no concern to censors. It is our intention to make pictures for right-thinking people, subjects which you may take children to see without being bombarded by embarrassing questions. It is our intention later to release more than five reels a week. While we may distribute other than Edison subjects the same controlling principles will apply.

"For a long time Mr. Edison has wanted to do something new in the motion picture business, to contribute something to the industry. He has not been content to rest on his earlier achievements, great and fundamental as those were. He has the largest faith that the Conquest Pictures will do more good in a trade way than anything heretofore done—that they will be worthy not only of his indorsement but of his effort, his attention."

While it is the intention to make Conquest subjects "informational," to appeal to all interested in solving the problem of better pictures for young and old alike, the declaration is made that the pictures will be wholesome, vigorous and far removed from the "sterilized" description. There will be stories of travel and of adventure—of the kind that will appeal to the grown-up as well as to the youth and the child.

Among the subjects to be produced are: "The Lance of Kanana," by H. W. French; "The Young Railroaders," by F. Lovell Coombs; "Gallegher," by Richard Harding Davis; "For the Honor of the School," by Ralph Henry Barbour; "Under the Great Bear," by Kirk Munroe; "Kidnapped," by Robert Louis Stevenson; "The Little Lame Prince," by Dinah Maria Mulock; "Bob Dashaway, Treasure Hunter," by Cyrus Townsend Brady, and "Black Beauty," by Anna Sewell.

"There is a new day just ahead in the motion picture industry," said President W. W. Hodkinson, "when a clean and wholesome film will penetrate the hard shell of precedent. I believe the Edison program of Conquest Pictures to be the entering wedge."

TEXAS TAX BILL KILLED.

Prominent members of the Texas Amusement Managers' Association, upon the call of President E. H. Hulsey, assembled in Austin, Saturday, Feb. 24, and protested against the bill providing for a State tax of two per cent. on gross receipts of theaters, picture shows, etc. The bill also gave the cities and counties option to assess a tax of one per cent. each, making a possible tax of 4 per cent.

The managers from most of the large cities were there with their books and figures and audits for several years, and at the close of the hearing the committee on Revenue and Taxation reported unanimously against the bill. Texas needs tax money very much now, and had it not been for the State organization and the prompt response in their coming to the hearing many of the amusement houses of Texas would have been compelled to close. This bill is now dead, so far as this legislature is concerned.

Salon Habana, Curacao's Best Theater

Island of Dutch West Indies Has House Seating 1,000—Films Shown Are of French, Italian or Spanish Origin.

CURACAO'S only important motion picture house, says U. S. Consul George S. Messersmith, stationed on that island, is an open-air theater with a seating capacity of 1,000. The charge for seats in the boxes on both sides usually is 40 cents, but for some pictures 60 cents a seat is asked. Most of the seats are 20 cents each. Those in the rear, for negroes, cost 10 cents. Notwithstanding the high prices the theater is filled three times a week.

This open-air theater is known as the Salon Habana. The pictures are popular with all classes. For some time the Colonial Government did not allow any films to be shown at the theater, as it was felt that the poor were spending money which should be used for food. As conditions on the island have improved no restriction is placed on the pictures. Those in which love is the central theme are most popular. Romantic films are by far the most common. Few comic pictures are exhibited, and these are very poor. A 5-reel or 6-reel picture, or a shorter one, with one comic film, makes up the usual show.

The films now shown all seem to be of French, Italian or Spanish origin. It is unusual to find an American product. The legends on the pictures are in Spanish because it is the language of the people. Those on long pictures must be in Spanish, but some American comic films, even with the words in English, ought to be popular.

The native tongue of the Curacaons is Papiemento, a patois, but everyone talks Spanish as well, and English is very generally understood among the white population. Most of the pictures used here are obtained from a firm in Caracas, Venezuela. As there is good steamer connection between Curacao and Venezuela, not much time is required for transportation.

American films of adventure and daring, as well as comic subjects, undoubtedly would please the local audiences. As there is only one picture house on the island the business would not be found profitable except in connection with a chain of theaters or an agency in Venezuela.

While the volume of the film business of this island would of course be small, it would probably prove to be steady and profitable. The duty on used and new films is 3 per cent. ad valorem. The Theatro Naar of Curacao has an occasional picture show, but the house is small.

No Additional Tax on Exhibitors

New York State Exhibitors Immune from Any Tax That Might Be Recommended by Wheeler Committee.

FURTHER confirmation of the belief that exhibitors in New York State will not have to pay any additional tax was forthcoming this week when the Wheeler legislative committee, which was appointed to investigate the motion picture industry with a view to ascertaining the industry's taxability, went into executive session at Albany. Members of the committee went into executive session with Harvey D. Hinman, counsel of the committee. These sessions are for the purpose of further examining the mass of testimony that the committee has taken. The report to the Assembly will be made on March 15.

From reliable sources comes the information that the committee will make recommendations to the Assembly that a tax be placed upon the manufacturers and distributors. If the plans of the Wheeler committee are adopted by a vote of the Assembly it is understood that a tax of so much per foot of film will be imposed—a small amount on each print.

It was the generally expressed opinion of members of the committee that if a tax were levied on motion picture theaters a similar tax should be imposed on all other classes of theaters.

There is a rumor current that there may be appointed a State motion picture commissioner. This commissioner will have charge of the licensing of exchanges, and will have the power to revoke licenses if complaint is made by any city officials regarding any special picture that may be deemed unfit to be shown to the public, it is said.

JULIAN LAMOTHE TO WRITE FOR AMERICAN.

Julian Lamothe, whose name as author frequently appeared on many American-Mutual productions, is again a member of that studio's scenario staff. Mr. Lamothe's experience has been gained with the Lubin, Pollard and American companies, and a short period in which he was "free-lancing." The American production by which Mr. Lamothe is best known is "The Inner Struggle."

Kansas City Entertains "Fatty"

Big Doings When Arbuckle Arrives on His Way East—Gets the Keys of the Town.

"FATTY" Arbuckle was the hero of a "perfectly grand" reception at Kansas City, Mo., February 25 and 26, that included dinners, society teas, public speechmaking and parades; and the passing over of the keys of the city by the Mayor.

"Fatty" Arbuckle with Golden Key to Kansas City; Mayor Edwards, in Fedora Hat, at "Fatty's" Left.

Incidentally, it may be mentioned that some of the glory heaped on "Fatty" was made possible by the presence also of Adolph Zukor, president of the Famous Players-Lasky Corporation. Mr. Zukor was able to draw out a large attendance of women to a special session of the Atheneum, Parent Teachers' Association and Collegiate Alumni, where he expressed to them the ideals that have built Paramount.

The party, traveling from the Coast to New York, consisted of: Adolph Zukor, Mr. and Mrs. Roscoe Arbuckle, Mr. and Mrs. H. D. McLean, Lou Anger, business manager; William W. Jefferson, Herbert Warren, Charles Pike (Salt Lake R. R.), Frank D. Williams, cinematographer; James J. Tynan, press representative.

Mr. Zukor spent most of his time, while in Kansas City, on business, chiefly with A. D. Flintom, president of the Kansas City Feature Film Co.

The formal reception took place Monday noon, when Mayor Edwards (who is a brother-in-law of Mr. Flintom) handed to Mr. Arbuckle, on the Union Station Plaza, in the presence of some three thousand enthusiastic patrons of moving pictures, an enormous golden key to the city. Then a parade was held, downtown to the Screen Club, participated in by exhibitors with floats and ornamental motor cars, the police and fire departments, the Motion Picture Operators, the Camera Club and others. Monday evening Mr. Arbuckle made a flying trip around among the Kansas City theaters, making short speeches at ten of them within an hour and a half. In the afternoon he had visited the Royal, the Regent and the Idle Hour. Monday night a banquet was held at the Baltimore, when Mr. Zukor, Mr. Arbuckle, Mr. Flintom and others spoke.

Sunday, however, before Mr. Arbuckle was supposed to be in town, there were many happenings also. Phil R. Toll, proprietor of the Alamo theater, took Mr. Arbuckle to his home, while Mrs. Flintom took the ladies to hers, preparatory to a motor trip to Hillcrest Golf Club, where William M. Beebe, president of the Kansas City Club, was host at a luncheon. Mayor Edwards was also a guest, and posed with Mr. Arbuckle on the links afterward. A reception-tea was held at the home of Mr. Toll, to which the women and children of the church of which Mr. Toll is an officer, and other organizations, had been invited. Mr. Arbuckle spoke to 100 boys at the Boys' Hotel, and to about 150 young men and women at the Linwood Boulevard Christian Church. Sunday evening a reception was held at Mr. Flintom's home.

Perhaps the most significant and valuable of the events was the special meeting at the headquarters of the Atheneum. Mr. Zukor there explained his ambitions with respect to the moving picture industry, pointing out the increasing tendency of producers and exhibitors to reach a higher standard, and commending the women for their stand in Kansas City for co-operation in support of good pictures.

The party's plans on its trip eastward had been interfered with by snow. The arrangements for Denver had to be canceled.

Arline Pretty Leading Lady to Fairbanks

Popular Screen Star Stars Work Opposite "Doug" in Initial Fairbanks-Artcraft Offering "In and Out."

ARLINE PRETTY, the well-known motion picture star, has been selected to appear opposite Douglas Fairbanks in his first Artcraft offering, "In and Out." Miss Pretty has already commenced work at the Gene Gauntier studio on West 54th street, where the production is being staged under the direction of John Emerson.

Arline Pretty.

One of the most popular actresses of the screen to-day, Miss Pretty has gained wide dramatic experience both on the speaking stage and in motion pictures, covering a period of six years. With the Columbia Players in Washington, D. C., she began her career as an actress, playing ingenue parts and leads. About four years ago she was induced to enter the motion picture world and her immediate success in this work prompted her to select the silent drama as her future field of endeavor.

Her work with various big producing companies resulted in the great national popularity, following her appearance in such productions as "The Dawn of Tomorrow," "The Man From Home," "Green Stockings," "Beverly of Graustark" and many other subjects of similar prominence. Her most recent work was evidenced in the new serial which has been widely exploited, "The Secret Kingdom," upon the completion of which she was immediately engaged to appear opposite the famous athlete of the screen who has on various recent occasions proved himself to be the most popular actor in pictures.

In the part of the Sheriff's daughter in "In and Out," Miss Pretty is cast in a role that is admirably suited to her talents. As leading lady to the smiling Fairbanks she is expected to gain many new friends among the devotees of the screen.

BIG PUBLICITY FOR NEW T & D HOUSE.

William H. Jobelmann, publicity manager of the New T & D. theater of Oakland, Cal., sends to the Moving Picture World a mass of newspaper clippings showing how the new house was advertised in its community. Mr. Jobelmann estimates that in five days the Oakland press devoted $250 worth of space to telling about the visit to the theater and city of Edith Storey, and of her appearance at the Ad-Masque Pageant and Ball as Cleopatra. We know theater managers who willingly would pay considerably more than $250 to get a moderate proportion of the space the Oakland papers devoted to the big occasion.

This journal printed on February 3 an illustrated description of the big Oakland house, with its 3,450 seats and its $48,500 organ. That things are done in a large way in Oakland is apparent. At the ball Miss Storey was greeted by ten thousand persons. On the opening night of the player's personal appearance on the stage of the T & D house a thousand intending patrons were unable to gain admittance. That was on Wednesday and packed houses were the rule for the remainder of the week.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

To Prevent Loss of Film

The New York Exhibitors' League and F. I. L. M. Club Cooperate to Insure Against Theft in Transit—A Common Carrier Will Be Decided Upon.

ON TUESDAY, February 27, a special meeting of the New York Motion Picture Exhibitors' League No. 1 was held to discuss in conjunction with the F. I. L. M. Club of New York the problem of a common carrier of films between the exchanges and the exhibitors. This joint meeting was held because of a letter the film men had sent the exhibitors, that after a certain date all deliveries and collections would be made by the Interborough Delivery Company. The exhibitors favored the Prudential Company and they objected to the peremptory tone of the letter.

J. E. Chadwick was the spokesman for the exchangemen and he very clearly stated that the letter had been sent because of recent thefts of films while in transit, and the careless manner in which films were handled by carriers, and the exchanges did not want to intrust them to any carrier unless bonded to insure both exhibitor and exchangemen against loss. The Interborough Company had agreed to furnish a bond to insure against loss and the Prudential had not furnished such a bond. This last statement brought about a contradiction and discussion to the effect that the Prudential would furnish a bond.

At this point a detective who had been employed by the F. I. L. M. Club in connection with recent film thefts said: "Most of the thefts committed were made while the films were in transit from exchanges to exhibitors and vice versa and it was a difficult matter to trace them or hold the boys on the wagons responsible. I heard of a case where the boy on a wagon was bribed to let someone have a picture for a couple of hours so it could be duped and returned to the boy before he got back to the exchange. In another case the carrier was expected to return six reels to the exchange and only returned five, but the boy at the exchange who received them supposing the receipt was O. K. signed it covering the six. It is very important that a responsible carrier be selected, who will be held accountable for such carelessness, or theft, to insure exhibitor and exchange against losses." He also stated that he had been told of fourteen film thefts within the past two weeks.

A motion was made and carried that a committee of four from the exhibitors and four from the F. I. L. M. Club be appointed by the president of the league and an arbitrator be appointed to act in conjunction with them to decide upon a common carrier, who could furnish a bond to cover losses while in transit.

The joint committee meeting was held on Wednesday, February 28, and it was decided that the choice of a common carrier would be left to the league providing such carrier would furnish a sufficient bond to insure against loss and put up a cash indemnity for the immediate payment for films lost while in his possession. Subsequently it was announced that the Prudential Company, having secured a satisfactory bond, was named.

California Exhibitors Busy

Will Work to Secure a Lower License Fee—Striving for More Members.

THE regular meeting of the Motion Picture Exhibitors' Association of California was held in Photoplayer Hall, San Francisco, on Feb. 21, with a good attendance. President H. L. Beach called special attention to the fact that immediate action would be necessary to combat adverse legislation in the State Legislature and gave as his opinion that the most dangerous of the four bills introduced affecting the moving picture industry was the minor bill. He suggested that members instruct the cashiers of their houses to get definite information concerning the number of children under sixteen years of age that visited their houses unaccompanied by parents or guardians.

The license tax in San Francisco was also given attention and plans for reducing this will be discussed at the meeting to be held in four weeks. Although City Attorney Percy V. Long rendered an opinion some time ago that when the censorship act was repealed license fees were automatically abolished the city officials have been collecting licenses as before. A flat rate is paid in this city, the man with a 200-seat house paying the same as the man owing a 3,000 seat house and it is planned to attempt to place this on a sliding scale.

The president appointed W. A. Cory a committee of one to visit exhibitors before the next meeting and to impress upon them the fact that through organized effort it will be possible to secure a change in the present license fees. He called attention to the fact that the Alameda County Association holds its meetings regularly on the third Tuesday of each month at the Hotel St. Marks, Oakland, and tendered an invitation for San Francisco exhibitors to be present at any time they might find it convenient.

EXHIBITORS OF AROOSTOCK ORGANIZE.

Aroostock, Maine, exhibitors are planning to form a moving picture men's league for mutual benefit, and it is possible that they may even arrange to buy films as an organization for distribution among their members. Among the exhibitors interested in the formation of this new organization are Messrs. Seymour of Houlton, P. Powers of Caribou, and John Holmes of Presque Isle.

The Maine Motion Picture Exhibitors' League, formed about five years ago, was once an active and useful organization, but fell into evil days and no longer holds sessions. Aroostock county being an empire in itself, much larger than the state of Massachusetts, is apparently taking into its own hands the association idea and will have one without the assistance of the rest of the state if present plans mature.

NORTHWEST CORPORATION HAS NEW SECRETARY.

The last meeting of the Motion Picture Exhibitors' Corporation of the Northwest eclipsed anything previous this year as far as activity was concerned. Secretary William Koenig presented his resignation for the third time, and after considerable debate it was accepted and the retiring officer given a vote of thanks. Mr. Koenig gave business reasons for his action. Charles H. Hitchcock, Princess theater, Minneapolis, was selected to succeed Mr. Koenig. Mr. Hitchcock resigned as chairman of the grievance committee, and Billy B. Watson was selected his successor. S. M. Kahn was chosen to fill Mr. Watson's place on the committee.

Chairman David G. Rodgers of the convention committee asked the corporation for a loan of $400 so that he might secure the West Hotel for the May convention immediately. He was given a check for the amount desired. Mr. Rodgers also offered an amendment giving the corporation authority to expel any of its members at any time by a majority vote of the executive committee, providing expelled member was paid for his stock at the rate of $1 per share. Upon motion of M. A. Hoppenrath, James McClenaghan of the Alhambra, formerly the Regent, was dropped from the corporation. W. A. Steffes, former secretary of the exhibitors' association, was admitted to membership in the corporation. It was also voted to secure a complete list of exhibitors of the Northwest from postal authorities. The grievance committee reported the case Sarvis vs. V-L-S-E exchange satisfactorily settled.

Colorado and Censorship

Bills With Iniquitous Regulation of Pictures Now Before the Colorado Legislature.

THE following circular letter has been sent out to all exhibitors in Colorado by the Rocky Mountain Screen Club of Denver, through its president, H. T. Nolan. The circular letter bears the date of Feb. 28:

To All Exhibitors in Colorado: Several bills providing for Sunday closing, welfare boards, censorship and the most iniquitous "regulations" against picture shows in the history of the business are before the Colorado Legislature. One of these bills—we have sent you a copy—is the most pernicious possible to imagine, and if it passes in this state, it will be immediately introduced in every other State in the West.

If these bills pass, the opportunities for graft and persecution are almost impossible to imagine. Just think of a "welfare" board responsible to nobody taking immediate possession of hundreds of thousands of dollars raised by the charity organizations so as to have quick funds for any purpose they may see fit to use it. Why, it's almost impossible to conceive of the danger that lurks in that one bill alone

But they will try to put across censorship measures that will make censorship in other States look like heaven. Now don't kid yourself into thinking that the manufacturers and the exchanges will pay the cost. You, Mr. Exhibitor, will foot the bill—and then some. If a censorship measure passes the Colorado Legislature the price of film will go up to stay up. In other places the exchanges added from 25 cents a reel a flat 25 per cent. increase and the exhibitor had to pay or go without. Stop and think. Every dollar that is taken in by the picture business is collected from the public by the theater owner.

Now is the time to kill these bills. The Legislative Committee of the Rocky Mountain Screen Club has been working night and day—and without a dollar. What we have done has been accomplished on a friendship basis with a number of people in the Legislature with whom we have had pleasant dealings. We have the women with us, God bless them. They have come to the front in every State in the Union. In Missouri and Utah they have won the fight for us. The newspapers are all on our side and against outlanders coming here to build political machines for the benefit of a bunch of Kansans.

Now we need funds. Stop and think that if these bills go through you will pay for them for the rest of your life. If you contribute now and the bills are killed the cost will be trivial. Don't delay. Funds are needed to carry on the work right this minute. Send a check by first mail to Rocky Mountain Screen Club, 1744 Curtis street, Denver. Send as much as you can afford; but send quickly. No fixed amount is suggested; that is up to you. The money will be accounted for and spent in your interest. We will contribute our time and our share. No salaries or tips or payments to anybody. This movement is for our wives and kiddies and our jobs, because, if these bills go through, there will be a lot of vacancies. Who knows? You might lose out yourself.

MARYLAND EXHIBITORS' LEAGUE MEETING.

On Sunday afternoon at 2.30 p. m. on February 25, the usual monthly meeting of the Maryland Exhibitors' League was held at their headquarters in the New theater building, 210 West Lexington street, but it was very disappointing to note that interest in the matters concerning this body seems to have flagged considerably since the last meeting, for only fifteen members, including the officers, were present. The meeting was a very short one and practically the only business which was taken up was that regarding the holding of a dance by the League. Chairman F. C. Weber had nothing definite to report and it is supposed that the committee which had been appointed was too small. Frank A. Hoernig, president of the League, has now been appointed chairman of the Ball Committee, which now numbers ten. Those included are: F. A. Hoernig, chairman; G. Horton Gaffney, Louis Schlichter, Guy L. Wonders, C. E. Sanders, Joseph Brodie, J. Louis Rome, A. E. McCurdy, F. C. Weber and L. A. DeHoff. No definite date, at this writing, has been given out for the next meeting.

Among those present were: F. C. Weber, L. Schlichter, T. D. Goldberg, F. A. Hoernig, J. L. Rome, E. A. McCurdy, W. E. Stumpf, L. A. DeHoff, M. A. Berger, Miss T. D. Marks, B. F. Seligman, H. Marsteen, Wm. Leight, Irvine Levine, J. Goodman.

HEARING OF SUNDAY OPENING BILLS WILL BE HELD AT ALBANY MARCH 21.

The Sunday opening bills will have a joint hearing before the New York State Legislature on Wednesday, March 21.

Indiana Favors Sunday Pictures

Bill Making That Form of Entertainment Legal Likely to Pass the Legislature.

THE McCray bill legalizing the giving of motion picture shows on Sunday, which was passed by the Indiana Senate last week by a vote of 27 to 19, was the cause of a prolonged debate when it was reported in the House for first reading. Two reports on the bill came from the Committee on Criminal Code, the majority report favoring its passage and the minority favoring indefinite postponement. Following the debate the majority report was passed by a vote of 47 to 37, thus advancing the bill to second reading.

The purpose of the measure is to amend the Sunday observance act to permit the exhibition of motion pictures on moral, historical and educational subjects. It probably will not come up in the House for final reading until the latter part of the week.

The committee's report followed a public hearing the night before, at which representatives of the Indiana Motion Picture Exhibitors' League and members of various church organizations argued the question. The hearing, which was held in the hall of the House of Representatives, attracted about 150 men and women, including a number of managers and owners of motion picture shows in Indianapolis.

Senator McCray of Indianapolis, the author of the bill, appeared personally before the committee at the hearing and urged a favorable report on the bill. He encouraged the ministers to co-operate with the motion picture men and make of the picture house a larger influence for religion and morality.

The Rev. Mr. Pearson said that the ministers of the city were not opposed to the moving picture industry, but did object to giving the motion picture men special privileges which other industries did not enjoy, and privileges which would operate to encourage disrespect and irreverence of the Sabbath day.

"The question of Sunday moving picture shows in Indianapolis is not the principal thing on which opposition to this bill is based," he said. "The shows have operated in this city on Sunday for a long time and although I have been personally opposed to such a thing, I have never made any organized effort to stop them. There are, however, hundreds of towns in this state where the sentiment of the people is against Sunday shows and where they do not operate. The passage of this bill would open the way for the operation of shows in these communities where we believe the majority of the people do not want them."

Charles C. Pettijohn, attorney for the motion picture men, said it was the desire of the men connected with the motion picture industry to co-operate with the ministers of the city, and that the managers and owners of motion picture shows desired to present nothing but high class and instructive shows on Sunday and any other day. He declared that all of the theaters were open at any time to any minister who wished to preach at the shows.

The Rev. Mr. Pearson replied that he had no knowledge that any Indianapolis minister had ever been invited to speak at a theater.

"Why, I have a minister preaching at my theater every Sunday," interrupted Frank J. Rembusch, who came down from Shelbyville to attend the hearing.

"You are welcome to preach at the Colonial any time you wish," said Ed Bingham, president of the Indianapolis Amusement Company, owners of the Colonial theater in Indianapolis.

"I'll preach there if you'll stop the show while I'm preaching," answered the Rev. Mr. Pearson.

"All right," said Mr. Bingham, "I'll be glad to have you if you preach the gospel." Mr. Pearson did not say whether or not he would accept the invitation.

The Rev. Mr. Taylor, in answer to Pettijohn, said that the question at issue over the bill was not whether the motion picture shows were up to a certain standard, but whether it was right for them to be legally permitted to operate on Sunday.

After the hearing was over seven members of the committee, Representatives Hyland, McClaskey, Behmer, Dilworth, Mushett, McNagney and Eisterhold, signed a majority report. The minority report was signed by Representatives Krieg and Walker.

ENNIS SUCCEEDS FINEMAN AT ART DRAMAS.

B. P. Fineman has resigned his position of publicity manager of the Art Dramas, Inc., to take a similar position with another company, and Harry Ennis succeeds him. Mr. Ennis was a member of the editorial staff of The Clipper for mnay years, and was one of the first to write stories about motion pictures.

With the N. A. M. P. I.

Bills at Albany to be Considered—Quarterly Session of Executive Committee March 15.

THERE are five or six bills in number before the New York State Legislature. All amend the Sunday law to read: "This law shall not be considered as applying to performances of motion pictures on Sunday." A hearing on one of these bills, that introduced by Senator Boylan, will be held on March 14th, in Albany.

This has changed the situation regarding Sunday opening, and instead of it being held advisable to push the issue in the courts to a decision before going to the legislature, it seems likelv that the National Association of the Motion Picture Industry, which now has the matter in hand, will wait until the legislature is over before presenting it.

A short time ago, Mr. Gompers wrote to the national association inclosing copies of a set of drastic resolutions drawn up by the Allentown, Pa., Central Trades and Labor Council. This resolution stated that the film which was being made by the E. I. S. Motion Picture Company, of which Dixon Boardman is president, presented labor as an unlawful and frightful monster.

The matter was taken up with Mr. Boardman and the National Association, and a projection of the picture was arranged for Thursday, Mr. Gompers coming on from Washington to attend it. With him were Hugh Frayne, general organizer of the American Federation of Labor, and half a dozen other prominent labor men.

The picture, which was called "Trooper 44," was projected, and Mr. Boardman's contention that it had no application whatever to labor was fully borne out.

The Board of Directors of the National Association of the Motion Picture Industry will meet for its quarterly session March 15th at 11 A. M. The meetings of the Board of Directors were held monthly up to December, and the March meeting is the first of the quarterly meetings authorized by the constitution.

The following members were elected at the Executive Committee meeting, February 23d., to full membership in their various classes. D. W. Griffith Enterprises, producer, Class A; Corona Cinema Company of Los Angeles, producer Class B; Submarine Film Company, producer Class B; Pathescope Company of America, producer Class C. Pathe Exchange, Inc., changed its membership from producer Class A to the distributor class.

ESSANAY PLAYERS WORK FOR ACTORS' FUND.

Essanay stars have donated their services to the benefit performance for the Actors Fund of America, which will be held at the Auditorium theater, Chicago, March 9. George K. Spoor, president of Essanay, has turned over one of his big studios for rehearsals. Under the direction of Alexander Leftwitch, who staged similar benefits of the Fund in Boston and New York, the screen celebrities are now being rehearsed in a comedy skit they will enact at the benefit.

Among the photoplay stars who will take part are Henry B. Walthall, Mary Charleson, Edward Arnold, Marguerite Clayton and Harry Dunkinson. Arthur Berthelet and Harry Beaumont, directors for Essanay, also will appear.

The skit is entitled "The Perils of Power, or How Moving Pictures Are Not Made." It will present a scene in a motion picture studio, revealing the fads and follies of the leading man, the leading woman, the well known "vampire," directors, etc. According to reports from the rehearsals, it will be a scream from start to finish.

Celebrities of the speaking stage also will lend their aid in making the benefit a big financial success for the Actors' Fund.

COMMISSIONER BELL PROTESTS.

To the Editor of The Moving Picture World:

Dear Sir—In your issue of February 23, 1917, there appears an advertisement of the motion picture film "Enlighten Thy Daughter."

The advertisement says, among other things, "Endorsed by Commissioner of Licenses Bell."

I hereby request that you state clearly in the next issue of your paper that I have not endorsed this or any other motion picture film.

Very truly yours,
GEORGE H. BELL,
Commissioner.

Triangle Official Clears "Big T" Situation

Triangle Distributing Corporation Assumes Responsibility for Deposits Made With "Big T."

R. W. FRANCE, general manager of the Triangle Distributing Corporation, made the following statement regarding the "Big T" situation in Brooklyn, New York:

"We were very much surprised to see an article in The Moving Picture World last week creating the impression that there was an unsettled situation among the Brooklyn exhibitors who have been using Triangle service on account of deposits which they had made with the 'Big T' Corporation.

"The article did not correctly state the case. Before the publication of the alleged facts, and as soon as the matter had been brought to our attention for a ruling, the situation had been adjusted with the Brooklyn exhibitors by the Triangle Distributing Corporation assuming responsibility for the deposits which had been made with the "Big T" Corporation. Neither the Triangle Film Corporation nor the Triangle Distributing Corporation had ever received these deposits from the "Big T" Corporation, and when the Triangle contract with the "Big T" Corporation was canceled we could have taken the position, with respect to such contracts as had not been signed by either of the Triangle companies, that the exhibitors would have to look to the "Big T" and not to us.

"We took the action that we did in this matter because of our desire to co-operate with our exhibitors and to deal with them in the spirit of utmost fairness, and because we appreciated that whatever the technical situation was it would be a hardship on the exhibitors to have to make their deposits for Triangle service twice."

Lillian's Dimples

LISTEN to this. Lillian Walker, she of the dimples, says that for more than a year she has not seen herself upon the screen and does not intend to resume the habit, which, she declares, was always repugnant to her.

Lillian Walker.

Hearken to Miss Walker, who is the star of the General Film Company's "Dimples" series which is being made by the Broadway Star Features:

"Constant watching of oneself upon the screen," dimplingly declared Miss Walker, "tends to make an actress self-conscious. Small faults which the director should correct are magnified and as a consequence one becomes morbid and fussy with great detriment to one's work. Besides that it is actual physical torture to me to watch myself working."

All of which goes to show that Miss Walker is an individualist at least as far as the latter part of her statement goes, for nobody agrees with her.

And, oh yes—they call Miss Walker "Dimples" in the studio.

NORMA TAMLADGE OFF FOR PALM BEACH.

Norma Talmadge and her husband, Joe M. Schenck, left last week for Palm Beach and Jacksonville, Florida, to start work on her new picture, "Poppy." She finished her second picture, produced by Joseph M. Schenck, "The Law of Compensation," a few days ago and started in immediately on the new one. Edward Jose, veteran director, has been engaged by Mr. Schenck to direct Miss Talmadge in "Poppy." He left with the star and a big supporting company, numbering 24 people, in two special cars. Frederick Perry, late star of "On Trial," on the speaking stage, and Eugene O'Brien, of her supporting cast, were also in the party. Scenes will be taken at Jacksonville, and the star will spend two weeks at Palm Beach, taking scenes on the beach and at the great hotels.

At Leading Picture Theaters

Programs for the Week of March 4 at New York's Best Motion Picture Houses.

"A Poor Little Rich Girl" at the Strand.

A TRIPLE feature program was presented at the Strand theater, week of March 4. Mary Pickford in a screen adaptation of Eleanor Gates' play, "A Poor Little Rich Girl," ranked first. The material of the original play is exceptionally well suited for picturization. The second instalment of the Prizma pictures in natural colors were also shown. The subject this week was "Uncle Sam's Troops on the Mexican Border." Victor Moore was seen in a new farce comedy entitled "Flivvering." Another picture of special interest was an educational study showing intimate views of a Sea Lion Rookery in the Northern Pacific. The soloists included Nadine Legot, Torcom Bezazian, Arthur Depew and Ralph Brigham.

"Mutiny" at the Rialto.

"Mutiny," the dramatic feature of the Rialto program, a Bluebird Photoplay, tells a romantic story of the days when big square riggers roamed the seas. Myrtle Gonzalez, Val Paul and George Hernandez are the featured players. Lynn F. Reynolds wrote the story and directed the production. Most of the action takes place out of doors, and there is the smack of the salt sea in every scene.

The first instalment of Dr. Edward A. Salisbury scientific pictures showed duck and goose shooting in Carolina, Smith Island animals, the Everglades, Havana, Bahia, Honda, and a terrific storm on the Caribbean.

A striking feature of the topical digest was some pictures of budding flowers shown in natural colors. The usual cartoons and news events made up the rest of the digest. Mr. and Mrs. Sidney Drew revealed another chapter from their seemingly endless domestic entanglements.

"The Barrier" at the Broadway.

The Rex Beach picture, "The Barrier," continues its engagement at the Broadway theater. This vigorous story of the Northwest is splendidly acted and produced, and has made a strong impression on Broadway theater patrons.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater four pictures were shown. Monday, Tuesday and Wednesday, Constance Talmadge in "Betsy's Burglar," and the Triangle Komedy, "Her Cave Man," were featured. Thursday, Friday, Saturday and Sunday, Charles Ray and Dorothy Dalton in "Back of the Man," and the Keystone comedy, "Stars and Bars," constituted the picture portion of the bill.

Fight for an American Film

Three South American Managers Come to Blows in the Street Over a Popular Series.

Curityba, Brazil, Feb. 10.

THE managers of the America Cine, the Bijou and the Teuto Brasileiro had a fist argument in the street for possession of "The Adventures of Elaine" ("The Perils of Pauline"). It seems that there was an agreement between the managers to run the film two days in the Bijou, then transfer it to the America, afterward to the Teuto Brasileiro. After a season which proved rather unprofitable with other films, the Bijou was pleased with the drawing power of the American serial, and was not disposed to give it up to the America. The latter had advertised the film, and had to tell patrons that its projection would be postponed.

The manager of the Teuto Brasileiro found his time was being taken without permission, and when the three managers met in the street they went at it hot and heavy. When, later, the film was turned back by the Teuto Brasileiro the America refused to have anything to do with it. In the meantime the Pathe, a new house just opening, stepped in and made arrangements to take the film, and reports a very fine business with it.

Managers are aware of the drawing power of this series, since they ran its predecessor and had big business. Miss Pearl White is a great favorite with the Brazilian public. In the new series she is winning new laurels. Paul Panzer is wicked enough to please the people here, who want a villain to be real, and as the hero, Crane Wilbur is sure to be a winner.

The advertising matter invites the public to "come and palpitate with emotion! Agitate your souls at the hint of the unforeseen! Come and see that which your imagination never conceived! Art! Sensation! Grandeur"!

New York Legislative Hearing

All Bills Will Be Reviewed at Committee Meetings on March 21 at Albany.

ALL of the motion picture bills pending before the New York legislature will be heard by the committees having charge of them on March 21, according to information received. These include chiefly the bills pending on the Sunday opening of motion picture theaters, the taxation measure being delayed until the Wheeler committee can make its report to the legislature.

Practically all of the Sunday bills, with one exception, merely add a clause to the present Sunday observance law, to the effect that "nothing in this law shall be construed to prohibit the exhibition of motion pictures after 12 o'clock noon" on Sundays. The exception places the power of deciding whether or not there shall be motion pictures in the hands of the municipalities.

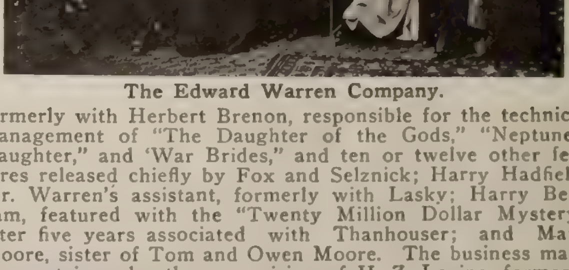
The National Association is planning to present a strong front in the debate before the committees, and will not only appear in its own behalf, but will be supported by the many social welfare organizations which are in favor of the Sunday motion picture show. The delegation will be headed by William A. Brady, president of the Association. Included in the party, which will go to Albany in a special car, will be not only prominent motion picture men, but also representatives of the National Board of Review, and those charitable and social welfare bodies which have been such strong supporters of the poor man's Sunday recreation as a means for taking care of the workers on their day of rest and furnishing them with the distraction which the students of social conditions consider so important a part of the modern civilized life.

The party will also carry to Albany the great petition which has been signed by the motion picture patrons in practically every theater in the state. These petitions are now being sent to the headquarters in the Times Building and will probably aggregate well over a million signatures.

EDWARD WARREN'S "TRANSGRESSOR" COMPANY.

The picture below shows one of the most carefully selected casts ever assembled for a single picture. It also shows a picked cinematographic staff and stage crew. These people earn more than a million dollars a year.

From left to right, sitting, are: Sheldon Lewis, featured with Pearl White in "The Perils of Pauline," and the "Iron Claw"; Edward Warren, producer and director; Lillian Warren, art director; Marie Shotwell, feature in "Enlighten Thy Daughter" and the "Witching Hour"; Theodore Friebus of the Fox Stock Co., and well known on the stage; Charlotte Ives, a Morosco star recently associated with E. H. Sothern, in the Vitagraph picture, "The Man of Mystery"; Walter Hampden, the recognized interpreter of the Good Samaritan, now starring in "The Wanderer." Standing, from left to right: Louis Plunion, chief property man and papier-mache expert, formerly with Herbert Brenon; Henry Cronjager, formerly with Thanhouser, Edison, and responsible for the photography of "The Deemster"; Richardson Holmes Perkins, assistant camera man; Thomas Tremaine, head of the mechanical department; George Fitch, technical director, formerly with Herbert Brenon, responsible for the technical management of "The Daughter of the Gods," "Neptune's Daughter," and 'War Brides," and ten or twelve other features released chiefly by Fox and Selznick; Harry Hadfield, Mr. Warren's assistant, formerly with Lasky; Harry Benham, featured with the "Twenty Million Dollar Mystery" after five years associated with Thanhouser; and Mary Moore, sister of Tom and Owen Moore. The business management is under the supervision of H. Z. Levine, formerly of Triangle.



The Edward Warren Company.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Dancer's Peril"

Five-Reel World Screen Romance Involving the Russian Imperial Ballet Has Novelty and Good Dramatic Moments—Alice Brady in Dual Role.

Reviewed by Edward Weitzel.

FOR the greater portion of its five reels "The Dancer's Peril," a photoplay written by Harriet Morris and produced by World Pictures, is a well told romance of the stage and the Russian Imperial Ballet. The interest centers around the career of Vasta Mascova, the daughter of a Russian Grand Duke who marries a young girl of the Bohemian set, in Paris, and then is told that the union will not be recognized by his government. Vasta becomes a pupil in the Imperial Ballet School in Petrograd, goes to Paris with the company and makes a sensation. Michael Pavloff, the impresario of the troupe, falls in love with her and, when he attempts to dishonor her, is killed by the girl's mother. At the finish, the Grand Duke and his wife and daughter are united, and Vesta finds that her happiness cannot be complete until she is married to Cecil Fletcher, a handsome young artist.

Scene from "The Dancer's Peril" (World).

A romantic story of such a nature need not be held down too closely to facts, and most of the incidents of "The Dancer's Peril" will be accepted at the author's valuation. The most notable exception is the abduction of Vasta from the stage of the theater, in the middle of a performance; such a thing is highly improbable, to say the least. Two or three other incidents are but little more convincing. To offset this, the novel and effective manner in which the Russian Ballet is introduced into the story, and the merit of the acting and the production, as a whole, make the picture an excellent feature for any program.

Alice Brady appears on the screen as Vasta and also as the girl's mother. Either impersonation alone would be vastly to her credit. She plays the two with equal skill, and keeps the characters separate and distinct. Her dancing with Alexis Kosloff and the other members of the Russian Ballet is a surprise. Not that she exhibits the same degree of skill; but she carries off the dancing given her with a confidence and ease that go far to keep up the illusion she aims to create.

Montagu Love's character study of the amorous old impresario is a careful and well executed bit of acting; and Philip Hunt gives the Grand Duke the necessary air of distinction and sincerity. Jack Drumeir and Auguste Burmeister contribute well balanced performances of Continental types; and Cecil Fletcher, Louis Grisel, Johnny Hines and Sidney Dalbrook are useful members of the cast. Travers Vail directed the picture. Through his efforts and those of Alexis Kosloff and the other members of the Imperial Ballet, "The Dancer's Peril" is unrivaled in one feature at least. No other photoplay ever contained such realistic glimpses of the art of the ensemble dance.

"Burning the Candle"

Henry B. Walthall and Mary Charleson in a Stirring Photodrama by Essanay—The Story Creates Strong and Sympathetic Interest by Exposing the Danger of Indulgence in Strong Drink—Directed by Harry Beaumont.

Reviewed by James S. McQuade.

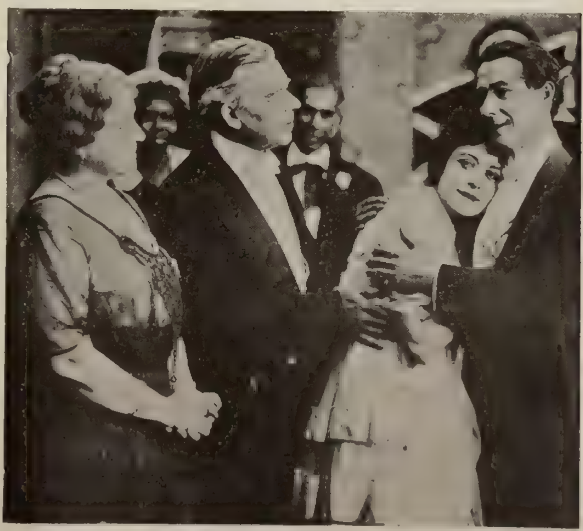
THE story of "Burning the Candle" is laid in the South and New York City, and all the southern scenes have been made in the South, the Essanay company having proceeded there for the purpose of securing the real atmosphere for the production.

I am not afraid to foretell for this K-E-S-E- release an unusual welcome everywhere. The story has a peculiar appeal that makes me certain of that.

Beautiful Molly Carrington (Mary Charleson), daughter of old Judge Carrington, gives her hand and heart to the keeping of James Maxwell (Henry B. Walthall), a young southern, neighbor who knows cotton from the seed up, and who has just secured an important position in a New York brokerage office. "Jimmie" has never had a desire for anything stronger than water, and contents himself with taking a mere sip of the mint julep offered him by his future father-in-law, after the ordeal of asking the hand of his daughter in marriage has been passed.

The happy and youthful wedded pair proceed to New York, where the treating habit soon arouses the sleeping demon in "Jimmie's" physical and mental make-up. In short, after less than a year we find him in the slums, and his brave little wife back at home in the South, with the sorrow and love that are eating her heart out. Then the latent moral strength and goodness in "Jimmie" assert themselves, and once more he is a pleading suppliant before his father-in-law, and once more takes Mollie to his heart for better or worse, and is restored to his former position in New York.

Mr. Walthall and Miss Charleson are really beyond criticism as Jimmie and Mollie, at least that is my impression. They live the parts, and the weakness and sorrow of their lives affect one just as strongly as if the scenes were taking place in real life. Mr. Walthall's art is conspicuous, as he shows the gradual wearing down of "Jimmie's" moral and manly fibre by alcohol; and Miss Charleson is equally impressive in expressing the horror that grows and grows in Molly's heart and mind as she watches fearfully the quick descent of her once proud husband to the level of a vicious brute.


Scene from "Burning the Candle" (Essanay).

The support is quite capable. Julien Barton and Miss Frankie Raymond are very pleasing as Judge and Mrs. Carrington.

The unsuccessful suitor for Molly's hand, Alfred Lewis, is well sustained by Thurlow Brewer, and the part of Merrit Cole, a bibulous clerk in the New York brokerage office, is in the competent care of Patrick Calhoun. I must commend also the two colored people who appear as household servants in the Carrington home.

If I mistake not, "Burning the Candle"—aside from its popular run in the picture theaters of the land—will be in high demand for the propaganda of those who seek the suppression of the drink evil. It is stronger than any sermon or speech that could be made on the question; for it is as convincing as if one viewed the ravages of the evil in real life.

The release will be made March 5, through K-E-S-E service.

Latest Pathe Pictures

"Pots and Pans Peggy," Five Reel Thanhouser, "The Flag Despoiler," Fourteenth "Pearl of the Army" Episode, "Mystery of the Double Cross," Fifteenth Part Serial and First Three "Lonesome Luke" Two-Reel Comedies.

Review by Edward Weitzel.

THE information that the title of the picture is "Pots and Pans Peggy" and that Agnes G. Johnston wrote it is equivalent to saying that however much of age and long use belong to the material employed, the author has brightened it up with the same youthful energy displayed by Peggy in polishing her cooking utensils. Peggy is a little Irish servant girl of such diversified and unbelievable desirability that, if she were to be found on the books of a New York Employment Office, it would need all the police reserves to keep back the mob of frantic housewives that would storm the place. In spite of the high cost of onions and the still higher cost of good servants, Peggy scorns the call of the Bridgeport ammunition factories and the chance to acquire great wealth, and accepts a position in a family where she performs the offices of a full staff of skilled help, straightens out the love affair of the daughter of the house, and also her own; reforms the son of the family, saves him from disgrace and, incidentally, the United States government from being cheated out of a valuable implement of defense; cooks a nine course dinner, jumps into one of daughter's frocks and impersonates an Irish lady of title at the same dinner, and then slips on an apron and washes up the dishes—and all this for twenty-five dollars a month! Goodness gracious Agnes, are there no bounds to your imagination?

To put it concisely, "Pots and Pans Peggy" is quite as enjoyable as the preceding pictures written by Miss Johnston and acted in by Gladys Hulette, and that's praise enough to bestow upon any two young women. Others that assist in the good work are Director W. Eugene Moore, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer, and Lord McCaskill.

Scene from "Pots and Pans Peggy" (Pathe).

"The Flag Despoilers."

The well-known slogan "The Kellys Are At It Again" might fittingly adorn the escutcheon of the house of Dare. At any rate, in "The Flag Despoiler," number fourteen of the Pathe serial "Pearl of the Army," the daughter of Colonel Dare has another go with "The Silent Menace" and sends him to the mat in fine style. The mysterious enemy to Uncle Sam is about to give the signal that will start The Silent Army into action, but Pearl grapples with him and, in the struggle, he is thrown from the roof of a high building. The next and last instalment reveals the name of The Silent Menace." The action before this incident moves at double-quick time.

"The Girl in Number 7."

The newest Pathe serial is called "Mystery of the Double Cross," and was made from a story by Gilson Willets. It is to be issued in fifteen parts, the first number to be released March 18. The title of this number is "The Girl in Number 7." Produced by Astra and directed by William Parke, the picture starts off with every indication of being a winner. Most of the scenes take place on board an ocean liner bound for New York. There is an air of mystery and suspense about the two reels, the interest resting principally on a young man passenger, who receives a curious wireless message, and a beautiful young woman, who is marked with a double cross on her right arm. Everything indicates that these two are to find their lives closely intermingled. A realistic panic, caused by the appearance of a submarine, is an incident of the opening number; and the attention is seized and held from the start.

The acting has been intrusted to a superior cast. Mollie King is the beautiful heroine and lives up to the requirements of the part in every way. Leon Bary is the young man who receives the message. He seems to enjoy playing the role of hero for a change. His acting is as virile and authoritative as when impersonating one of his familiar "polished villains." Ralph Stuart and Gladden James are leading members of the support.

Scene from "The Mystery of the Double Cross" (Pathe).

There is a mysterious character called "The Masked Stranger" that will arouse much curiosity. The production is exceedingly well done.

"Lonesome Luke" Two-Reel Comedies.

This new series of Rolin "Lonesome Luke" comedies is to be issued one a month, the first number being released on March 18. The titles of the first three numbers are "Lonesome Luke's Lively Life," "Lonesome Luke on Tin Can Alley" and "Lonesome Luke's Honeymoon." All three belong in the front ranks of knockabout comedies. There is plenty of speed, and the business is done with the surefire touch so essential in farce. They are not remarkably original as to plot, but someone connected with their production has thought up a lot of new tricks, and Harold Lloyd, Harry Pollard and Bebe Daniels execute them with neatness and dispatch. To say that these comedies are a great improvement on the "Lonesome Luke" one-reelers made by the Rolin Company is merely stating a fact. Hal Roach directed the pictures.

"The Money Mill"

Five-Reel Drama Produced by Vitagraph—Dorothy Kelly and Evart Overton Head Good Cast.

Reviewed by Ben H. Grimm.

LIKE the mills of the gods, "The Money Mill," a five-reel Vitagraph Blue Ribbon drama, grinds slowly. But it is not until the latter part of the fourth reel is reached that "The Money Mill" begins to grind exceeding fine. There is a wealth of interest in the last reel, however, and enough story action and suspense to compensate in a large measure for the preceding slowness. The story was written by Roy L. McCardell. Throughout the picture are seen several original touches, and some of the types used as extras are especially fitting and true to life. Interest is at a rather slow ebb during the running of the first three reels because of a tardiness in getting to the real story, and because of a penchant toward using more footage than necessary in registering essential facts.

Dorothy Kelly and Evart Overton head the cast. They keep alive the heart-interest element in a pleasing manner. Both are capable. Edward Elkas and Charles Kent are seen to good advantage in character parts. Other able members of the cast are Gordon Gray, Logan Paul, Mr. McCormack, Mrs. Costello and Mr. Storrer. While no character could be said to dominate the story, the character bits help the picture considerably.

The story, while containing comparatively little drama, contains much interesting material. There is just enough heart-interest mixed with just enough melodramatic material to make of the production an ordinarily good program offering. The story tells of a girl who becomes rich through a mine.

In the city she helps the poor. A young reporter is in love with her, but cannot bring himself to surmount the barrier of her wealth. A fake investing concern conducted by the son of the man who was once a partner of the girl's father obtains her mine. The reporter helps the girl get back her mine. Photography is average. Direction was done by John Robertson. Released March 5.

Scene from "The Money Mill" (Vitagraph).

"Wrath"

The Fifth of "The Seven Deadly Sins" Presents Story of Considerable Power and Features H. B. Warner.

Reviewed by Margaret I. MacDonald.

THE presentation of "Wrath" by Superpictures, Inc., is a satisfying production as regards dramatic values and interesting action. It is artistically staged, the characters are well cast, and we can easily believe that we are in actual contact with the arbitrary Russian aristocrat, with H. B. Warner doing duty in the role of the Grand Duke. He also plays the role of the Grand Duke's son, Feodor, and interprets both characters well. We are not quite certain, however, whether it is merely "wrath" that is depicted in the actions of the Grand Duke, and are inclined to think that bitterness and cruelty are more largely in evidence than anger. It might be held, however, that bitterness and cruelty are often the outcome of anger. At any rate, as before stated, the picture summed up in a general way is a good sample.

The story of the picture tells of the dominating desire of the Grand Duke to marry his son to the daughter of Count Nikolai. Feodor, the son, refuses on the ground that he does not love the young woman, and so incenses his father against him that he immediately opens a campaign to force him to marry the girl. About this time an American archaeologist and his daughter happen along the desert of Kara-Koom, which borders on Russian possessions, and is killed for his pains by a Turk who craves the daughter for his harem, and Feodor, installed by the author as the rescuer of the girl, falls in love with her before he reaches his father's palace. The attachment of the two discovered by the Grand Duke, the girl is turned out of the palace and is followed by Feodor, who marries her, and is about to escape across the border with his bride when he is headed off by his father's agents. The scene later changes to America and finally shifts back to Russia, where a reconciliation of all hands is brought about by the young daughter of Feodor.

Scene from "Wrath" (McClure).

The production is never lacking in interesting incident, and will be found thoroughly enjoyable. Others of the cast are Shirley Mason, George LeGuere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson. Theodore Marston directed the picture.

"The Great Secret"

Chapters Nine and Ten of the Metro Serial Release Featuring Francis X. Bushman and Beverly Bayne.

Reviewed by Edward Weitzel.

"Cupid's Puzzle."

THE brief rest that is granted Strong by the Secret Seven after he rescues Beverly from the Chinese den is broken by the news, at the beginning of Chapter IX, that Detective Ackerton has been murdered. The officer who brings the information has the papers belonging to Beverly. These are restored to her, but, by tapping a telephone wire, one of the Secret Seven gang learns of this fact. They also put through a scheme that causes Strong to lose heavily in Wall Street, and start a strike in a factory belonging to the clubman. Beverly attempts to aid him with her fortune, but a misunderstanding takes place, and the girl believes that Strong does not love her.

The action during these two reels slows up somewhat, but the acting and general production of the chapter are up to the mark.

"The Woman in the Game."

There is no lack of excitement in Chapter X. As the title indicates, the Secret Seven try a well known and generally successful method of trapping a man. Knowing that the key to Beverly's fortune is in Strong's possession, they send a woman to locate the papers. Strong has turned to portrait painting as a means of earning his living, and the female spy sits for her picture. While thus employed she manages to gain the required information. She also succeeds in making Beverly think that Strong is altogether too friendly with her. In the meantime Sears, the detective that brought the papers to Strong, has been captured by the Secret Seven, but escapes from them in a way that would do credit to Sherlock Holmes himself.

Scene from "The Woman" (Metro).

Francis X. Bushman and Beverly Bayne are as spirited and as thorough as they were during the first reel of the serial; the other members of the long cast show the same degree of interest in their work.

Paramount Releases

"Castles for Two," With Marie Doro, and "Those Without Sin," Starring Blanche Sweet, Five-Reel Photoplays Produced by Lasky.

Reviewed by Edward Weitzel.

"Castles for Two."

THERE are Irish fairies and fays in "Castles for Two," a five-reel photoplay produced by Jessy L. Lasky, with Marie Doro the featured player. Not that the entire story is a fairy tale, but much of it must be taken in the same credulous spirit necessary to the full enjoyment of "The Sleeping Beauty" and works of that nature. The plot is simple, and contains no surprises. There is an American heiress of great wealth, who becomes tired of spending money and decides to take a trip to Ireland, in search of the simple life. Her old nurse is a native of the land of Saint Patrick, and the girl has been brought up on tales of the "little people" that also inhabit the soil.

Once on the other side Patricia, the heiress, passes her secretary off as the lady of the dollars, puts on a peasant's frock and goes looking in the woods for the fays. She finds them all right, also a cow, and takes refuge in a tree, from which she is rescued by a poverty-stricken young Irish lord, who is being urged on by his mother and three sisters to marry the American. Patricia pretends to be her own maid, and, as Lord O'Neil refuses to make love to the supposed heiress, the fairies reward him by letting the young man win the real dollar princess.

"The Duchess," of pleasant memory, used to weave stories of this description; excellent little comedies—if one were in the right mood to enjoy them. As the most serious moment in the picture is when Patricia is treed by the cow, and a knockdown fight in which a dozen sons of the old sod are stretched out on the ground is merely an expression of Irish humor, it is easy to understand how far "Castles for Two" is removed from the unlovely phases of life. So, what matters it, if it never happened? Perhaps, like the fairies and the fays, this old world would be all the better if all were true.

Scene from "Castles for Two" (Lasky).

The need of the proper cast to interpret such a story is fully met by Marie Doro and her fellow-players. Miss Doro has the looks and manner of an American princess, and also the touch of elfishness which goes a great way in helping one to believe that she really saw the Irish Robbin Goodfellow and his small brothers. Elliott Dexter is rather stolid for an Irishman, but brightens up in his lovemaking scenes. O'Neill's mother and sisters are well acted by Julia Jackson, Jane Wolff, Harriett Sorenson, and Lillian Leighton. Mayme Kelso is the secretary. Horace B. Carpenter and Billy Elmer are a pair of the regulation stage Irishmen that love a fight and hate a landlord with equal ardor. The production is of the Lasky standard brand.

"Those Without Sin."

The title, "Those Without Sin," applies to a number of men and women of the South, in the days just before the Civil War. The villain of this five-reel Lasky production is a Northerner who is ridden out of town on a rail for insulting the heroine; he returns as a Union army officer, just before the fall of Richmond, and shows that he is still as much of a blackguard as ever. In the large assortment of war dramas written since the late unpleasantness, the hero has almost always been a Union soldier, and the villain a member of the other side. This reversal of form smacks of fair play.

The story is by Harvey Thew. Very little new light is thrown upon the theme. There are the familiar despatches that must be taken through the enemy's lines; and the big scene is when the hero saves his sweetheart from an attack by the drunken Union officer. Other time-tried situations are utilized, some with excellent effect; but Mr. Thew does not always come to the more vital points of his theme with sufficient directness, and the action moves slowly in spite of the hurrying of armed men and the fleeing of non-combatants from the Confederate capital. The story ends before the fall of Richmond.

A praiseworthy endeavor has been made to reproduce the period of the photoplay and give a distinct, artistic touch to the night scenes, of which there are many. The light from the candles and whale oil lamps of the time is counterfeited with skill. The general effect, however, does not tend toward distinctness, and renders it harder to follow the plot.

The acting is of even excellence. Blanche Sweet sounds every stop in the nature of Melaine Landry, and makes her a loyal and lovable little rebel. Tom Forman, as her lover, and Guy Oliver, as the Northern officer, are next in importance. C. H. Geldert, James Neill, Charles Ogle, George Beranger, Mabel Van Buren and Dot Abril complete the efficient cast.

"The Painted Lie" Release Date Changed.

A change has been made in the release date of "The Painted Lie." It is now scheduled for release on March 19 instead of the week of March 26, as originally announced.

"The Painted Lie" is a five-reel David Horsley production starring Crane Wilbur and is the first of a series of six features made by Mr. Horsley with Mr. Wilbur as the star to be released. The Mutual is distributing the series.

"The Gift Girl"

Louise Lovely and Rupert Julian Featured in Moderately Pleasing Five-Reel Bluebird—For Release March 26.

Reviewed by Ben. H. Grimm.

THE five-reel Bluebird photoplay "The Gift Girl," which is to be released March 26, is neither straight drama, comedy nor comedy-drama—it is just a visualized story of moderate interest, given an added charm through the personality of Louise Lovely, who, with Rupert Julian, is featured. Miss Lovely is all that her name implies, although perhaps "cute" is a word that better describes her and her screen endeavors in this picture. Rupert Julian directed the production. He seems to have caught the spirit of the story and as a consequence treated it with only the degree of seriousness that it deserves. The story, which was suggested by H. R. Durant's play, "Marcel's Birthday Present," is one that can be enjoyed only if the mental appetite of the viewer can be satisfied with story-food that is plainly labeled as such.

Miss Lovely appears as an English girl who has been brought up as the daughter of the Persian who rescued her from the jungle when her mother died at child-birth, and when her father was swallowed by lions. She refuses to marry the merchant chosen for her because he is too fat. But she listens to her tutor's proposal that they flee to France. The girl arrives in Paris alone, is injured and is brought to the home of a nobleman, who, a week later, hires her as a companion for his son, who is alluded to as incorrigible by the college faculty. Of course the youth falls in love with the "Gift Girl." But she is found by her Persian tutor, who has followed her, and brings her to a house in the Mohammedan quarter. The son and his student friends stage a fight for the girl with the occupants of the house. The students win, and the girl and youth are made happy.

Scene from "The Gift Girl" (Bluebird).

Rupert Julian's acting is as good as his direction. Emory Johnson makes an efficient hero. Other capable members of the cast are Wadsworth Harris, Frederick Montague, Winter Hall and Rex Roselli. Photography throughout is excellent.

"The Blue Streak" Released March 19.

William Nigh's first Fox production, "The Blue Streak," in which Director Nigh himself plays the picturesque title role, will be released for the week of March 19. Besides making this brisk western feature and co-starring with Violet Palmer, the new Fox find, Mr. Nigh wrote the story for it.

The company spent eight weeks in Chattanooga, Tenn., on "locations" for the drama, and is now in the Tennessee city once more snapping the final scenes.

In support of Mr. Nigh and Miss Palmer there will be Ruth Thorp, Martin Faust, Ned Finley, Edward Roseman, Tom Cameron, Danny Sullivan, Ed. Kennedy, Bert Gudgeon and Marc Robbins.

"The Fighting Gringo"

Five-Reel Red Feather Production Gives Screen Presentation of Henry Wallace Phillips' Well-Known Hero.

Reviewed by Robert C. McElravy.

THIS presentation of "Red Saunders" on the screen, like many other characterizations based on favorite fiction heroes, rather presupposes a previous acquaintance with the individual in question. Harry Carey is an interesting and experienced delineator of Western types, but it would have strengthened this offering greatly if certain of Red's little whimsicalities had been brought out in the introductory scenes—his amiable humor, funny speeches and the like. As it is, we must get our understanding of his special characteristics as the story proceeds.

The opening reels run along with a certain rambling congeniality, depicting the way in which Red meets a pair of quarreling lovers on a steamer bound for Panama. When the boat docks at Caliente, Red finds employment as foreman of a ranch and storehouse. In the course of the story he restores the love of the young couple, Mary Smith and Arthur Saxton, but not until he has quelled a revolution almost single handed, and shown up a corrupt individual known as Dr. Belknap, who desired the girl for himself.

The erratic nature of the plot precludes anything like suspense, and this would not have been expected if the character of Red had been more clearly set forth at the beginning. The subtitles supply considerable humor and have been carefully written. The general atmosphere of the Panama country is adequately suggested and the revolution scenes are well staged.

Scene from "The Fighting Gringo" (Red Feather).

Others in the cast are Claire Du Bray, George Webb, Bill Gettenger, Tot Du Crow, T. D. Crittenden and Rex De Roselli.

Two Kalems

"The Fate of Juan Garcia," Episode of "The American Girl" Series, and "In the Web of the Spider," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

THE latest two-reel episode of Kalem's "The American Girl" series, titled "The Fate of Juan Garcia," is a winner. It is a Western that will go good in any house. Frederick R. Bechdolt is the author, and he and James W. Horne, the director, have given us two reels with mystery, suspense and action that keep interest alive throughout. In this number Madge King (Marin Sais) stumbles across a murder mystery in a quite original manner. A photographer who has taken her picture is held up, brought to a house, and forced to photograph something which he is not permitted to see at the time of the exposure of the plate. Accidentally he gives his captors the wrong plate holder. Madge develops what she believes to be her plate. The negative shows a dead man—one of the King ranch hands. It turns out that the ranch hand was the secret agent of Mexican revolutionists and was murdered by the tool of a representative of big mining interests.

Scene from "The Fate of Juan Garcia" (Kalem).

The screen telling of the story entails several thrilling fight scenes, and scenes in which Miss Sais and others prove themselves capable horseback riders. In the cast with Miss Sais are Frank Jonasson, Edward Hearn, Ronald Bradbury and Edward Clisbee.

"In the Web of the Spider."

George Larkin might well be called the human fly for what he has done in the filming of this one-reel episode of the "Grant, Police Reporter" series. He climbs to the top of a building on a jutting brick wall that gives him foothold, and later crawls down the side of a building on a network of drain pipes. The reel is a thriller. The story tells how the reporter solves mysterious thefts of bonds. It is in pursuit of the "Spider" that Mr. Larkin performs his stunts. The story interests and action is fast. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon and A. B. Foreman.

Four Reel Fortune Photoplays

"The Inspirations of Harry Larrabee" and "Mentioned in Confidence" First Two Numbers of New Releases on General Film Program.

Reviewed by Edward Weitzel.

A NEW series of four-reel dramas under the title "Fortune Photoplays" will be placed on the market this month by the General Film Company. These pictures are based upon stories that have been published in the Street & Smith magazines. The first of the series will be "The Inspirations of Harry Larrabee." Next will follow "Mentioned in Confidence," "The Devil's Bait," "The Yellow Pullet," "Vengeance of the Dead," "Zollenstein," "The Mainspring," "Clean Gun," and other photoplays of the same length. The series is being made by Balboa.

"The Inspirations of Harry Larrabee."

Howard Fielding is the author of this Fortune photoplay, which was directed by Bertram Bracken. It is along the line of the detective story which aims to have something doing every minute and, although serious crime is the foundation of the plot is told in the breezy style of the "Arsene Lupin" school of fiction. The story starts out well, the interest centering around a young playwright and a pretty artist who is robbed of valuable jewels by a French thief known as "The Wolf." The unwinding of the plot makes excellent drama up to the moment when the hero rescues the heroine and the inevitable romance is foreshadowed. Then follow several hundred feet of anti-climax during which the early career of "The Wolf" is shown, information that should have been given in the first part of the story.

Scene from "The Inspiration of Harry Larrabee" (Fortune).

The production meets all demands, and the acting of Clifford Gray, Margaret Landis, Winnifred Greenwood and Frank Brownlee in the four leading roles is spirited and in the right key. William Ehfe, Charles Blaisdell and Tom Morgan lend capable assistance in the remaining parts.

"Mentioned in Confidence."

Edgar Jones directed the second number of the Fortune Photoplay releases. It contains a story within a story, and concerns an innocent man who is accused of murdering his wife and is reprieved just as he is about to be electrocuted. A realistic death house scene is the big sensation of the play. There is nothing novel in the story or the manner of telling it, but it is a fair example of its grade of fiction. The man who escapes the chair is not the hero of the story, and his blunder in falling in love with an utterly worthless woman weakens the sympathy for him.

Edgar Jones has kept the action moving along at reasonable speed once he gets into the real story. R. Henry Grey and Vola Vale have the youth and skill to portray the lovers, and Melvin Mayo, Frank Brownlee, Leah Gibbs, Bruce Smith and Gordon Sackville do creditable work in other roles.

Triangle Program

"A Love Sublime," Five-Reel Fine Arts, with Wilfred Lucas and "Blood Will Tell," Five-Reel Ince-Kay Bee, with William Desmond.

By Louis Reeves Harrison.

"A LOVE SUBLIME" affords Wilfred Lucas opportunity to portray a character of great sweetness and simple dignity and he suits the role as well as it suits him. Here is that equipoise that makes for convincing strength and charm in a visualized story. Though the motive is simple, quite openly that of the divine sentiment which has made our little planet a lovable place to live in, the story's development is one of many structural difficulties. It opens with some glimpses of the life of a man who loves so deeply that his entire existence is dominated by the intensity of his feeling. He believes she has died in a hospital where he was told that she failed to survive an operation. He plays the flageolet every night before the window of the hospital room where he last saw her, and he preserves her room, opposite his own, as it was when she lived there.

Scene from "A Love Sublime" (Triangle).

Rather abruptly the spectator is asked to go back to the scenes and incidents leading up to this strange conduct. The new line of interest is, however, quickly started, and we are carried through the simple courtship of the lover, a young Greek working in a rolling mill, and a very simple-hearted waitress in a cheap restaurant. His tender dignity and her affectionate response are very winning. When it is discovered that she must undergo a dangerous operation at the hospital, he makes one manly sacrifice after another for her sake with no attempt at the heroic, but from the natural dictates of his noble heart. His love is faithful to death and beyond. He is half crazed by the announcement made by a hospital attendant that she is dead and is sent to jail for his acts of violence. When he is released he is the eccentric lover to whom we are introduced in the opening scenes, a structure of doubtful value in a story of this kind.

The girl is not dead. The attendant made a tragic mistake. She survives the operation and is convalescent, though believing that her lover has gone to Greece. The reunion is brought about through a large number of minor characters, who weaken rather than strengthen the main line of interest, but that central line is naturally strong and made both effective and affecting by the remarkably fine impersonations of Mr. Lucas and Miss Carmel Myers. These two flawless characterizations give the story its power."

"Blood Will Tell."

"Blood Will Tell" is a superbly presented story of a son regarded as a weakling by a father rendered bigoted and ultra-egotistical because of great wealth won in Wall Street. The father, Samson Oakley II, has greatly increased a fortune inherited from Samson Oakley I, and he hopes that his son, Samson III, will continue in the same lines, but Samson III gets into difficulties at college, is led into dissipated associations and winds up by marrying a really good little chorus girl. He is cast off by his father and compelled to earn a living. It is not much of a living, as his little wife nearly starves to death. She is so weakened by lack of proper nourishment that Samson III is led to utilize a special talent he has for opening combination locks in order to obtain money to properly provide for his sick wife. He has both an acute sense of touch and of hearing which enables him to open almost any safe.

This peculiarity restores him to parental confidence at an acute moment in "The Street," when his father has been lured away from immediate contact with his business affairs. There is a raid in the holdings of Samson II. Samson III comes to the rescue by opening the parental safe and saving the parental fortune. He is then restored to his wife and parental favor. Just exactly how blood tells through ability to open combination locks is not clearly indicated unless it is delicately conveyed that Samson II had a fine sense of touch in opening the safes of those trading with him. William Desmond is manly and attractive in the leading role, and the entire company responds finely to every possible opportunity offered by the play. Capably handled in every department of production, the story alone is to blame if the release is not a success. It does not compare with the treatment it receives because it is not convincing in either purpose or structure.

"Melting Millions"

George Walsh, the Athletic Hero of a Fox Five-Reel Photoplay, Which Is Evidently Out for the Speed Record.

Reviewed by Edward Weitzel.

IN "Melting Millions," a five-reel Fox photoplay, George Walsh sees Douglas Fairbanks' speed record and endeavors to go him one better. He also attempts to outdo the sprightly "Dug's" list of athletic feats, and succeeds in proving that he is gifted with histrionic talent of no mean order, when it comes to leaping over high walls, climbing the sides of a building, and bowling over the villains so expertly that they find it more difficult to set themselves up again; said actions being accomplished without diminishing one ray of the sunny smile that never leaves the faces of such superior beings in moments of deadly peril.

The stunts George Walsh goes through in "Melting Millions" will make the ladies adore him, and turn all the male spectators green with envy. The minor details in this order of photodrama, such as story, acting and production, have been looked after with care. The plot furnished by Joseph A. Roach contains a train holdup, a prize fight and a long list of quick moving incidents that are cunningly calculated to give George Walsh the opportunities for proving that a star actor may also be a superman. Otis Turner has directed the production in full sympathy with its spirit and tempos, and the Fox management has provided every necessary material equipment.

The moments devoted by the cast to plain acting are not lost. George Walsh has the personality and the ability to portray the character of Jack Balentine, as the author conceived him, and Anna Luther is an attractive Jane Billion. Velma Whitman, Frank Alexander, Sydney Deane, Cecil Holland and Charles Girard were wisely chosen for the remaining parts.

Scene from "Melting Millions" (Fox).

"A Poor Little Rich Girl"

Mary Pickford in Entertaining Six-Reel Screen Version of Eleanor Gates' Stage Play Adds Humor to the Title Role—Released by Artcraft Pictures.

Reviewed by Edward Weitzel.

IT may be as well to start off with the statement that these who remember the heroine of the stage play when they see the screen version of Eleanor Gates' "A Poor Little Rich Girl" will be introduced to an entirely different Gwendolyn in the person of Mary Pickford. The writer of the scenario has used the utmost freedom in departing from the original work, and Miss Pickford has followed the scenarioist's example. The Gwendolyn of the play was a somewhat toplofty little miss who seemed born to the purple and never forgot her station in life. Her airs and graces appeared to harmonize with the rather artificial story and its many touches of symbolism; the moving picture star's Gwendolyn is a very human, lovable child who is just aching to break away from all restraint and play in the dirt with the street children.

The wisdom of these deviations admits of no dispute. As a stage play "A Poor Little Rich Girl" harped too long on one key, and there was altogether too much made of the delirium scenes. These points have been judiciously shortened and the additional matter is along the comedy lines that Mary Pickford does so well. The biggest laughs in the picture occur in the new material and are the results of such dependable bits of comic business as leaky plumbing, a mud-throwing contest—in which the gardener is obliged to turn the hose on his young mistress before he can recognize her—and the seating of a priggish young lady on a plate of chocolate cake. Other and more original bits are sprinkled all through the screen play, and little Miss Pickford extracts the last ounce of fun from them with that deft touch of hers which knows just how far to go, and never lacks the saving grace of a sure sense of humor.

A separate paragraph is due the star for her portrayal of this eleven-year-old girl. Entirely free from the stock tricks of the ordinary child impersonator, she looks the part amazingly well, especially in the close-ups, and acts it with a skillful blending of her own personality and that of a bright and winsome "kiddie" that makes the illusion perfect. Her Gwendolyn will rank as one of her best screen creations.

As aids to such a pleasing achievement Miss Pickford has been surrounded by a company excellent in every respect, of which Charles Wellesley, Frank McGlynn, Emile LaCroix, Charles Craig, Frank Andrews, Madeline Traverse, Marcia Harris and Maxine Hicks are members. Artistic direction has been given the entire production by Maurice Tourneur, and every adjunct in the way of appropriate settings has been provided by the Artcraft Pictures Corporation.

"The Girl Who Lost"—"Border Wolves"

First Red Feather Double Number Presents Two Well-Constructed Stories, in Three Reels and Two Reels, Respectively.

Reviewed by Robert C. McElravy.

WITH this offering the Red Feather Company varies its usual practice of telling its story in five reels. It presents instead two separate tales, the first in three reels and the second in two. These productions are both carefully constructed and considerably stronger than average program features.

"The Girl Who Lost," written by Calder Johnstone and produced by George Cochrane, features Cleo Madison, Roberta Wilson, Lydia Yeamans Titus, Jack Nelson, Molly Malone and Daniel Leighton. The plot, which is strongly presented, concerns two sisters, one an experienced actress and the other a younger girl with aspirations to see life. Isabel goes on a road tour and during her absence Frances, the younger girl, seeks employment with a business man as stenographer. The latter, Andrew Van Holt, ruins the innocent girl. Isabel returns and learns her sister's story. She plans to revenge herself on Van Holt and succeeds in luring his son, Hayden Van Holt, away from his sweetheart. Later, when the father marries the girl he had ruined, Isabel relents and restores Hayden to his sweetheart. Good photography and excellent work by a pleasing cast do much to make this a good subject.

"Border Wolves," written and directed by George Marshall, features Neal Hart as a hobo who drops off in a bad Western town. He saves Tina, the daughter of the local gambling king, from a railway accident. Later he rescues the girl from the clutches of a bandit gang. The number is full of exciting action, with some interesting riding and shooting scenes toward the close. Others in the cast are Joe Rickson, Janet Eastman, L. M. Wells and a live bunch of cowboys represented by Bud Osborne, Pedro Leon, Jack Walters, Tom Grimes and Bill Gillis.

"A Trip Through China"

China Film Company Presents Ten Reels of Remarkable Travel Pictures Covering Historic China, Her People and Customs.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting groups of travel pictures that have reached America thus far is contained in "A Trip Through China," including the cities of Hong Kong, Shanghai, Canton, Hanchow, Kowloon, Macao, Soochow, Wusih, Nanking, Tientsin, Aberdeen, Peking and the Forbidden City of wonderful palaces dating to a period before Christ, and opened only on rare occasions to privileged individuals. These pictures have been gathered by Benjamin Brodsky, who has spent a portion of the last five years in making this collection in addition to keeping an eye on the eighty-one moving picture theaters of which he is manager in China. The pictures are being handled here by the China Film Company, with Herbert Sallinger president, and D. S. Markowitz secretary, whose intention it is to exhibit them shortly at the Carnegie Lyceum, New York City. They have already been exhibited in the University of California, and will be placed before the attention of the various educational institutions and Boards of Education throughout the country.

In viewing these pictures one is impressed with the fact that little of an informational character with regard to the daily life and superstitions of China has been omitted, and that they contain much that is of historical value. They give an excellent idea of the primitive methods in vogue in China; they teach us that the Chinese coolie is little more than a beast of burden, and they give us some idea of what the struggle for existence means to the large majority of China's four hundred millions of people. We see the coolies at work at the docks of that remarkable commercial center, Hong Kong, and marvel at the loads they are able to carry. We learn that even the coaling of the vessels is done by these coolies who carry the coal in huge baskets to the holds. In the streets we see teams of human beings hauling great loads on two-wheeled trucks, which makes the wheeling of a rickshaw seem child's play. A floating city where the poorer classes live in house boats and have done so for generations, with only planks running between for streets, is interesting; and a sad, yet interesting sight, shows us a typhoon under way with the streets of the city in the daytime almost as dark as if it were night, the aftermath of uprooted trees, demolished houses, and the frightful ruin of the floating city.

The primitive methods of irrigation employed by the Chinese is an interesting item of the picture, and also a scene showing long term prisoners chained together in groups of seven and eight hauling heavy truck loads of stone under the supervision of Hindoo guards. A Chinese wedding procession with explanations of the customs followed on such occasions, and a Chinese funeral with a view of the cemetery showing how the coffins containing the corpses are left for forty days above ground previous to burial, also interest. The Ming tombs, the temples and pagodas, and the wonderful palaces of by-gone days are among the attractive sights. Then there are the horse races at Peking, a review of Chinese soldiery, an exhibit of Chinese skill in an athletic contest held by the Y. M. C. A., and also animated pictures of the Chinese royal family. The great wall of China is of unusual interest, and other walls and moats about the important cities. An especially fine illustration is given of fishing with cormorants.

"The Barricade"

Mabel Taliaferro Starred in Five-Reel Drama, Produced by Rolfe Photoplays for Release by Metro.

Reviewed by Ben H. Grimm.

CHIEF interest in "The Barricade," a five-reel drama produced by Rolfe Photoplays, Inc., for release by Metro, centers about Mabel Taliaferro, who is starred. Upon her shoulders falls most heavily the task of making dramatically interesting a story that would have fallen down many degrees in its power to convince had it been in the hands of a less capable actress. Miss Taliaferro is ably supported by Clifford Bruce, Frank Currier and Robert Rendell in a picture that brings into being on the screen a sort of "refined vampire"—a woman who permits a man to believe that she loves him in order that, after marriage, she might accomplish his ruin, because she is given to believe he brought about her father's ruin.

There is much more mental than physical action in this production, and the psychological struggles of the leading characters take up much footage.

Despite the fact that two of the characters drawn by June Mathis, from whose story the picture was made, are not characters that would ordinarily compel the spectator's sympathy with them, Miss Taliaferro has succeeded in putting much sympathy into her role. She is seen as the daughter of an old Wall street operator whose defalcations are about to become known. At the point of suicide the old man lies to his daughter, informing her that he was made the laughing stock of the street through the machinations of the man who is to supplant him. She vows to ruin the man. He falls in love

Scene from "The Barricade" (Rolfe).

with her and she allows him to believe that the feeling is mutual. After marriage she accomplishes his ruin, only to learn from her father, who has been away, that the man had proved himself to be her father's best friend. The wife breaks down and tells her husband that she has been fighting her real love for him.

In addition to those named there are in the cast Emil Collins, Lorna Volara and Mary Doyle. The picture was directed by Edwin Carewe and photographed by John Arnold. Released March 5.

The Eternal Search for Something New

In "The American Girl," a Kalem Series of Two-Part Western Dramas, It Finds Expression in Picturesque Locations.

WHEN a producing company has been confined to one locality for a period of time extending over several years, it might be expected that the available locations for its exterior scenes would soon be exhausted, and that in later pictures there would be a repetition of the natural backgrounds that add so much to the beauty of the productions.

Hence there has grown up a demand for a "location" man and he is usually the busiest man around the studios.

Kalem's plan is somewhat different, although quite as effective. At Glendale, California, where "The American Girl" series has succeeded "The Girl from Frisco," and the new Railroad series, "A Daughter of Daring," has supplanted the "Hazards of Helen," every member of the several producing units constitute a committee of the whole, whose duty it is to report on hitherto unused locations. Between scenes the directors visit these spots, accompanied by the cameramen, who take notes regarding the light conditions. Interest in this work waxes keen and a spirit of good natured rivalry has grown up among the personnel of the Kalem forces to see who will score the highest number of picturesque "finds" for outdoor "shots."

Marin Sais, the vivacious heroine of "The American Girl" series, was leading the field at last reports. Her lead is closely contested by Frank Jonasson, the popular "Roger King" of the series. Both of these sterling players prefer to do their exploring by horseback, with the result that they discovered some highly artistic backgrounds in the mountains back of Glendale that would never have been projected upon any screen had they proceeded by auto. To Miss Sais belongs the credit for the superb locations used in "The Golden Eagle Trail," a forthcoming episode of "The American Girl," which are said to have been obtained under perfect photographic conditions. In this production Miss Sais does a thrilling hand-over-hand climb on a rope stretched across a chasm four hundred feet deep. She also came up smiling from a fall down a steep hillside that would test the nerve of an experienced acrobat; indeed, it was so realistic that Frederick R. Bechdolt, the author of the series, who was assisting in the direction of the picture, started forward in alarm as Miss Sais bounced and rolled from one clump of brush to another.

Location hunting is more or less simplified for Helen Gibson, who is starring in "A Daughter of Daring," due to the fact that for a majority of her scenes she must confine her searching to some railroad right of way. In "The College Boys' Special" though there are some new locations that should appeal to every lover of the Great Outdoors and Director Scott Sidney has made the most of them.

In producing the further adventures of "Stingaree," with True Boardman in the title role, Paul C. Hurst is obliged to select locations that resemble intimately the wild bush country of Australia. Hurst was the famous "Howie" of the original series and is back in his old role and also directing the new stories written for Kalem by E. W. Hornung, the English author famous for his "Raffles." Hurst has the added advantage of knowing Australia well, so that all of his locations are true to the atmosphere of the stories.

Even Ham and Bud have taken an interest in the contest for new exteriors, and they are using new ones in each succeeding "Ham" comedy directed by Al Santell.

Mystery Dominates Unusual Scenario

"The Voice on the Wire" Replete with Baffling Circumstances—First Release March 12.

DURING the week of March 12 the Universal Film Manufacturing Company will release the new serial, "The Voice On the Wire," which is founded on the novel of the same title by Eustace Hale Ball. The screen story was written by J. Grubb Alexander and the production was directed by Stuart Paton, director of the Universal's great undersea drama, "20,000 Leagues Under the Sea." The leading roles are played by Neva Gerber and Ben Wilson.

Mystery is the dominant note of this new serial and not since the days of Edgar Allan Poe has there been written such a baffling story of crime. Three men meet their death in "The Voice on the Wire," in a manner which mystifies the entire detective force assigned to run down the guilty criminals. In each case three clues are furnished the detectives. The first clue is a mysterious telephone call informing the police that a murder is soon to be committed and the name of the victim is given. When the call is investigated it is found to come from a disconnected wire from a deserted building where the outside telephone wires had been tapped.

A muffled figure seen in the vicinity of the victim's home shortly before the crime furnishes another clue, but attempts to capture the man in the black cloak always prove futile. The third clue is the method employed by the murderer, who disposes of his victims by means of the Sen Si Yae or Japanese death punch. In each case the mark of a thumb is found directly over the heart of the victim.

A curious feature of the story is that all the men are murdered while in the company of a chorus girl named Polly Marion, played by Neva Gerber. Miss Gerber's delineation of this difficult role stamps her as an emotional screen actress of the highest rank. Her part is one that easily could be overacted by a less experienced player, but never does she lose her sense of the limitations of the role and always acts with skill and repression.

Ben Wilson, as John Shirley, the criminologist, has never in his long screen career appeared to such excellent advantage as he does in "The Voice on the Wire." His work at all times is forceful and his characterization perfect. The other members of the cast are well chosen.

Pathe for March 18

List of Releases Includes Gladys Hulette Feature, First Episode of New Mystery Serial, First Two-Reel Lonesome Luke Comedy and First Combitone Scenic.

THE Pathe program for the week of March 18, 1917, is one of the best that the company has ever released, including as it does "Pots-and-Pans Peggie," a Gladys Hulette feature by Agnes C. Johnston; the first episode of "Mystery of the Double Cross," the first two-reel "Lonesome Luke" comedy and the first of beautiful combitone scenics.

"Pots-and-Pans Peggie" is one of the best features ever released on any program. It probably excels Gladys Hulette's other Pathe Gold Rooster plays, "The Shine Girl," "Prudence the Pirate" and "Her New York." Like them, it was written by Agnes C. Johnston. It is a wonderful human interest story of a little Irish girl who has to support her brothers and sisters by "working out." It has laughs, tears and thrills, and the splendid cast supporting Gladys Hulette includes Wayne Arey as the Chauffeur, George Marlo and Kathryn Adams. The picture was produced by the Thanhouser Film Corporation under the direction of Eugene Moore.

"The Lady in No. 7" is the title of the first episode of "Mystery of the Double Cross." It is stated that it is the best mystery story ever produced on the screen and that the character of the Masked Stranger is the best serial character ever created. The Astra Film Corporation is the producer of this serial, which was made under the direction of William Parke, with Molly King as the star, supported by Leon Bary.

The tenth chapter of "Patria" is entitled "War in the Dooryard." It features Mrs. Vernon Castle, the best known, best dressed woman in America. The episode is characterized by action all the way.

"Lonesome Luke's Lively Life" is the title of the first two-reel Luke Comedy. This picture is hailed as a knock-out, but it isn't the best of the five bombshells of joy already produced and accepted for release. In "Lonesome Luke's Lively Life" Harold Lloyd is coat boy in a White Light Cafe, with Beebe Daniels, Harry Pollard and Bud Jamison supporting him. There is a laugh in every foot. There is a staircase which affords a great deal of amusement and Luke's exhibition dance with Beebe Daniels as his partner and the bouncer-like proprietor trying to "reach" him will have them rocking in their seats.

The twenty-third release of the Florence Rose Fashions, announced for an important place in this program, is entitled "Early Styles." This release shows thirteen beautiful advanced styles which are nevertheless in the reach of every American woman. The photography and staging are as usual, high class.

In "Nomads of the North—Lapland," released on the same reel with the fashion picture, there are intimate views of the natives of Lapland and impressive scenes of a herd of reindeer rushing into the icy waters of the fjord.

"Know America, the Land We Love," is the title of the Combitone scenic picture released in one reel. This is the first of these pictures made by Westgard and Hochstetter under the auspices of the National Highways Association with the cooperation of the Department of the Interior. This release contains some wonderful scenes of Arizona and New Mexico, where the spectator is shown the oldest house in the United States, the sacred ceremonial chamber of the ancient cliff dwellers and many of the wonders of nature. These scenes are typical of those to be made under the Combitone process.

There is also an International Cartoon and Scenic, split-reel, and Hearst-Pathe News Nos. 24 and 25 complete the program.

"ENLIGHTEN THY DAUGHTER" FOR NEW ENGLAND.

Gordon Brothers, New England exchange men, Saturday, March 3, consummated a deal with Henry J. Brock, president of the Enlightenment Photoplays Corporation, whereby the rights in this territory to the feature film, "Enlighten Thy Daughter" was secured. The figures entering into the transaction were not given, but it was said to be quite a substantial sum. The picture will be handled through the Globe Feature Film Company of Boston.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Week Runs.

SEVERAL of the big houses are going over to week runs. The Rowland and Clark houses, Pittsburgh, announce this policy where the picture warrants, and the Majestic, Columbus, Ohio, in its handsome monthly issue, takes up the same matter. In the course of a page story it says:

> Week stands are the ideal length from the standpoint of both the manager and the patron. It gives the one an opportunity to present a worth while play for a time corresponding with its merit and it gives the patron ample opportunity to see the feature which he is either delayed in viewing or which his neighbor happens to tell him, on Wednesday or Thursday, is remaining through the week. Paramount creations are helping us to realize this ideal.

Of course the week stand in the city is the three-day run in the smaller towns, but the run system is going to help a lot, both in cutting down the overproduction of poor pictures and the making of better stories. To run a week they must be worth the week, and the longer a film runs, the larger the number of prints sold, or else the greater the revenue from each print. Either will make for better production. From the manager's viewpoint the scheme is still more advantageous in that it permits him to make a better advertising campaign.

And the same issue of the Majestic Monthly bears these encouraging words:

> Not long ago a correspondent of the Evening Dispatch declared that it was only the sensational photoplay that attracted great crowds to the theater. The experience of the Majestic has been quite to the contrary. The cleaner the picture; the sweeter the sentiment; the more crystal-clear the morals of the principal, the greater the crowds, as, for example, "Snow White" and "Cinderella."

Of course, a picture must be interesting as well as clean, but the real heart-interest story is the biggest money maker in the long run, no matter if The Slop of the Sewers does hold the high mark for one day in a cheap locality.

Here is a heart interest story from the Monthly, for that matter. The writer is speaking of the anniversary, which, as he has been told, was marked by a series of free morning performances to those generally unable to attend. One morning was given the newsboys and another to the mutes. Of a third the Monthly "Office Boy" says:

> On another morning during the week we had a lot of fine old ladies from the Home for the Aged. When they was coming out of the theater one old lady seemed to be the very life of the party. She was alaughin' and havin' a swell time. I asked her how she liked the picture and the lady that had hold of her arm said, "Why she's blind, she couldn't see the picture." Then the blind lady said, "No, I didn't see the picture, but I heard the music and had a mighty good time. The girls will tell me all about it when we git home." And she went out chatterin' like a school girl. Folks, take it from me, I'll not fergit that old lady. With the sunlight gone from her for ever, her falterin' step and her frail body, she don't moan and be-wail her fate, but steps lightly among human hearts and brings good cheer to them about her. Here's hopin' that if a great misfortune ever comes to you or me, we'll be as good and game a sport as the little gray lady who come to the picture show and saw nothin' an went away with a smile on her lips and a song in her heart.

An N. B.

W. W. O. Fenety, of the Gaiety, Fredericton, N. B., sends in some odd little vest pocket cards 2x3¾ inches, rounded corners. Apparently one side is printed up in quantities with this copy:

> GAIETY THEATER
>
> Fredericton, N. B. - - - - Phone 377-41
>
> HOUSE OF EXCLUSIVE FEATURES
>
> Paramount Pictures
>
> Gaiety Concert Orchestra
>
> In order to keep Gaiety theater patrons informed of coming attractions, the management have made arrangements to have these little cards distributed each week. The list of next week's productions will be found on the reverse side.

The other side is printed weekly with the list of attractions. There is not very much space, but the house uses only three changes and so it is easy to get a good display with dated days in the oblong, and the card is so handy that it can be tucked away and kept for reference. They are given out at the ticket window, and Mr. Fenety says they find so few on the floor he is certain most of them stick with the patrons. This is one of the chief advantages of the V. P., and a V. P. card is even better than a folder. By having one side printed up in quantities the expense is considerably reduced for a double printing, and the cards can be held until used. Even where a larger program is supplied, these can be used to advantage, in addition.

Good Night!

The Third Street theater, Easton, Pa., has this advertisement in a recent program:

> We want to make use of a small, live mouse, and we will give ten tickets to the first person that brings a LIVE ONE to us. Please have it in a box or trap.

Will the Third Street please write and tell us what effect the advertisement had upon the feminine attendance?

And this is from the same program:

> A few days ago the writer was told by a well known Eastonian that he had just returned from Pittsburgh and while there he saw some "great" pictures and followed it up with this remark, "You never can see such pictures in Easton." The writer was willing to wager this Eastonian $100 that Easton sees the same pictures as Pittsburgh and very often before Pittsburgh. But—that party could not be convinced he was wrong. Don't let anyone tell you that Pittsburgh shows any different pictures than Easton, because they DON'T. In any part of the United States you will see the very same pictures as you do in Easton; sometimes we are before anyone else and sometimes after other cities, BUT you see the same pictures here as you would in any other city.

This is something that can be hammered home anywhere. The neighborhood houses can use it in the cities, and the towns can put in the name of the nearest city. It is one of the beauties of the motion picture than even the cross-roads hamlet, and the junction town can get precisely the same acting as the cities. There are no No. 2 companies on the film. Some of the New York successes eventually reach "the tanks" with a company costing less than the salary of the star in the original production, but in film the whole world sees the same acting. This is one of the things which has hurt the road companies. It is no longer possible to interest the one-night stands with poor acting. The inhabitants have been educated to the best. "East Lynne" and "Ten Nights in a Barroom" no longer serve as the gauge of dramatic appreciation. The Tom actor and the "turkey" are no longer with us to any appreciable extent because even the country people know what good acting is, and can get it for a small investment. Hammer home this fact if you live in a small town. "St. Elmo" companies with a $35 leading lady and "35 cents top" are things of the past.

In Panama.

A friend sends in the advertisement of the Wilcox Film Company, operating houses at Colon in the Canal Zone, and in Panama City. It is a 26-inch space merely listing the bookings for the first four months of 1917, Triangle, Paramount, Fox and Mutual. There are 134 titles running from one to six reels. Dates are not given, as there are four houses served and it probably is not practicable to route them so far ahead. We think a four-month advertisement is the record.

Educational.

Claude E. Linstruth, of Carthage, N. Y., wants to see theater advertising made more instructive. He writes:

> Some four or five years have passed since I mailed you matter for criticism. Fact is, I haven't been preparing copy. However, I have always been interested in the advertising department. I have confined my ravings to Bro. Richardson's department, as I classify there.
>
> I have always nursed a pet theory concerning picture theater advertising, and haven't as yet seen the idea set forth in your department. What I have in mind is as follows:
>
> I believe the whole industry would be greatly benefited if the public was taught how to check up the proper presentation of moving pictures.
>
> What a world of information we have that would put dynamite in the ad.; but for some reason or other is withheld. We find that Big Business is making its ad. instructive and educational; must be it pays or they wouldn't do it. Enclosed clipping is an insert in a half-page ad. taken in a local paper.
>
> The public has other means of getting, in this case, the population f the United States, but the public has no way of getting the information of which I speak, which, of course, makes it all the more valuable; such information would require the combined efforts of the operator, musical director, live wire

> manager, and of course the advertising agent, and when these get to working together, efficiency is going up.
>
> The public knows what the "Big Star" eats for breakfast. (Film interests and manufactures attend to this.) But the public doesn't know that high-class presentation is a fine art and a recognized profession, or perhaps unrecognized profession, requiring the combined efforts of at least the aforenamed quartette.
>
> Now, for example, we could make a catch line of the words: "They don't move," meaning, of course, the pictures on the screen, with a four or five-inch reader to set forth the fact why they don't move. It seems to me this kind of stuff would pull.
>
> What I have in mind and would suggest is that a regular advertising campaign be conducted that would have for its purpose the enlightenment of the public in matters pertaining to screen presentation.

The example Mr. Lindstruth encloses is a cigarette advertisement which reads:

> The Population
> of the United States
>
> is 103,002,000. Every 10 days more than that many Hokum cigarettes are made and sold.

This does not carry out his point, for the figures are palpably incorrect. He offers a better suggestion in "They don't move," for here is a fact little understood, yet of great interest to picture lovers. Advertisements along these lines, singly or in series, undoubtedly would attract favorable attention for a time, but this advertising has been done right along. There are several good readers on the film strip, and many houses have told of the components of good projection. Not so very long ago we reproduced such an advertisement from the program of the Victoria, Buffalo. Mr. Lindstruth raises no new point, but he does give emphasis to a point that so many advertisers overlook. There is too much of a tendency to hand all the credit to the makers of the film. A good film is less than half the story. It must be projected expertly and witnessed in comfort or the best film ever produced will be poor. For years Brother Richardson has been hammering at the exhibitor who permits a ten or twelve-dollar incompetent to spoil the careful work of the stars. Let the exhibitor work along the same lines. Make it patent to every person in your audience that you show good programs because *you* show them well. Make it plain that it is the house as much as the maker. Educate your patrons to understand that the facilities you offer permit you to give them the best, that it is not film alone, but film plus projection and environment that counts and you will have gone far toward building up a loyal clientele. It is the simplest thing in the world to write a few educational advertisements that will make your house paramount with its program. Then you can change your program if need arises without difficulty.

His First.

L. W. McCuan, of the Kosy, Dresden, Tenn., sends in a batch of stuff and writes:

> Herewith few programs, etc., of my endeavors to educate the masses in this city (800), taken from hints in the World, also Picture Theater Advertising.
>
> Only show two nights weekly during school months. Business good, weather rotten. Use 1-24, 2-6, 4-3, 10-1 on billboards, mailing list, ten inches newspaper space, column free write-ups, and stand in with the kids, as well as giving annual to school professors.
>
> Any knocks as well as suggestions appreciated, my first attempt.

Mr. McCuan has been reading to some advantage, for he does very well with his first attempt. Now and then he runs a personal advertisement, and nothing is better in a smal ltown than the personal note. In these he signs himself "Lester," probably because everyone in town knows him by his first name. One plays up the program, and the other an increase in prices. Either is better than a straight title advertisement, for it lasts longer than the passing show of today or tomorrow. A third advertisement along these lines offers a free admission to anyone who will bring to the house ten tin cans strung together on a string. This was in connection with clean-up week. Ten tin cans have a certain scrap metal value. A suggestion advertisement is hooked up with the Pathe pictures. It shows a cut of the Pathe trademark and reads "When you see a rooster, think of the Kosy Photoplays." The rooster works all right in a small town. It would not do so well in the cities where the only roosters are in the butcher shops and the front rows of musical comedies. He also gets out a one sheet, one side newspaper 8 by 11 inches, with the display program and some notes. Each week an invitation is extended one or two residents to be the guest of the management on Friday evening. These are all stunts suggested by Picture Theater Advertising, but they are all good. One slip is in the working of the wall paper stunt, which is used for one of the issues of the house sheet. Here the type is too small to drive home the argument. At least a six line letter should have been used for "We are tearing the paper off the walls." The eighteen point is too small. On the whole he does very well indeed for a starter, for his sheet is well edited and he adapts well what he uses in most instances.

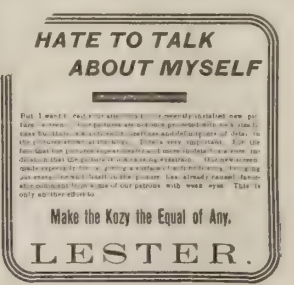
YOU ARE RIGHT!

I find that it is impossible for me to give the present quality show on Friday nights at 10 cents admission and pay expenses. I know that the Kozy audiences enjoy these high-class attractions and I believe they would prefer paying the small additional prices rather than forego them.

The picture business is largely confined to two hours in the evening and at ten cents admission, I simply lose money, even with a crowded house.

Beginning Friday, December 8, the admission will be ten cents for children and fifteen for adults. This extra five cents permits me to book such attractions as are shown in the larger cities. Our Saturday night shows will remain at ten cents.

Sincerely,
LESTER.



HATE TO TALK ABOUT MYSELF

Make the Kozy the Equal of Any.

LESTER.

A Fox Campaign.

The Fox press department did a lot of unusual work for the Kellermann picture while it was having its intial run in New York, even taking full pages, but for "The Honor System" something even better was devised. The reproduction shows a three nines from an evening paper the day after the premiere. In these days everyone turns to the advertising columns. If there is to be a railroad strike, both sides buy space. Some cranks take double columns to urge war and others to urge peace, and Henry Ford himself was one of our best little space buyers during the last election. It is only natural that considerable interest should be aroused by the appearance of the advertisement and that thousands of curious people would see the headline, look to the bottom and seeing no "Use Purple Pills for Pale Complexions" would read the rest to see what crank body was busy now. The stinger is in the third from the last paragraph, neither too high to frighten the reader off nor so far down that the catch is apparent. People who never look at the theatrical advertising read this, though it was right alongside the regular theater advertising. This example from the morning edition of the World shows how the advertising was placed,

Henry Ford;
With Your Millions
Why Do You Do It?

Master mind of a tremendous organization; serious thinker who, even though you fail for the moment, has tried at great expense to save the world from warfare and slaughter; the greatest and sanest employer of labor in America; believer in a decent wage to offset the outrageous cost of living—

You are entitled to immense credit, Mr. Ford, but *why, oh, why, Mr. Ford,* are you blind to the greatest service you would render the American people?

Why, when you have seen so many things, and sought to relieve people of so many burdens, *do you not make an earnest, sincere and immediate effort to lift the greatest burden of all?* Even your magnificent and patriotic offer to turn over your great plant to the government in the event of war is a small service to your country compared to a bigger, finer and nobler service you could render.

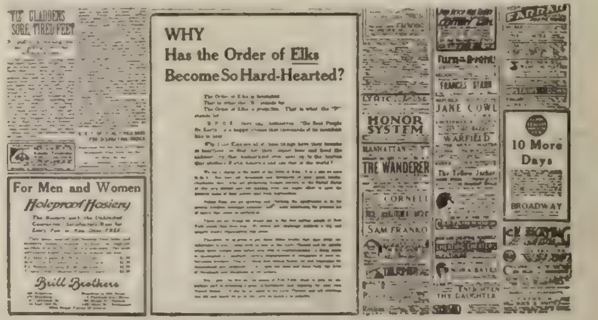
In the face of so many fine accomplishments, it seems so wrong that you should leave yourself open to the charge of heartlessness—for no man without a heart could have taken such an interest in all of his fellow men.

Come to New York *now*, Mr. Ford, and make public repentance. Bring some of your wealth with you, gather around you, as you did for your peace trip, some of the biggest minds in our nation and say: "We failed to end the European horrors, but now *we will end the greatest of all horrors here at home.*"

As soon as you have arrived take your entire party at once to the Lyric Theatre and see the greatest crime of modern society that can be charged up against you and all other wealthy, brainy and influential men and women. Telegraph the management of the Lyric Theatre before your arrival for thousands will be there ahead of you to *see their own parts in this crime.*

When you have witnessed this condition we do not believe you will ever again be content and peaceful of heart until you have started some great movement that provides a remedy.

This great panorama of the human heart and brain that challenges rich men also has a challenge for the *five million people* of New York. It challenges *you.* Come and test your own heart.



apparently not a part of the theater advertisements and yet right alongside the regular Lyric announcement. This also runs about twenty-eight column inches. This sort of thing must be well done. The pseudo attack must be striking and direct and yet it must be so handled that there is no come-back, legal or otherwise. Properly done, it is even better than pure reading matter, since there is the added advantage of display. And it is worthy of remark that these twenty-seven inch spaces do the film more real good than the full page Kellermann displays.

Spreading Out.

Eugene A. Upstill, of Long Pine, Neb., has taken over the Opera House at Bassett and will run it in connection with the Long Pine house, apparently for two days a week; at least the opening program lists but two days, the program of the day before being sent over from Long Pine. The new house has a one-sheet notice, printed on one side, in the usual Upstill style. In place of a lot of gorgeous lies he simply says:

> I am new to most people of Bassett, as this is my first real business dealings with the people of Bassett. I have come to entertain you with the highest class of motion picture shows. The opening program is not a bit better than the following shows will be, as I have never opened a house with a higher class attraction than I have been able to keep in them. Before I will cut the class of the program I will cut the show entirely.
>
> Here is hoping that you and I can become friends and my class of pictures will be what you are looking for. I am here to entertain you with motion pictures.

This is better than glowing promises which are not kept nor intended to be kept. We like Mr. Upstill's way of doing business. It is clean-cut and honest. He makes no glittering promises, but he keeps faith and that is more important. The Bassett programs are the same as he regularly runs at Long Pine, and he simply lifts the matter from one program to the other. He does not even clip his program stuff, but tells it in his own way, fairly and honestly, taking no chances of saying what he cannot prove. More aggressive methods would be required in larger towns, but he suits his program to his public. Here's hoping he has a chain of houses before long, for he deserves his success.

Straightened Out.

The Royal, Calumet, Mich., has its Royal News pretty well fixed up now with a program on Page 3 that looks like the real thing, and a lot of gossipy chat that will read because it interests. In between are some good suggestions like this:

> Did you ever stop to think that you can do your shopping and come over to THE ROYAL ANY DAY and see a splendid Paramount picture at 2:30? For we have a matinee every day.

Play up your matinees in connection with the shopping. If you are in the downtown district, suggest that shoppers drop in to rest up bebefore they go home. If the town is too small for that merely tell how a trip to your house will make a fine climax for the afternoon in the stores. If you find that some of the stores circularize prospective patrons, try and get a mention on the enclosure or print a card to be slipped in that reads:

> After you've profited by
> The Wonderful Bargains
> At March's,
> Come to the Dreamland,
> And you'll be even happier when you go home.
> Matinee every day at half past two. Full program.

That sort of thing will get you so intimately connected with a shopping tour that you'll become an inseparable part of the trip.

A Gentle Hint.

We have not seen a program of the Censor theater for a long time.

Various.

The Coronado, Las Vegas, N. M., has been experimenting with programs. The opening bill, last October, was provided with a Hennegan cover; later they used a Kleine cover, and have also imprinted the program on the cover of the Metro house organ. For Christmas they used a Santa Claus colored cover. There is a certain lack of definiteness to some of their house stuff, as, for example, when they state that a rest room has been provided for the ladies, but fail to give the location. Perhaps the room is self-evident, but even at that "at the right of the entrance," "on the balcony floor," or whatever it is should have been added, for some may see the program before they enter the house and a definite statement will help. On the other hand, this is decidedly good:

> CO-OPERATION—The management will endeaver to do its share toward giving its patrons always a delightful evening's entertainment with high-class music. However, in order that the pleasure of all may be as near complete as is possible, the management asks your co-operation. WILL YOU HELP? You'll find the result a greater benefit to yourself and your friends than to the management after all. Don't forget that persons near you doubtless come to enjoy the pictures and music, and do not appreciate loud talking; that they would prefer to assimilate the impressions made by the picture at first hand than hear the story told by someone who had seen it previously. Tell the children what the sub-titles say—they want to know—but please don't read them loud enough for everybody around you to hear. If your baby is fretting or your boy or girl is restless, see if a little judicious coaxing will not make them quieter and everybody else happier. And, ladies, don't forget to take off your hat; it's a big accommodation for those behind you. If you can see well, don't change your position unnecessarily; it may tend to spoil the view of some one else

Something like this should be run frequently by every house, not ostentatiously, bu emphatically, for all patrons are entitled to see the performance in comfort, and conversation and title-reading do not conduce to the comfort of others.

Ambiguous.

The Putnam, Marietta, Ohio, sends in a novelty card in two colors showing one of those Chaplin vignettes in which he is kicking his double. The text reads:

> Don't kick yourself.
> Go to
> The Putnam,
> Marietta's Best Theater.
> Polite Vaudeville - - - Feature Pictures

Whether you will be kicked there or not does not appear from the text, which might be changed with profit to read that you should not kick yourself unless you fail to attend the theater. That would mean something; not much, but more than the present text. The value of such a card is found in its aptness. This card has no apparent point.

In Keeping.

The Des Moines Bluebird Exchange sends in a booklet that seems to be for general use. If they prepared it in the local office it shows unusual hustle, for it is well done at all points. It is titled:

> HUNTER'S GUIDE
> For Exhibitors Hunting
> Excellent Features.

Below is a space for the recipient's name, and below this the address of the exchange. Inside there is the advice "If you're out gunning, take a shot at Bluebirds—the choicest birds to be had." There follows a complete listing of the Bluebird features with press comments on each. It is one of the soundest and most permanent pieces of feature advertising we have seen in some time and a credit to whoever prepared it. The cover is blue on blue with blue on white for the inside pages.

Kid Shows.

Paramount Pep, the Kansas City organ of the local exchange, reports that the Garden, Des Moines, Ia., not only gives one but two kid matinees every Saturday, issuing a coupon ticket for ten performances which have been sold for them by the societies interested in the movement. From the report of J L. Shipley, their publicity man, we take these lines:

> The finest class of people in Des Moines bring their kiddies down to the show, and we have found that the entire project has given us excellent publicity and cemented the support of the clubs. Of course we open the box office at these special performances (in addition to the coupon tickets), charging five cents for the little folks and ten cents for adults. We buy additional advertising space on each Juvenile program and find that it brings more than adequate returns for the amount expended. Put the shows over just as the regular programs are handled.

The Saturday morning performance is the best thing that can happen to a house, and any exhibitor can swing the idea who has the nerve to talk it up to a few women's clubs and get them interested. Des Moines does not split with the clubs, and yet they sold nearly 700 course tickets. That alone is $35 a show, not counting what comes in at the ticket window.

Pro Patria.

Howard S. Clemmer, of Spokane, launched "Patria" at a speial showing of two episodes of the film at the Davenport Hotel, making something of a social function of the display.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Anent Footage.

JOHN WILLIAM KELLETTE contributes some really practical material to "how many scenes will make five reels." He gets down to the usual "Two hundred scenes" can be made (not will make) five reels, but he gives the how and why. He writes:

> "How many scenes are necessary for a five-reel feature?" has been asked innumerable times and nary an answer has been found, so I'm going to try to give an approximate answer, and I haven't seen it in print.
>
> It all depends upon the "tempo" of your action. A slowly played scene takes more time than rapid-fire action. For instance:
>
> Beneath shady tree with log-seat—Jack and May discovered sitting—Jack reading from book—Feels May inattentive—Looks at her—She's day dreaming—He sighs and tells her she must listen—She protests—He hands her book and compels her to study—She reads—He day dreams and she catches him—Reprimands him—Both smile and sigh—He breaks it up and tells her she must learn—She says she doesn't want to and lays her head on his shoulder—He thinks—Looks at her—Impulse to kiss seizes him—She looks up and smiles and her lips appear to invite him—He almost kisses her and draws away—She pouts and her hand grips his arm—He suddenly seizes her and draws her into embrace, kissing her—Sudden onslaught frightens her and she appears angered and breaks away—He looks after her—Looks back—Becomes sore at himself—Sighs—Looks back—Straightens body—Hurriedly exits.
>
> This scene will easily run 180 feet without closeups. No closeups are needed. The way it is timed it is not draggy. A title is not necessary, because the action is very plain. All scenes could not be 180 feet long, therefore, the author must answer his own question by approximately timing the tempo of his scenes. He might even make it a shade faster or slower than the director who interprets the script. Take the above scene. Play it as comedy and the footage would be cut down at least one-third. Put in a few closeups and a title and it will bring the footage to 200 feet if played as drama.

But it is seldom that a "five reel feature" will run 5,000 feet. The ideal footage is about 900 feet to the reel, or 4,500 for the feature. That doesn't mean 450 ten foot scenes. There are the titles to consider. A word of seven letters will take a foot of film. "Will be at" will take a foot. Such words as "San Francisco," "Manhattan," "St. Augustine," and hundreds of others as well known to the ordinary school child, quickly read, requires less footage than "Phthisis" and words like "exotic," "thermos," "salicylate," and those less frequently used and sometime required in sub-titles.

The next time you view a five-reeler, take the time to sit through two showings and count the sub-titles and leaders used. You might be surprised to find about 100 or more. That cuts down your footage of scenes a great deal, yet many scripts I've seen have as many as 450 scenes and more than one hundred titles, and to produce as written would require not less than 8,000 feet of film. When one considers "following that script" and having in mind that the finished feature, leaders and all, must be crowded into approximately 4,500 feet, it is no surprise that something had to be left out.

Try to keep your story within 200 scenes. The director will add 100 more in closeups, etc., because the average author, not knowing the camera, will write a scene that must be cut up into several, and what he might write as one scene, and "think" will go into 30 feet, finds, when it reaches the screen, the director has made five or more out of it, and each will average 10 to 15 feet, he will find his figuring has been knocked galley west.

Always have your star in the first scene, or, as Director John G. Adolfi pictured it, in the last one I wrote, dissolve into it.

"A Child of the Wild" (Fox) begins by circling into a beautiful stretch of mountainous country, showing slopes on the frame edges, with a river between. This disolves out and into June Caprice coming into a V-shaped rock opening and as she comes to the foreground, her introductory title comes—after which, she exits, and another sub-title says "And into this wilderness Frank Trent came to teach." Then it introduces the lead, dissolving from the exterior of a school into an almost filled class-room with Trent dismissing his class.

If you don't get your leads into the beginning of the picture, the director will re-write it, and this will lead him to keep re-writing all the way to the end, and your story will be there, but you won't recognize it.

Send a full synopsis with your script. The synopsis will be read and if it shows promise the script will get a reading. But, if your synopsis is weak, good night script!

As a rule, directors are more anxious to find a good story that will fit the people he handles than you are to sell him one. But you can't write a script in two days. A script must be built. It must be viewed from several angles before you send it out. Forget that you wrote it after you've taken the last sheet from your "mill," and look at it from the standpoint of the audience. Ask yourself frankly if you've written something new. If it's new, is it worth while? Has it a message to give? Is there a problem and do you present the solution? Is it a theme that will pass the board of censors? There is a market for scripts. You can make your own market. You can sell to a firm that is continually turning you down, by sending it something worth while that will force them to grab it and buy it for fear you might send it to a competitor. I know that to be a fact, for I forced recognition in a studio that didn't buy scripts and when the editor's attention was called to my work he "bought 'em by the bale." By all means stick to technique. But don't use it if you haven't got anything to hang on it. You must have technique to write continuity, the great big royal flush in the photoplay game today.

Plain Lies.

The Producers League, handling a mail order instruction business from St. Louis, has lately put out a circular that is worse than anything yet printed—which is saying a lot. The circular letter reads in part:

> The Producers are fighting desperately to secure sufficient new material, offering fabulous cash prizes IN ADDITION TO THE LIBERAL SCALE OF PRICES paid for plays. Heretofore they have been content to simply write us asking for plays; now, however, their representative CALLS AT OUR OFFICE in person, in an effort to enlist our support and help them to secure new ideas to supply the ever-increasing demand for plays.

We would like to know who is the "representative" of "the Producers" in St. Louis. It also states that the Saturday Evening Post states that one hundred million dollars has been contracted for to pay for the photoplays. Such statements as this are liable to interest the Post Office Inspectors. There is no great demand for stories at the moment, producers are not pestering correspondence and mail order schemes for scripts and one hundred million dollars will pay for all the scripts purchased for many years to come. The Producers' League must be getting desperate.

Some years ago a man by the name of Watt advertised in the Motion Picture Story Magazine that certain editors, among others, were writing him for the work of his pupils. One editor, Horace G. Plumpton, of Edison, said, over the telephone that this was not true and that same day the Federal Grand Jury found a true bill.

Comedy Triangles.

Most comedy today must be written for a triangle; not the domestic triangle of husband, wife and the other person, but for three persons whose style of work must be borne in mind. This is largely because Keystone has a series of triangles, and others pattern after Keystone. Personally, we think that a single star would be a novely and certainly it would make for a greater variety in production, but if you will look over the field you will find that a large percentage of stories must fit three persons. Take the Ham and Bud comedies, for example. But two players are named, but there must be a third part for Miss Teare. Since no two triangles are similarly constituted, it makes it difficult for writers to turn out generally useful stuff, but if you wish to sell you must bear the triangle fad in mind. Keystone itself does not buy, but you must follow this plan of work for others "like Keystone."

Same Thing.

Some people are "just crazy" to write photoplays and some are crazy because they do.

Keep Off.

Don't ask an editor what he wants. Experiment.

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Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 170.

The Roll of Honor on question 170 is as follows: C. E. Lindstruth, Carthage, N. Y.; Michall Capobianco, Roseto, Pa.; Wm. J. Dorey, Victoria, B. C.; G. A Yager, Vernon, Texas

I rather admire the nerve of the man who would tackle the answering of a question of this kind. I am sure I would myself hesitate to do it, because it involves quite some several large and weighty problems.

I have concluded to publish the reply of Brother Linstruth, together with some more or less humble comments of my own, and let it go at that.

Reply to Question No. 170.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What, in your opinion, ought to be the limit of the number of reels used in an ordinary program for a five-cent house, and for a ten-cent house?

The Answer:

I am going to take liberties with this question, and betcha there will be no editorial frown. I do *not* believe in putting a money value on the number of reels shown. I do, however, most emphatically believe in placing a money value on the *excellence of presentation*. By "excellence of presentation" I mean to include everything from the sidewalk to the rear exits, and then some, the "then some" being explained later. The "five cent ticket chap" served his purpose to woo the curious when the motion picture was a mere infant, but as said infant grew into short skirts, curiosity fell down the coal chute and b'gosh I think Mr. Five Cent ought to join him in a long game of pinochle at the foot of the chute.

The average program, I believe, consists at the present time of a feature, a "news" reel, or a single or double reel comedy. Few of our good theaters give less, and many give more. Such a program is well balanced, and is acceptable to the general public, and ten cents is a bit too small to ask for such a round of entertainment, when it is properly prepared and *properly served*. To my way of reasoning it cheapens the whole industry to sell such a quantity of such goods for a jitney. The "some" referred to goes a bit into theater advertising, and would therefore perhaps be out of place here. However, I shall send you a copy of the matter covering that phase of it when I mail it to Mr. Sargent's department.

Well, that is an answer to question 170 and it is not, but it nevertheless sets forth a lot of good, hard, rock bottom sense in a few words. Brother Linstruth is absolutely correct when he says that *it is more a matter of presentation than of the number of reels*. I personally believe there is no longer any proper place for a five cent show, although I know there are plenty of good honest minds that will dissent from that opinion, particularly as applied to small towns. The usual argument advanced for the five cent show is that at "five a throw" the workingman can take his whole family to the "movies" at least once, and perhaps two or three times a week, which he could not do if it were ten cents."

I fully realize the potency of an argument of that kind, but I still maintain that there is the "everlasting eternal fitness of things" and that five cents for even so much as five reels of our modern, magnificent photoplays is not at all in keeping with the value delivered, always provided that, as Brother Linstruth says, these reels be *properly served*. However, coming back to question 170, if we insist on the five cent show, my own view is that three reels, or at the very most four ought to be the absolute limit for the five cent show, and that seven reels certainly is good and plenty for the ten center.

On the whole, however, I am rather sorry I asked question 170, because it is one upon which there is such a wide difference of honest opinion, and one with which it can properly be claimed that local conditions have a great deal to do.

Evansville, Ind., Lecture.

I am requested by Moving Picture Machine Operators' Local Union No. 367, Evansville, Ind., to, through the department, invite all operators and managers in the territory surrounding that city to attend the lecture which I will deliver in Evansville, Friday, March 23rd, presumably at midnight.

Operators and managers in surrounding towns who desire to attend will kindly communicate with S. C. Ruschmeier, Chairman Reception Committee, 218 Walnut Street, Evansville, Ind.

I personally would urge managers and operators who are within "reaching distance" of Evansville to be present, because, whether you think so or not, the message I have to deliver is of vital interest to you either as a manager or as an operator, as well as to the moving picture industry as a whole. Many managers and operators have come to my lecture in the past in an extremely skeptical frame of mind and have gone away not only convinced but enthusiastic. Perhaps it will be the same with you.

Concretely, Brother Operator, what I do for you is to point out to you certain vital errors you are committing and tell you how to avoid them, illustrating the thing either on the screen or by means of enlarged photographs. I show you how to avoid unnecessary damage to the valuable property placed in your possession, and how to put a better picture on the screen for less money.

As to you, Mr. Manager, I also point out to you certain errors you are committing which have directly to do with the results on your screen, and tell and show you how to avoid them, the net result being the possibility of placing on your screen as good or better picture for a great deal less money.

The lecture also is designed to bring about a better understanding between the operator and the manager. And, mind you, I don't deal in hot air. I will be right there on the job and you will be at liberty to question any statement I may make, or to ask me any reasonable question you may desire. All I ask of you is to be present, because the whole aim of this expensive and fearfully trying trip is to benefit you and the local industry in the various cities.

Louisville, Ky., Lecture.

The editor will arrive in Louisville, Ky., 2.45 P. M. Thursday, March 22nd, via L. & N. Railroad, and will leave 8:35 A. M. Friday, March 23rd. He will lecture in the Orpheum Theater at midnight, Thursday, March 22nd.

Now, gentlemen of Louisville, this matter of the lecture is one of huge interest to me, whether you think so or not. There is a waste of at least $50,000 per day (I think I could make it $100,000, huge as the sum seems, and prove it to your satisfaction) which is chargeable directly to mistakes in the operating rooms and theater manager's office, all of which you, Mr. Theater Manager, have to pay. I would, therefore, urge all Louisville theater managers and operators to be present. It won't cost you one red cent. I don't ask for your approval, or anything else except that you come to the Orpheum Theater, and hear what I have to say.

The lecture has been arranged by the Central Film Service Company of Indianapolis, Evansville, and Louisville. I venture the assertion that after it is done and over with you who attend will agree that you owe the Central Film Service Company your most sincere thanks.

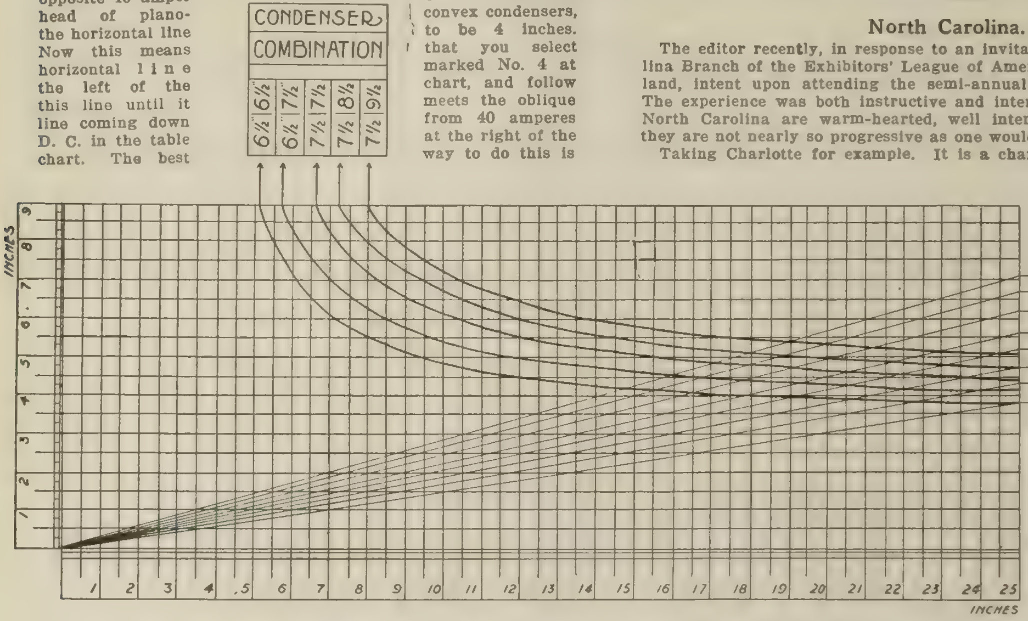
New Lens Chart.

Copyrighted by John Griffiths, Ansonia, Conn.

Brother John Griffiths, Ansonia, Conn., is in with a chart which he says carries the lens matching as far as it can be carried so long as we retain the present type of condenser. He says:

> One of the best ways I can think of to explain the use of the chart is to give several examples. In selecting the condenser system there are two known quantities, viz.: the number of amperes, which will be in accordance with the size of the picture, kind of screen, etc., and the type of condensers to be used, which in turn is to be judged by the back focus and diameter of objective. If the diameter and back focus of the projection lens calls for a long distance from the center of the condenser to the aperture, then the meniscus-bi-convex type should be chosen. The meniscus-bi-convex will also be best if the amperage is high. Knowing the amperage to be used, and the type of condenser, by consulting the amperage table to the right of chart we get two of the lines, viz.: the oblique and the horizontal, which are the two known quantities. In using the table,

> however, if the amperage is more than 60 call it 60, and if less than 25 then call it 25.
>
> Example No. 1. Amperage 40 D. C. Condensers plano-convex, By consulting the table at the right of the chart, we find, opposite 40 amperes and under the head of plano-convex condensers, the horizontal line to be 4 inches. Now this means that you select horizontal line marked No. 4 at the left of the chart, and follow this line until it meets the oblique line coming down from 40 amperes D. C. in the table at the right of the chart. The best way to do this is to lay a straight edge on the 4-inch line. By doing this we find that the oblique line from 40 amperes meets line No. 4 at a point between vertical line 19 and 20, which indicates a vertical line 19¼ and the curved line passing nearest to the intersection of line No. 4, and the 40 ampere oblique line runs up to the 6½-6½ condenser combination in the little table at the top, so that we thus see we will require not less than 19¼ inches between the center of the condeser and the aperture plate, using two 6½ convex condensers, which same will give a 1¾ inch spot.



> Example No. 2. Amperage 40 D. C. Condensers meniscus-bi-convex. Looking in the table at the right of the chart, opposite 40 amperes D. C., under meniscus-bi-convex, we find 4½, which indicates that, in this instance, we must take the horizontal line midway between 4 and 5 at the left of the chart, and follow it until it meets the same oblique line as in the former example. In this instance it meets at the 22 inch vertical line, and the curve nearest the intersection points to a 7½-7½ combination, which means a 7½ meniscus and a 7½ bi-convex, with which we will still get a 1¾ inch spot, but we will get a little narrower beam beyond the aperture than in example No. 1, and also collect a slightly larger amount of light from the arc.
>
> Example No. 3. Sixty amperes D. C. Condensers plano-convex. Looking at the table to the right we find this calls for 4½ inch horizontal line, which meets the oblique line coming from 60 amperes at vertical line 15¾, and the curve passing nearest this intersection calls for one 6½ and one 7½ inch plano-convex lens. We therefore need 15¾ inches between the center of the condensers to the aperture plate, with one 6½ and one 7½ inch plano-convex in order to get a 1¾ inch spot.
>
> Example No. 4. Sixty amperes D. C. Meniscus-bi-convex condensers. In the table to the right we find this calls for the 5 inch horizontal line instead of the 4½ inch, where the plano-convex was used. We find that the oblique and horizontal lines meet at about 17¾, and that the nearest curved line to the intersection points to one 7½ and one 8½ inch condenser, meaning a 7½ inch meniscus and an 8½ inch bi-convex. We shall therefore want 17¾ inches between aperture plate and center of condensers with the 7½ inch meniscus and 8½ inch bi-convex, and thus any desired combination can be worked out by the use of this table.

Brother Griffiths explains his reason for using the 1¾ inch spot instead of the 1½ inch as follows:

> My reasons for choosing a 1¾ inch spot instead of a 1½ inch spot are these. The intensity of the light at the spot diminishes rapidly toward the edges of the spot. See chart, page 227, January 13th issue. In this case the center of the spot was not in the center of the aperture plate. The spot was a little too low down and to the left of the aperture, hence the center of illumination at the screen is to the right of center and a little too high. Nevertheless the chart serves to show that the intensity of the light decreases from the center outward, and the decrease is fairly uniform except for foreign particles in the carbons that do not reach so high an incandescent state as the general composition of the carbons. This being the case, it is reasonable to assume that the 1½ inch spot, which has only a margin of 3/16 of an inch over the corners of the aperture plate, allows the corners of the screen to be poorly illuminated. Moreover the smaller spot does not always mean that there is a greater concentration of light, because, everything else considered, it means a greater distance between crater and condenser, so that the apparent gain is offset by the loss in light collected by the rear condenser.

North Carolina.

The editor recently, in response to an invitation from the North Carolina Branch of the Exhibitors' League of America, journey to the Southland, intent upon attending the semi-annual convention of that body. The experience was both instructive and interesting. The exhibitors of North Carolina are warm-hearted, well intentioned and receptive, but they are not nearly so progressive as one would wish.

Taking Charlotte for example. It is a charming little city of 50,000, with well paved and remarkably well lighted streets. It is very decidedly progressive in nearly all ways, yet it is a surprising fact that the city only has four theaters—one vaudeville and three moving picture. Of the moving picture theaters only two are in operation, and all of them are, by comparison, small houses, the largest, the Broadway, seating possibly 500. The Broadway is, as I said, the largest house, but is in need of considerable careful, intelligent attention from its manager, Mr. R. D. Craver, who is, by the way, not only a good fellow, but one of the most energetic exhibitors in the state. The screen of the Broadway is at the front (entrance) end of the house, a plan which has been tried out very thoroughly in many sections of the country, and almost universally rejected as unsatisfactory. The lighting of the auditorium is, in its general arrangement, not bad, but it needs attention as to detail. The two ceiling lights next the screen should be extinguished while the picture is on, and I believe the next two might be dispensed with. Reflected light from the screen, plus light from the remaining ceiling lights would be ample, and thus remove considerable eye strain, as well as improve the picture by strengthening its highlights and shadows. On the front wall, to the left of the picture, is a clock, illuminated by an incandescent light, which same also illuminates at least four feet of the surrounding wall. Bad! Very, very bad! Shade that light, Brother Craver, so that no ray falls outside the dial of the clock. *Never,* NEVER, *NEVER have any unnecessary white light near the screen.* It is worse than bad. It strains the eyes and detracts from the picture.

TABLE

AMPS D.C.	AMPS A.C.	HORIZONTAL LINE TO CHOOSE FOR	
		PLANO CONVEX	MENISCUS & CONVEX
60		4½"	5
55		4⅜"	4⅞
50		4¼"	4¾
45		4⅛"	4⅝
40	60	4"	4½
35		3⅞"	4⅜
30	40	3¾"	4¼
25		3⅝"	4⅛

The operating room equipment consists of Power's Six As, taking current through a motor generator set. The light was brilliant, but very poorly handled, due, I was told, to the fact that the operator was obliged to rewind and thread while running the picture, which might account for a portion, but not all, of the fault. The operator will do well to try ¾ inch carbons above, instead of ⅝, assuming that he always uses the amperage I found him using. Amperage in excess of carbon capacity makes for excessive flaming and unsteadiness of the arc. I also found incandescent lamps burning in the operating room, which is bad. The objective lenses had very large diameters and should be stopped down to the diameter of the effective ray. There was slight travel ghost down, which shows the shutters were slightly "out" and needed setting. The stopping down of the lens would sharpen the definition, improve the value of the blacks and whites, and probably reduce the tendency to travel ghost. The shutters were right up close to the lens, which is bad, but cannot well be avoided under the local conditions. The interior of the room is NOT painted black.

Now I am told the Broadway is very considerably better than the average North Carolina theater, and that the conditions therein are considerably better than those found in the average North Carolina theater. If this is true it would seem to be up to exhibitors of that state to get real busy, and do it without delay.

The other Charlotte motion picture theater, on Tryon street, is a long, narrow house. Its picture was not at all brilliantly illuminated, but I did not notice any white lights near it. Its operating room equipment consists of two Power's Six As, current supplied through a Westinghouse motor generator set. The operating room was of fair size, painted very dark green inside, and had observation ports of ample width. The only criticism was the incandescent lamps burning full blast, which makes for poor work on the screen and unnecessary strain to the operator's eyes. Unfortunately I have lost my notes containing the operator's and manager's names.

Brother Craver will please understand that if I have criticised the Broadway it is only done for the benefit of all concerned, including other North Carolina managers and operators who are committing the same errors.

I am told, both by managers and by operators, that eighteen dollars per week represents the very top notch of operators' wages in that state, and that the great bulk of men work for ten to twelve dollars, with a large number working for the absolutely absurd and ridiculous sum of six dollars per week. This latter sounds almost incredible, but is, nevertheless, absurd as it seems, the fact, and I would ask you if it spells common sense to base the income of your theater on the work of a man who only receives six dollars a week. Either the man is worth no more, in which event he certainly cannot be expected to produce high class work, or he is worth more and you are therefore not treating him fairly. In either event there surely is small incentive to a man receiving such a wage to study and improve his knowledge and his work.

Honestly, Brother North Carolina Exhibitor, don't the combination of a ten thousand or twenty thousand, or even a two thousand dollar photoplay and a six dollar a week operator seem just a little bit out of proportion? Also do you really believe you can get competency at even the huge sum of twelve dollars? Cannot you understand the simple proposition that *if you want competency in the operating room you must pay enough money to induce competency,* and that WITHOUT COMPETENCY IN THE OPERATING ROOM YOU WILL NOT GET THE FINANCIAL RETURN AT THE BOX OFFICE YOU OUGHT TO GET?

Kinemacolor.

R. Wasmuth, Dayton, Ohio, says:

> Have been a reader of the department for the past five years, hence feel that I am entitled to butt in with some questions, as follows: First: Does the Precision Machine Company put a Kinemacolor machine on the market? Second: Can you run black and white film with a Kinemacolor machine without having a racy picture? Third: Is there a special attachment for a black and white machine with which you can run Kinemacolor? I claim you cannot run Kinemacolor on an ordinary projector, even by the use of an attachment. Am I right or wrong?

First: Several years ago the Precision Machine Company manufactured Kinemacolor mechanisms, very similar to the Simplex machines, for use by the Kinemacolor Company of America. Second: Huh! What do you mean, man? Assuming your meaning to not be such as the question suggests, the Kinemacolor mechanism was provided with a two pin geneva movement, in consequence of which the period of rest was too short for black and white projection. Third: I know of no attachment which will enable you to run Kinemacolor on an ordinary projector. The Power Company made an attachment for their machine which enabled the ordinary Power's Six mechanism to project Kinemacolor fairly well, but this attachment could only be put on at the factory, and I don't think you could even get it done there now, except at high cost.

Official Report.

The report of the first convention of the Society of Motion Picture Engineers held at Hotel Astor has reached our desk. Its price is 25 cents, and I would advise all operators to send that sum to C. Francis Jenkins, 712 Eleventh Street, N. W., Washington, D. C., for a copy. I think you will find the paper of Don J. Bell on "Motion Picture Film Perforation" alone is worth that sum. There is also an article on "Condensers, Their Contour, Size, Location and Support," by C. Francis Jenkins. This particular paper contains some data of value, but shows a rather lamentable lack of knowledge as to the experiments which have been already made covering that particular subject.

However, the statement contained therein that the proper location for the shutter is at the dissolving point of the light ray is apt to be decidedly misleading, unless followed by the reasons for so locating it. The mere setting of the shutter at that point would have no effect whatever, unless that action be followed by another. In other words, if you have your shutter set close to the lens and move it out to the dissolving point of the light ray there will be absolutely no change of any kind whatsoever, so far as the screen result be concerned. The beneficial result will come from doing the logical thing, namely, reducing the width of the main blade of the shutter. Another thing: Friend Jenkins refers to this as the "narrowest point of the light ray." This, I think, is not necessarily true, because with long focal length lenses measurements have proven the light ray to have at least, to all intents and purposes, an equal diameter for several inches in front of the lens. The dissolving point, however, is only found at *one particular place,* and that is the point for the shutter, due to the fact, as has been often pointed out in this department, that at this point one not only gets the benefit of the narrowest point of the light beam, but one gains one-half of its diameter. In other words, the picture may start to move when the shutter covers only one-half the light beam, and may continue to move until one-half of the light beam is uncovered. Of course, this presumes a machine with either a retarded shutter or without lost motion in the gear trains.

One thing I do like in Jenkins' paper, and that is, he calls the lens next the arc the "arc lens." I believe that this name should be adopted without question, and hereafter the rear lens of the condenser combination will be termed the "arc lens."

In his treatment of the condenser proposition Jenkins takes no account of the tremendous loss of light due to divergence of the light ray beyond the aperture, although this loss amounts to, in extreme cases, fully 50 per cent.

Another error into which Friend Jenkins falls is that, while he very ably sets forth the reason why condensers break when there is uneven contact with the metal holder, he fails to call attention to the fact that an even contact with the lens is entirely practicable, and moreover provides a heat reservoir which practically entirely eliminates condenser breakage. Jenkins claims that the lens will not break, no matter how hot it gets, if it is insulated from the holder. This sounds very good. The only trouble is, it don't work in practice, as thousands of operators can testify. I myself have thoroughly insulated my condensers from the holders with heavy sheet asbestos, only to have them snap again and again. The explanation for this is easy. The thick center of the lens heats up very slowly by comparison with the thin outer edge. Of course, we grant that the greater amount of light passes through the center of the lens, hence, if the whole lens were of the same thickness throughout the center would get hot quickest, but the edge of the lens being approximately one-eighth inch thick and the center six or seven times that thickness, it follows that the heating is uneven. But this is not the worst of it, because, when it comes to cooling down, the edge of the lens cools much more rapidly, particularly in cool weather or where a draught of air strikes the glass. Brother Jenkins' theory *sounds* very good, but in this department we have often found that theory must give place to the hard-boiled facts brought out by actual practice and the experience of literally thousands of operators.

Friend Jenkins says: "The optical system of the motion picture machine is a make-shift, and I hope that some of us will undertake a systematic investigation of it, looking to a more definite knowledge and resultant improvement." Well, what do you think of that? I was under the impression that after spending months in costly experiments, and more than two years in investigation, it might be conceded that something had been done in that direction. It seems, however, that Jenkins thinks not.

But notwithstanding these things the Jenkins paper is interesting, and has value. My advice to operators is to invest the sum of 25 cents and secure one of the reports.

No Dead Ones.

I recently received a letter from Sherman, Texas, informing me that the Sherman and Dennison men have secured a divorce, and that in future the Sherman men would sail under the name, Sherman, Texas, Local 468, I. A. T. S. E. Inasmuch as the Sherman-Dennison local had been one of the unions which welcomed my coming visit enthusiastically, I wrote asking what change that would make in the matter, to which inquiry the following reply is just received:

> The formation of the new local will not have any effect whatever on your intended trip to Sherman, unless it be to make it even better than it would have otherwise been. I read your communication to the local, and all were much pleased with what you were saying in the department, the only correction being that it is also the stage employes as well as the operators who have withdrawn. The entire local wishes you success. When you mention live wires you hit the nail square on the head, because we are always looking for some method of improving our work. I am right in behind the two operators of this city who have not yet ordered the third edition of the Handbook, and they say they will certainly do so just as soon as they get the required amount together.

Comment is, I think, unnecessary. Locals composed of such men as this cannot but, in the very nature of things, succeed. They believe in better conditions and better financial reward for their work, BUT they also believe in BETTER WORK—in improving their technical knowledge to the end that they not only be able to put a good picture on the screen but *put it on at the least possible cost.*

The correspondence made necessary by the coming trip has been something in the nature of a surprise. I really did not know I had so many friends, or that so many locals looked kindly upon the work of the department. On the other hand there have been three locals which have been a surprise in the other direction, not, however, so far as I am able to learn, because they disapprove of my work. There have been, up to date, three locals which have turned the lecture down on a proposition which, under all the conditions, is purely foolish. I am not going to name the locals because I presume they thought they were acting right, and inasmuch as there have been, up to date, a little more than seventy organizations who have accepted, and many of them have accepted enthusiastically, I don't see why I should worry about the three. But I think after it is all over everybody will agree they were the losers.

The forthcoming trip is going to be a tremendous stunt. In order to fill the engagements already made will require between three and four months, and inasmuch as I will have to travel from fifty to three and four hundred miles in a day, delivering a two hour lecture at midnight, keep up the work of the department, keep up the work of the Cine Mundial (Spanish) projection department, and answer letters, I think you will all agree that it is not going to be anything in the nature of a picnic. My only hope is that if I succeed in living through it I will have accomplished a great deal of good for the projection end of the industry which is supplying us all our daily bread, and which I believe we all really, in our various fashions, love and are loyal to.

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Simplex Precision Motion Picture Camera.

ONE of the latest of the lower priced professional cameras to be placed on the market is the Simplex Precision Motion Picture Camera.

It is made entirely of metal and is therefore not only absolutely rigid, but it is also altogether free of susceptibility to climatic changes of any kind. All parts are made of high tempered steel accurately machined and fitted by experienced workmen. The case is handsomely finished in black with trimmings of bright aluminum. The door is hinged and when open is held in a horizontal position by a bracket. It is supplied with a spring lock which can be opened or closed instantly without the use of a screwdriver or other instrument. It is very compact, being only 8x5¾x4¾ inches and weighing but 13¾ pounds.

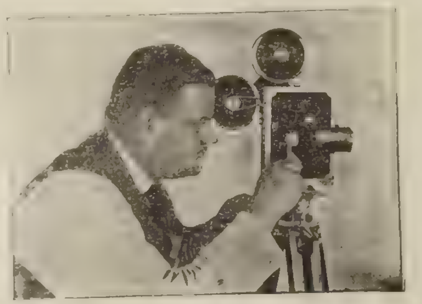

Fig. 1.

The camera is supplied with detachable film magazines which fit on to the outside of the camera case and can be removed in an instant, a feature heretofore supplied with only the highest priced cameras. Various sized film magazines are supplied, thus enabling you to carry film in any length from 50 to 1,000 feet. Magazines are listed and furnished separately. The camera used in the illustrations was equipped with 200-foot magazines. The film magazines are detachable from the camera, but joined together en bloc; the film end can therefore be inserted into the receiving magazine and the cover closed before the magazines are placed on the camera at all. Two thumb screws hold the retorts securely in position on the case. Being made of reinforced metal of great strength they are not liable to leak light or become bent out of alignment by any ordinary usage. The take-up is operated by a spring belt which is in plain view at all times so that there is no possibility of the take-up slipping and causing buckling without being detected immediately.

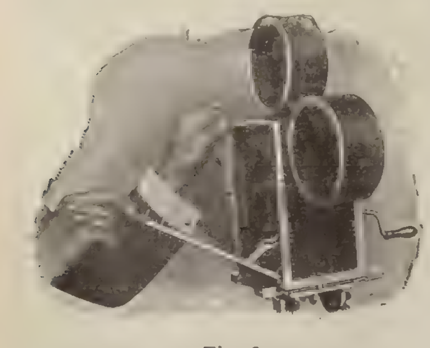

Fig. 2.

When the camera door is open the opening of the film magazines are closed tightly, thus preventing any possibility of light leaking through and striking the film. But when the door is closed it automatically releases the catches of the film magazines, thus leaving the film an open and free passage into the camera. This contributes in a material degree to the extremely smooth running of the camera.

A feature of this camera is its free bearings which contribute greatly to its being the smoothest running camera made; in fact, its running is more free when the camera contains the film than most cameras are when entirely empty.

A single large sprocket serves both as a feed and take-up sprocket and free running idler rollers which touch the film only at the edges keep the sprocket teeth in positive engagement with the perforations in the film. Instead of the usual film gate and aperture plate the film runs in front of a pressure plate in the focal plane. There is practically no way of scratching the film as the emulsion does not come into contact with any part except at the edges of the film and as the film touches nothing stationary except a small part of the pressure plate which is the exact size of the focal plane. This part is highly polished and held against the film with two delicate springs which keep the film perfectly flat while it is being exposed but do not obstruct its free passage in any way.

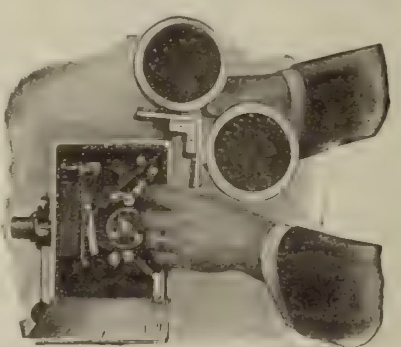

Fig. 3.

The movement is of the crank and arc or Williamson type, all parts being made of hardened tool steel with the greatest possible precision.

Focusing is very much simplified. The camera is furnished with an exterior focusing tube which is in direct alignment wth the lens tube proper and when most accurate focusing is desired it is merely necessary to remove the lens itself from its natural setting over on to the focusing tube and when proper focus has been obtained it is returned to its own setting, thus insuring absolute accuracy of focus without opening the camera for this or any other purpose.

Loading is very quickly performed, the outer end of the film being threaded to the take-up spool and the cover fastened down before leaving the dark room makes it only a matter of pulling out a short loop of film from the magazine. It is then only necessary to insert in the camera the film loop thus formed, place it around the sprocket and over the pressure plate, which can be done with one hand, lock these and close the camera. The whole operation takes but a few seconds; there is no "threading" whatsoever to do. (See Fig. 3).

The camera is equipped with a film marker enabling the operator to register the beginning and end of each scene before the film is developed, thus making it possible to give the various scenes individual treatment best suited to their exposures. This marker is situated directly below the lens. When pressed it punches a hole 3-16 of an inch wide through the film at that point. This can be easily felt when winding the film in the dark.

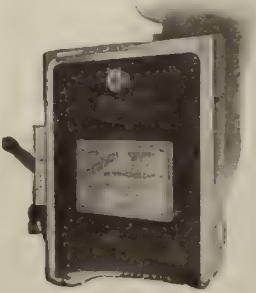

Fig. 4.

The camera is so made that it can be operated either backwards or forwards. This is very useful in making freak pictures or reversing the order of moving pictures. Such instances as the taking of a photograph from the back platform of a moving train can be reversed so as to appear as though they were taken from the front of the engine. By a very simple device the camera can also be used for the taking of single pictures one at a time for animated cartoon work or for the taking of individual "still" pictures to be enlarged, the only preparation for reversing the camera being to transfer the spring belt from the take-up pulley to the pulley on the feed retort.

Figure 1 shows the operation of the camera and Figure 2 shows the opening of the door.

The Simplex Precision Camera is supplied complete with Bausch & Lomb Zeiss Tessar F3.5 lens, separate finder and 200-foot magazines, lens hood and focusing mount.

A notable feature is the focusing lever, which is in plain view from the back of the camera. It may be operated while the camera is in motion as an object advances or retreats from the camera. This device is shown in Figure 4.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

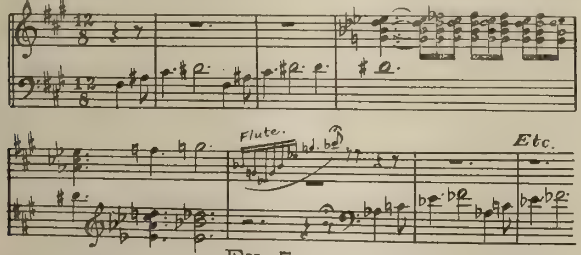
THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

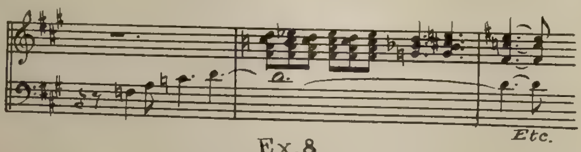
Improvising. (Part II.)

By Clarence E. Sinn.

IT HAS been repeatedly said here that in improvising for pictures one should use at least one principal theme to run through the story. Usually this can be given to one of the leading characters and will be recognized as that character's music. It is best to play this theme in such a manner that it can be recognized when used in the dominant scenes. It may be altered in such a way as to merely hint at the theme, yet still be recognizable. Often this is very effective, particularly if the scene works up so as to permit of a musical climax. In orchestra work it is easy to make differences in effect by giving the theme to different instruments in turn, and thus portray emotional variations by the tonal coloring of different instruments.

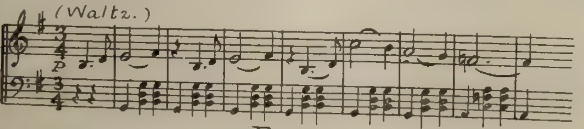


Ex. 7.

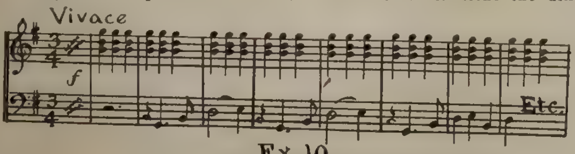


Ex. 8.

A theme played softly on muted violin has one effect. On the 'cello another. On the oboe, flute or clarinet it expresses a different emotion, while the same theme played fortissimo by the brass section, accompanied by the full orchestra, conveys an idea entirely opposite to the others. The organ can follow along the same lines to a very great degree; the piano not at all. With this instrument the differences must be marked by changes of expression and of tempo. But alterations of the theme itself are often useful as well as effective, as has been argued before in our department. A few examples are included in this article showing a theme in the overture "The Beautiful Galatea" by Von Suppe. Example 7 is the opening to the second movement in the overture. The theme in question is given in the left hand (lower stave) in Ex. 7. As given it is really in the key of F sharp major modulating to the key of A flat. In the repitition (5th and 6th measures) a minor 6th occurs (E flat to F flat) which distinguishes it from the major 6th (C sharp to D sharp) as shown in the first measure. This same theme occurs throughout the movement (2d movement in the overture) with but little variation, except that it may start in different parts of the measure. (See Fig. 8.)

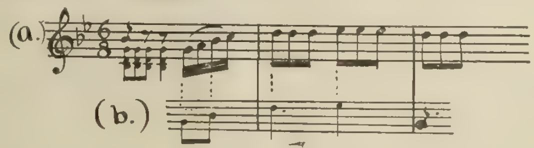


Ex. 9.



Ex. 10

-A development of the theme is shown in the 4th movement of the overture—a waltz movement. (See Ex. 9.)



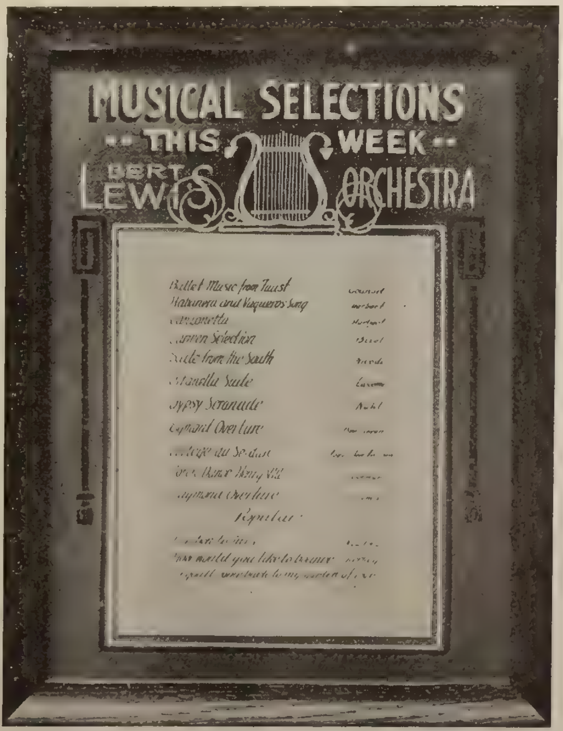
Ex. 11.

This same variant is shown in the finale of the overture, where it is given to the basses, fortissimo, and vivace. (See Ex. 10.)

A hint or slight suggestion of the subject of the theme may be found also in the 3d movement of the overture (the 6/8 in G minor). See Ex. 11 and notice the dotted lines running from the accented notes in the melody (a) to those in the skeleton of the theme (b). You will there find a very pronounced suggestion of the original subject as shown in other examples.

A Lobby Musical Program.

"Most beautiful houses west of the Mississippi" is the rather big claim printed on the letterheads of the Royal and Regent theaters of Kansas City. Frank L. Newman, president and manager; T. H. Cochrane, vice-president and treasurer, and W. P. Fullerton, secretary. A mammoth pipe organ and a ten-piece orchestra indicate the attention given to the musical side of the program. Mr. Cecil Summers, house manager for President Newman, sends the accompanying illustration of frame used in their lobby to stimulate interest in the musical part of the program and the selections given by the orchestra from week to week. The frame is 14x22 inches and the management has been surprised at the interest it has created. The names of selections are neatly printed with pen and ink on white cardboard, with a few underscored lines in a blue ink. A good effect is obtained by using ruling pens of different sizes for both the lettering and rules and simple border designs. The idea is an excellent one. The program in the illustration was given with the Fox feature "Darling of Paris."



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Four Industrial Subjects, Two Zoological, Three Topical, and Two Scenic.

Reviewed by Margaret I. MacDonald.

"Making Dainty Perfumes" (Mutual-Gaumont).

THE manufacture of perfumes is an industry of which practically little is known to the ordinary individual, but in "Reel Life No. 43" we learn how one of the daintiest perfumes is made, namely, violet perfume. We see the fragrant blossoms gathered in astonishingly large quantities and taken to the manufactory, where they are placed immediately in a concoction of certain greasy substances and thoroughly mixed, after which the mixture is put in spirits of wine, which is later filtered and concentrated. The method by which violet essence is extracted is also briefly illustrated.

"Making Bottles at Home" (Mutual-Gaumont).

The manufacture of sanitary bottles is illustrated clearly in "Reel Life No. 43." These bottles are made of paper, are much lighter in weight than the glass bottle and are expected to replace the latter in the realm of the dairy. We are shown the shaping of pieces of cardboard into bottles by machinery, and the suggestion is thrown out that the dairyman may purchase these cardboard blanks and shape them into bottles himself at a smaller expense than the extra express charges on glass bottles will cost him.

"Logging in Louisiana" (Mutual-Gaumont).

This attractive and instructional subject is nicely illustrated in "Reel Life No. 43," where we are taken into the yellow pine forests of Louisiana to watch the felling of the trees, in the conveying of the logs from the forest on movable tracks, the skidding of the logs and the storing of them in the river previous to floating them to the saw mills as required. We learn that oxen are used for hauling logs in this vicinity and that the pine knots are saved and used for fuel.

"An Industrial Paradise" (Paramount-Bray).

A series of interesting scenes shown in the Paramount-Bray-Pictograph No. 57 takes us through the Roycroft community at East Aurora, N. Y., which was established some years ago by Elbert Hubbard, and is being perpetuated by his son, Elbert Hubbard the second. Here we see how the beautiful Roycroft products in hammered brass and silver are made, and also the remarkable hand tooling of leather, and printing and illuminating of the Roycroft books.

"Foreign Deer" (Educational Films Corporation of America).

Prof. Raymond L. Ditmars has given us in this animal study a delightful sample of photography. After giving considerable information regarding deer and the parts of the world inhabited by them he shows us various species of the deer family, beautiful fawns and antlered stags, and tiny baby deer. In one scene we see a young deer hiding in a pile of leaves behind a shed. The keeper is seen to lift it struggling from its hiding place, and after exhibiting the little animal for the camera's benefit, try to put it back to bed, an operation which is strongly resented by the baby. This is a beautiful and instructive subject.

"A Birdland Romance" (Paramount-Bray).

The Paramount-Bray-Pictograph No. 57 contains a fascinating bird study in which a canvas-back duck, her newest "flame" and her former husband figure. The duck has built her nest among the rushes and is very much occupied with the hatching of a family when her former mate enters the scene, only to be cruelly snubbed, the fickle female having formed an affection for a handsome Mallard drake. This little romance in duck life will be found very amusing. The picture also shows the actual hatching out of some of the eggs which Mrs. Duck had tended so faithfully, and also the full brood toddling about after the completion of the hatch.

"The Austrian Ski School" (Educational Films Corporation of America).

This is a remarkable picture showing how the Austrian government school of skiing, which is situated in the Linderthaler Alps, is conducted. The camp accommodates 450 men, who remain there under training for a period of ten days, when they are accounted ready for ski service in the army. They are taken to a height in the mountains, marching up the mountain side in zig-zag lines, and upon reaching a certain point which serves well the object of the tramp, they commence their skiing exercises. The final scenes show them 405 strong making the descent with varying degrees of success.

"Fitting Heads to Hats" (Paramount-Bray).

A distinctly original idea is presented in the Paramount-Bray-Pictograph No. 57, which is attributed to Miss Stevens, who is shown in her studio applying her art. The art consists of the modeling of papier-mache heads after the likeness of a given female subject who is desirous of purchasing a becoming piece of head gear. The head is touched up to look exactly like the person posing, and is then taken by the model to a millinery shop, where she is able to fit a hat on the likeness of her own head without the inconvenience of disturbing her equilibrium.

"Teaching Children to Swim" (Mutual-Gaumont).

This is a highly instructional series of scenes which will be found in "Reel Life No. 43." It shows a number of children at the edge of a large swimming pool receiving pointers in the art of swimming, and putting the instructors' suggestions into practice. In the practice of the leg and arm movements as they lie stretched on their stomachs on the edge of the pool it is easy to gather helpful hints in one of the most necessary arts. We also see the children trying their skill in the water at close enough range to enable us to discern the movements of their limbs.

"Vicksburg, Mississippi."

"See America First No. 76" presents a number of interesting views of Vicksburg, Mississippi, and vicinity. Explanation of its situation on the Mississippi and Yazoo rivers, and the important part played by the town during the Civil War is given in subtitle and visual illustration. We are shown the old Court House erected by slaves in 1858, the National Cemetery, where are the graves of 16,892 Federal soldiers, 12,769 of whom are unknown, and the National Military Park, in which are erected memorials by various states. This picture is interesting in an historical way.

"The Ascent of the Matterhorn" (Educational Films Corporation of America).

This interesting subject presents some remarkable studies in mountain climbing, showing the dangers attendant on the ascent of the famous Swiss mountain peak, which is some 14,705 feet in height. Thrilling moments show the passing over snowy heights where a slip of the foot would mean death; and as we watch these mountain climbers they trudge onward and upward until they reach the lofty peak of the Matterhorn.

Revival of Color Film

Attractive Selection of Color Films Exhibited at the Strand Theater, New York, Suggests the Use of the Prizma Film in Educational Work.

SOME little time ago the Prizma method of color photography and projection was reviewed in the columns of The Moving Picture World, with full explanation of facts concerning this renewed effort to produce a natural color film with the defects of the older methods eliminated. An exhibition of these films at the Strand Theater, New

York, was followed by an acceptance of the films on the regular program of that theater.

This color process is especially well adapted for the production of educational or instructional films. The effects produced on a four color basis are soft toned and the illusion is perfect enough to suggest the use of the Prizma, Inc., method in all lines of educational photography. One of the most remarkable of the studies thus far exhibited is a close-up of a soap bubble with the dainty irridescent tints and reflections that we remember from our own soap bubble days. The rainbow at Niagara is also worthy of mention; and also the giant star fish as it glides off the rocks into the clearest of waters. Let us hope that the educational film will continue to receive the benefit of the realism that color adds to pictures of this character.

New York Teachers and Child Problem

Plan on Foot Whereby Teachers Will Agree to Recommend Moving Picture Programs to Pupils, Providing They Agree with Certain High Standards.

A THEME that has been causing more or less ferment throughout the country, namely that of the relation of the moving picture to the child, was the object of a meeting which was held in the Russell Sage Foundation assembly room on Feb. 16 at 4.15 p. m. The fact that the meeting was called by the Committee on School Work and the Committee on Children's Interest of the New York City Teachers' Association added special importance to the occasion for the reason that a representative body of New York school teachers represent more power in straightening out the matter of the clean program than any other body of individuals in the city. We say this from the fact that it is in their hands to supply audiences for the exhibitor in support of a clean program, if he has a mind to provide it, by commending the theaters at which these programs can be found, to the pupils who in turn carry this recommendation into their homes.

The meeting which, by the way, was sparsely attended, was opened by the chairman, Van Evrie Kilpatrick, who explained its object and entered a protest against certain types of film that are frequently met with in the moving picture theater. He protested most vigorously against the depiction of crime stating that crime, no matter how it is placed before children becomes more or less idealized by them. With regard to the censoring of moving pictures, Mr. Kilpatrick said, "Censoring is un-American—it is European. In America we strive to maintain the voluntary element in the community. The people in America love to do, and they are better for doing largely as they wish. That is fundamentally American." He also stated that a set of tentative standards had been outlined, which it was proposed to follow as nearly as possible in selecting programs; and in reply to a question put by Orrin G. Cocks of the National Board of Review, said that clean entertainment is the end to be sought, treating the educational feature as an entirely secondary matter, and that the family is to be catered to rather than the child.

Following Chairman Kilpatrick, Mr. Cocks delivered a brief address on the subject that is worth repetition. We believe that it contains useful information to readers who may be working along these lines. Mr. Cocks said, referring to the plan under discussion, "All of us are interested in seeing something of this sort come to pass all over the country. Most of us have felt that a different type of picture was needed for the young people than for the adult; many of the pictures which are fine for adults, as the chairman has outlined, may be personally unsatisfactory to many of us and yet if you are going to keep the freedom of the screen we must of necessity have a number of subjects discussed which appeal to others, but not to ourselves.

"However, all through the country, and especially here in New York, I think the young people have gone indiscriminately to the motion pictures that are designed for the adults and very few plans have been offered in a city like New York, which are practical; which will make it possible for young people to go on certain nights in the week to see entertainments which are entertaining and then make it possible for careful parents to keep them from going to see other pictures which are designed for adults.

"There are a great many more pictures than some of us realize now, for instance in just this group I was running through the other day of a list of pictures, made from fine bits of literature. For instance, there is 'The Crisis'; there is 'Robinson Crusoe'; the 'Vicar of Wakefield' and one taken from the 'Christmas Carol' called the 'Right to Be Happy.' Then that fine picture with Marguerite Clark as 'Snow White'; and 'Oliver Twist' has been made, and there are possibly a dozen or fifteen more in the list that, to my mind, ought to be entirely satisfactory to this group, and there are besides 80 or 100 others that undoubtedly the teachers would put in that class.

"The films exist; it is largely a question of distribution, and then a question of getting attendance. I am satisfied that even here in New York City, if we had some method for getting attendance and for keeping the exhibitors from losing money—helping them to make money on certain family nights, that this whole situation would be solved. Many of the plans which have been worked out in some sections of the city or for certain theaters have been idealistic and theoretical. Persons have gone to exhibitors and said, 'We can deliver certain audiences to you if you will have certain types of pictures' and as a matter of fact they could not.

"Out at Columbia the other day, the Horace Mann group said that they could furnish audiences for eighteen picture houses in the region of Columbia. I asked them how they were going to do this. Their plan was to send out information through the children of the Horace Mann school and post bulletins in Columbia and in Union Seminary and in Teachers College and Barnard and possibly in some of the other schools—but that isn't delivering audiences to eighteen theaters, something more definite must be accomplished.

"If a plan can be worked out by the teachers which will carry facts to families and in a way which will not drive them away from the theaters, then I believe, here, in New York, we can have what you may call select entertainment, family entertainment, splendid films or first class A No. 1 films—we can have them; it is largely a question, it seems to me, of a group who can furnish the audiences.

"This subject should be discussed, it seems to me quite frankly with the teachers, and then back of them with the Board of Education, for, as I understand it, often exhibitors are anxious to furnish the highest types of entertainment in some sections of the city and have been absolutely unable to go into the schools and get the cooperation of the teachers and the principals in advertising such entertainments. There may be a rule by the Board of Education prohibiting it. If that is true, there is an earnest desire on the part of the exhibitors to meet the situation, and there certainly should be a concession on the part of the teachers and the Board of Education to see that this plan goes through. This is a very practical matter, but I maintain that a great deal of pressure will have to be brought to bear upon the Board and upon the Superintendents to have them forego their rule against advertising any form of entertainment for pay. That is the practical difficulty in the way.

"I am quite certain, however, Mr. Chairman, if a plan is worked out for delivering audiences that pay, the great majority of exhibitors as well as the exchange men and manufacturers will go more than half way to meet the situation. They don't want to be continually criticised as blocking the wheels of progress; they realize there are large groups of individuals like yourselves who go with their children to see pictures meant for adults and decide that they will not go to the moving picture at all, and as keen business men they want to capture that audience. Now a plan should be worked out on a sensible basis if possible to advertise the finest types of films in the homes of the school children. There is the practical difficulty of contracts which the exhibitors have to draw up with their producing groups and exchange groups, so it will not always be possible on a Friday or a Wednesday or any other night to have the films wanted. It may, however, be possible to have one night a week where exhibitors will play absolutely fair with the parents, teachers and children of the neighborhood."

Others who responded to the call for suggestions were Mrs. Elizabeth Richie Dessez, who in answer to one of Mr. Cocks' remarks with regard to there being a difficulty in getting the exact films desired on any given night, said: "The Exhibitors can make new contracts. They may have to wait until some of their present contracts expire, but they can then make new contracts or buy in the open market. They are showing some disposition to do so, which was not evident last year." Readers may be reminded that Mrs. Dessez, in association with Mrs. Philip Speed, worked earnestly during the past year on behalf of the establishment of the children's theater, and knows whereof she speaks.

Principal Laughlin of the Bronx High School deplored the lack of good scenarios, and stated that it seemed to him that the people who were writing scenarios were running around in circles. He also spoke of the wonderful progress of the moving picture on the artistic side and of the steady advance it had made along certain lines. He voiced the belief of earlier speakers that if some plan could be worked out whereby the exhibitor could be assured of profitable audiences there would be little to fear in the matter of good clean programs.

It was learned from Mr. Bogart during the discussion that Dr. Wile of the Board of Education, who is also chairman of the National Juvenile Moving Picture Bureau, Dr. Straubenmiller, and ex-President Churchill, have indorsed the movement for the improvement of moving picture programs and have sanctioned the distribution of coupons in schools by the National Juvenile Moving Picture Bureau, advertising certain good films or programs being exhibited in their immediate neighborhood.

Van Cortlandt Van Deusen related his discouraging experience in trying to interest prominent citizens and educators in the Clean Picture and Play League; Miss Louise Connolly of Newark referred in her humorous fashion to the suspicions that are bound to accrue in the development of any reform; and Miss Helen Duey of the Woman's Home Companion offered a few words of encouragement, and urged those who were interested to keep on working. The meeting closed following a motion offered by Mr. Cocks which was duly seconded and unanimously carried, to the effect that the Committee representing the New York Teachers' Association be requested to continue the development of the plan for enlisting the teachers and Board of Education in the service of the uplift of the moving picture.

Religious Film to be Reality

Bible Film Company of Las Vegas, New Mexico, to Be in the Market by Fall.

AFTER the fashion of wants that demand to be heard, the church's necessity for films that suit their purpose and serve as fit illustrations of the religious truths which they endeavor to teach, has been taken up on a commercial basis by an organization consummated in December, 1916, known as the Bible Film Company, and capitalized at $1,000,000. Las Vegas, New Mexico, has been chosen as the headquarters of this concern for the reason that the topography of the country in this vicinity resembles that of Palestine. The climatic conditions about Las Vegas are also said to be ideal for picture making. The studio site is situated about six miles north of Las Vegas on the Montezuma Hot Springs property, in the heart of a beautiful scenic district.

Dr. A. L. Andrews.

The present plans of the Bible Film Company aim at actively entering the market in the fall. They expect to start producing in the course of a few months, and their first subjects, which will be purely biblical, will later on be interspersed with biblical fiction and allegory. It is also planned to have all films produced by this company censored by an inter-denominational board of censors, composed of eminent clergymen. This policy is expected to cover any doubts in connection with the sacred treatment, historical and chronological correctness of chosen themes. The fact that a clergyman, Dr. A. L. Andrews, pastor of the First Methodist Church of Fort Worth, Texas, is the president of the organization also adds a feeling of security. Other officers of the company are Harry C. Grigsby, formerly associated with the Singletary Bros., bankers, of San Jose, Cal.; Roger Topp of Los Angeles, Cal., secretary and treasurer; and Phil H. LeNoir, for ten years in Y. M. C. A. and Chamber of Commerce work, director of publicity and scenario editor.

There is doubtless a large field for the output of the Bible Film Company, providing that what they offer is carefully and authentically prepared. The time is ripe for a venture of this sort judging from the numerous inquiries on the subject that from time to time reach the Moving Picture World; and we wish the company a permanent success in undertaking to supply a much needed product.

Looking Backward

Resume of What the Film Market Has Offered in Bible Stories Since the First Appearance of the Commercial Film.

THE present moment holds numerous peculiarities with regard to moving picture production; one of them is the fact that after many years of film producing in which fifty-five adaptations of Bible stories have been made we are on the eve of having special attention paid to this line of the work. At least two moving picture producing companies under way of organization, and of which we will be able to say something more definite a little later on, have stated that they are going to pay special attention to the filming of Bible stories, and the illustrating of the International Sunday School lessons. As every effect must have a cause, we would infer that the entry of the Bible story into the world of film as a commercial asset is based on the awakening of the churches to the educational uses of the moving picture, and also on the necessity to which the church has been aroused of keeping up with the times in the matter of visualizing her instruction. The fact remains that where there is a demand of sufficient commercial magnitude it will be followed up by a proper supply to satisfy that demand.

The following list of Bible stories, filmed between 1908 and the present date, will be found of interest. It will be noticed that within the past three or four years very few Bible subjects have appeared, with the exception of one or two reissues. It must not be inferred that many of these films are still available. On the contrary, only a very few can be had.

List of Bible Stories Produced in Film.

Abraham's Sacrifice—C. G. P. C.—1912 (1 reel).
Athaliah—Pathe (991 feet).
Belshazzar—Gaumont (950 feet).
Birth of Christ, The—Pathe (508 feet).
Birth of Moses, The (1 reel) (in possession of Educational Film Corporation of America).
Blind Man of Jerusalem, The (1 reel) (in possession of Educational Film Corporation of America).
Cain and Abel—Gaumont—1910 (279 feet).
Cain and Abel—C. G. P. C.—1911 (600 feet).
Childhood of Christ, The—Pathe (541 feet).
David and Saul—C. G. P. C.—1912 (1 reel).
Daniel—Vitagraph—1913 (2 parts).
Deluge, The—Vitagraph—1911 (978 feet).
Elisha and the Shunammite—Gaumont (890 feet).
Esther—Eclectic—1914 (3 parts).
Esther and Mordecai (2 parts) (in possession of Beseler Educational Film Co., Inc.).
Exodus, The—Gaumont (1,400 feet).
First Christmas, The—Edison (1 reel).
Herod and the New Born King—Gaumont—1910 (965 feet).
Infancy of Moses, The—C. G. P. C.—1911 (1 reel).
Jeptha's Daughter—Vitagraph—1909 (605 feet).
Jeptha's Daughter, The Vow or—Gaumont—1910 (868 feet).
Joseph in Egypt (1 reel) (in possession of Educational Film Corporation of America).
Joseph and His Brethren—Pathe (754 feet).
Joseph and His Coat of Many Colors—Sawyer—1914 (6 parts).
Joseph in the Land of Egypt—Thanhouser—1914 (4 parts).
Joseph's Trials in Egypt—Eclectic—1914 (3 parts).
Judas, The Kiss of—Pathe (676 feet).
Judith and Holofernes—Gaumont (1,050 feet).
Life of Christ, The—Gaumont (2,170 feet).
Life of Our Saviour, The—Pathe—1914 (7 parts) (reissued 1915-1916).
Lord's Prayer, The—Gaumont—1910 (470 feet).
Macabees, The (1 reel) (in possession of Beseler Educational Film Co., Inc.).
Manger to the Cross, From the—Kalem—1912 (reissued 1915-1916) (4 parts).
Mary Magdalene—Kennedy—1914 (4 parts).
Miracles of Christ, The—Pathe (705 feet).
Moses and the Children of Israel (2 parts) (in possession of Educational Film Corp of America).
Moses Before Pharaoh—Gaumont (1 reel).
Moses, The Life of—General Film.
Nativity, The—Gaumont (991 feet).
Passion Play—Pathe (3,144 feet).
Pharaoh or Israel in Egypt—Gaumont—1910 (1,050 feet).
Prince of Israel, A—C. G. P. C.—1912.
Prodigal Son, The—Pathe—1908 (705 feet).
Prodigal Son, The—Williams, Browne & Earle—1908 (696 feet).
Prodigal Son, The—Great Northern—1910.
Prodigal Son, The—Eclair—1911.
Salome—Lubin—1908 (400 feet).
Salome—Gaumont (525 feet).
Samson and Delilah—Universal—1914 (6 parts).
Samson's Betrayal—Gaumont—1910 (509 feet).
Saul and David—Vitagraph—1909 (1,000 feet).
Saul and David—Gaumont—1911 (128 feet).
Saul, The Death of—C. G. P. C.—1912 (1 reel).
St. Paul and the Centurion (1 reel) (in possession of Educational Film Corp. of America).
Woman of Samaria, The—Pathe—1910 (902 feet).

The list tells its own story of dates and footage; and in some instances neither date nor maker has been recorded. Copies of several of the films listed are to be found on the shelves of the Educational Films Corporation of America 729 Seventh avenue, New York City, and the Beseler Educational Film Co., Inc., 71 West 23rd street, New York City.

Spokes from the Hub

By Marion Howard,
Reel Editor of Boston Budget.

WASHINGTON'S Birthday was celebrated by the Exeter Street Theater in the christening of its new organ, one of the best in the country. There has been a transformation, too, in the screen setting and stage, which has been deepened, and the seating capacity enlarged thereby. The color scheme is pale yellow and brown, rich in effect, and the lighting is much improved. Jarvis Jocelyn, the house musician, renders high class music for his solo number and for the five-reelers. For the comedies and lighter pictures he uses the piano, as he is not an advocate of "rag time" for the organ such as we are too often inflicted with. At this theater we had during last week "The Glory of Yolanda," with Anita Stewart, who was also here in "The Girl Philippa," at the Modern theater for a run of two weeks, and which Mrs. Ayer is to give us next week.

For a play fit for man and child commend me to "Twin Kiddies," the Pathe picture featuring Marie Osborne and that dependable actor, Henry King. Here was a human story of exceptional interest, with a mere baby playing double and ably illustrating two distinct types of child life, the pampered and the seamy. I should think this might be put on for a run as clean-cut, wholesome and with a bit of a lesson on the art of radiating cheer even when close to the gutter. We had not seen Raymond Hitchcock in "The Wonderful Wager," so a party of us went prepared to enjoy the comedian to the limit. It was some stunt he had cut out for him! Remember the circus scene when he was trying to catch a nap among the various animals and a camel walked over him? Well, a woman across the aisle had hysteria and had to be removed. This is a good thriller from the Lubins. Another offering that evening was "The Happiness of Three Women," introducing House Peters and Myrtle Stedman for the first time together under the Paramount banner. It proved most entertaining, and they seem a dandy pair, worthy of a stronger play. There were some funny inconsistencies around the burly watchman who robbed the bank, and the plot was a bit motheaten, yet the acting saved it and there was good photography.

* * *

Hubites had a genuine treat in Sothern's work in "A Man of Mystery," put on by Stanley Sumner at the effete Fenway, our handsomest theater here, and doing fine business. Here we had atmosphere to the queen's taste. Some folks prefer Sothern in picturesque attire doing the heroics, but the majority, I am sure, who saw this play agree that it is his best for the screen. Fred Thompson showed skill in directing this.

* * *

Ethel Barrymore has quite a social following here, so it was natural that the Back Bay set should turn out to see "The White Raven," which, next to "The Awakening of Helena Ritchie," is the best yet. One staid old lady of the "Chippendale" set said she thought it quite out of place to have dear Ethel dance in such a short gown and in a cheap place, but I caught her furtively wiping away some tears as the play progressed with its intensely human touches. Capacity houses were the rule at the large theaters running this Metro picture.

* * *

Well, for genuine merit and thrills of a sane nature "The Argyle case" certainly fills the bill, and it strikes me that Robert Warwick is doing his best work here. We were given a private view of this by the Boston Photoplay company, releasing the Selznick outputs, and it shows that Warwick made no mistake in organizing his own company under that banner. The Hub is strong for Elaine Hammerstein, who was a bit new for us on the screen. There were some big moments, the suspense held to the close, with none of the oldtime detective tricks either.

* * *

We have an unusual company of gifted players here at our little theater named the Copley and under the directorship of Henry Jewett. It has established a following most noteworthy, the house being sold out in advance. In the coterie of players is a screen star, Leon Gordon, whom I saw last night for the first time in "Pardners," with winsome Charlotte Walker, who grows startlingly like Ellen Terry as time goes on. This is noticeable right in this picture. Well, young Gordon is so popular in the speaking play that scores went over to the Fenway to watch his pantomimic work. He is some villain and made a good foil for Richard Tucker, who is doing splendid work in this. It is a red blood play and the scenes are not at all far fetched in the wild and woolly country. The kid episodes went well. This ought to go strong anywhere.

* * *

On the same program at this theater was "Easy Street," with Chaplin as an amateur policeman. A friend told me that I might like this, as it was free from vulgarity, so I sat it through. Maybe so, but there is the same sort of slapstick stuff which sets folks howling. Perhaps such pictures have their place and, after all, it does one good to laugh. A philosophical friend of mine says that if people laughed more nine-tenths of the doctors would have to go out of business, so there you are, in defence of C. C.!

* * *

Marie Doro and her "hubby," Elliott Dexter, are good drawing cards most anywhere, so we all went to see "Lost and Won" and were—as T. R. says—"de-lighted." The newsgirl evoluting as the ward of a rich young man to "sassiety" life showed Doro's versatility. There were some good detective stunts well done. The plot is far from new, and we had it rather better worked out by the Metros in "The Eternal Question," with Petrova going through the paces from street to drawing room.

* * *

"Panthea," done by Miss Talmadge, was a sore disappointment, maybe owing to the fact that it followed "The Argyle Case" on the same program at the private view, but a friend near me said: "We are sick of so much Russian stuff." Anyhow, it went along very well until the finale, when we got the hero and heroine in a lighted trench en route to Siberia looking as if they had just stepped out of the Astor. It was funny and the house wore a smile. Earle Fox, who seems to be drifting a bit, was excellent and all struggled to put the picture over.

* * *

There have been many screen players in town of late who are at theaters, like Edward Martindel, who has been shown much attention and was a guest at a function of the Professional Women's Club; Hilda Spong, Faversham, Frank McIntyre, still here in "Springtime;" Emily Stevens, who has returned to Metro for some more pictures; Charles Ruggles, Richard Carle, Charles Cherry, Madge Kennedy, to enter the pictures; Valli Valli, and now the imperishable Bernhardt, who will be a special guest of the Film Club at a reception March 9.

* * *

Other good pictures seen of late: "Blind Justice," with Benjamin Christie, the hero of "Sealed Orders," which we will never forget. It is good to know that the Dansk Biograf Company of Copenhagen now has a branch office in New York city. Give us more of such plays, Mr. Christie. "Golden Fetters" was rather weak but saved by the acting of "Wally" Reid and a good company. There was nothing new in plot or finale.

* * *

"Three of Many" was exceptionally good and splendidly cast with Clara Williams, George Fisher and other dependable players. I liked the idea in plot and working out. While war was the theme in causing trouble, there were no scenes of bloodshed, though the last reels took us to the Italian border. It was a study in war emotions and left a good taste in the mouth. "Bridges Burned" was rather a disappointment, for we expect much from Petrova and a Metro picture. Here we had the late Arthur Hoops in a somewhat pathetic part, and I hear it was his last picture.

* * *

George Beban has repeated his personal success in "His Sweetheart," a play you have doubtless seen ere this. It did not seem that he could approach his work in "Pasquale," but here we have all that and more. It is quite unusual for a house to applaud any picture in this conservative village, not that we are not appreciative, but we get the habit of a silent house. However, this picture aroused intense interest and applause at the close. As one of the critics said: Helen Jerome Eddy actually looked like a veritable girl of Italy and not like a character in a Verdi opera. Such atmosphere one rarely finds, but when we learn that Beban wrote the play and doubtless arranged the detail all is explained.

* * *

Everyone here who has seen "The Scarlet Letter" put on at the Boston theater is enthusiastic over it, especially its ending—a departure from Hawthorne. I did not get in, owing to lack of time, but we will have it elsewhere ere long. A local critic deplored the fact that following this literary offering compelling the closest attention the management thrust a Chaplin riot upon the house.

Amusement Statistics

By John J. Rotchford

Approximate Number of Theaters, Museums and Concert Halls in the United States

A GREAT opportunity to obtain exact statistics on the question of the number and comparative size of the country's theaters was lost when the Federal war tax was assessed against proprietors. If the tax had been levied against the theater itself the proportionate sums collected when a change of ownership occurs would not be present in the official reports to complicate the figures obtained when the former are analyzed.

Although the tax is payable only six months in advance, nearly two-thirds of the amount is collected a full year ahead. This fact tends to prove a high expectancy of permanent ownership.

The figures in the accompanying table are arrived at by dividing the rate into the amount of taxes originating in the various sections. While the results are probably slightly excessive, it is thought that they represent the nearest approach to the exact figures that can be obtained. They might be termed the average maximum number of theaters operated during the year.

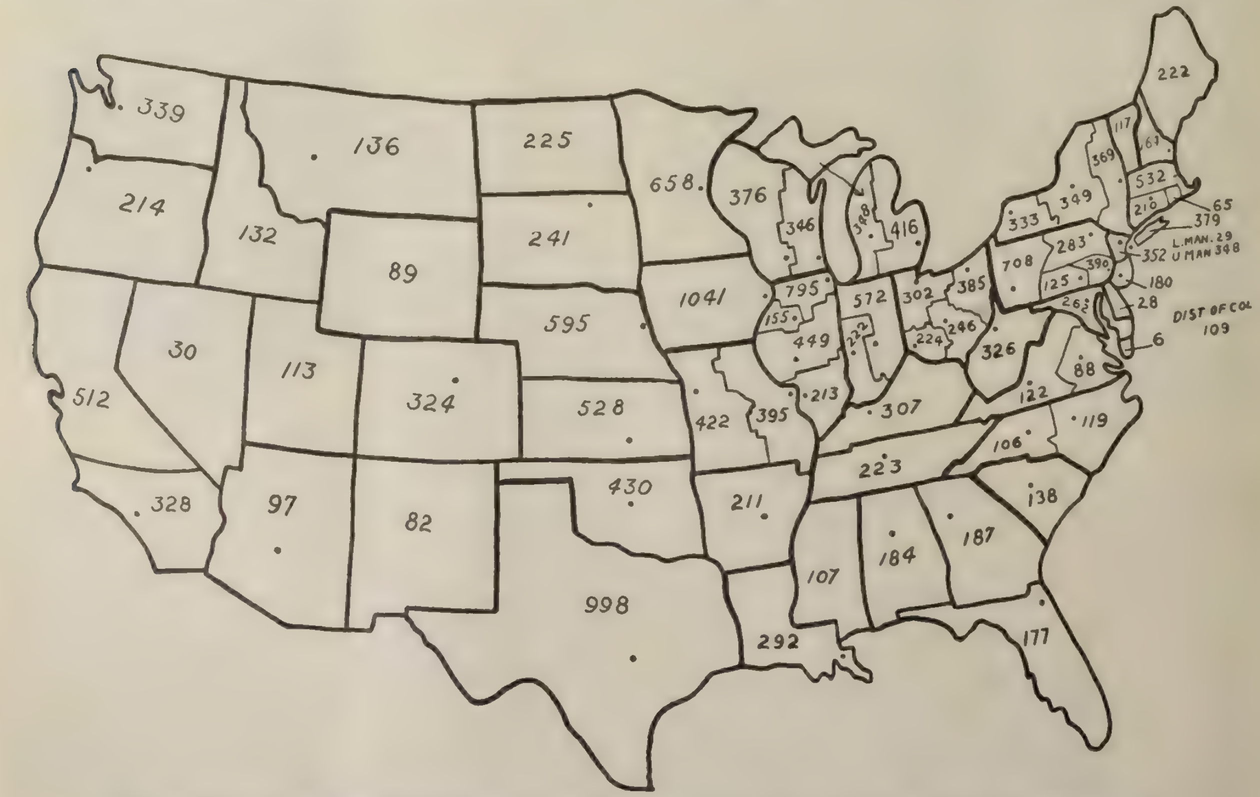
These figures, of course, do not show just what number of houses belong to the photoplay realm. It is likely, however, that legitimate houses are all confined to the "Over 800 seats" division.

The figures on the accompanying map of the United States indicate approximately the number of houses in each state. The New England, Middle and Central Western states being divided into their respective collection districts, as is also the state of California.

This graphic presentation of amusement statistics is calculated to tell the story even more clearly and impressively than the tabulated statement which appears on the following page.

The detailed records in connection with the collection of this tax are about the only ones open to the public at the collector's offices. Local exchange men will find in these an excellent way to certify reported changes in ownership, an easy method of obtaining or correcting mailing lists and a simple way of learning the relative size of all the houses in a territory. The Internal Revenue offices are located in the following cities:

Portsmouth, N. H.
Boston, Mass.
Hartford, Conn.
Brooklyn, N. Y.
Manhattan, N. Y. (2)
Albany, N. Y.
Syracuse, N. Y.
Buffalo, N. Y.
Newark, N. J.
Camden, N. J.
Philadelphia, Pa.
Lancaster, Pa.
Scranton, Pa.
Pittsburgh, Pa.
Cleveland, Ohio.
Columbus, Ohio.
Toledo, Ohio.
Cincinnati, Ohio.
Indianapolis, Ind.
Terre Haute, Ind.
Chicago, Ill.
Peoria, Ill.
Springfield, Ill.
East St. Louis, Ill.
Detroit. Mich.
Grand Rapids, Mich.
Milwaukee. Wis.
Madison, Wis.
St. Paul, Minn.
Dubuque, Ia.
St. Louis, Mo.
Kansas City, Mo.
Aberdeen, S. D.
Omaha, Neb.
Wichita, Kan.
Baltimore. Md.
Richmond, Va.
Roanoke, Va.
Parkersburg, W. Va.
Raleigh, N. C.
Statesville, N. C.
Columbia, S. C.
Atlanta, Ga.
Jacksonville, Fla.
Owensboro, Ky.
Louisville, Ky.
Covington, Ky.
Lexington, Ky.
Danville, Ky.
Nashville, Tenn.
Birmingham, Ala.
Little Rock, Ark.
New Orleans, La.
Oklahoma City, Okla.
Austin, Tex.
Helena, Mont.
Denver, Col.
Phoenix, Ariz.
Tacoma, Wash.
Portland, Ore.
San Francisco, Cal.
Los Angeles, Cal.



Map Showing the Approximate Number of Theaters, Museums and Concert Halls in the United States.

Country's Theaters Classified as to Capacity.

By John J. Rotchford.

State	Under 250 Seats	251 to 500 Seats	501 to 800 Seats	Over 800 Seats	Total
Maine	96	61	37	28	222
New Hampshire	46	68	29	21	164
Vermont	51	33	21	12	117
Massachusetts	39	146	161	186	532
Rhode Island	10	17	10	28	65
Connecticut	22	82	44	62	210
New York	380	745	306	376	1,807
New Jersey	76	213	123	120	532
Pennsylvania	489	623	188	206	1,506
Ohio	517	408	122	110	1,157
Indiana	405	233	100	56	794
Illinois	560	660	243	149	1,612
Michigan	332	282	72	78	764
Wisconsin	331	246	83	62	722
Minnesota	368	203	50	37	658
Iowa	602	329	77	33	1,041
Missouri	330	244	128	115	817
North Dakota	173	41	3	8	225
South Dakota	178	45	12	6	241
Nebraska	387	155	29	24	595
Kansas	306	158	40	24	528
Delaware	11	11	2	4	28
Maryland	84	124	26	28	262
Dist. of Columbia	23	56	9	21	109
Virginia	102	72	22	20	216
West Virginia	197	86	24	19	326
North Carolina	137	63	15	10	225
South Carolina	89	36	11	2	138
Georgia	111	42	17	17	187
Florida	79	66	24	8	177
Kentucky	175	85	28	19	307
Tennessee	127	59	24	13	223
Alabama	117	48	12	7	184
Mississippi	65	28	7	7	107
Arkansas	124	54	24	9	211
Louisiana	141	102	28	21	292
Oklahoma	222	162	28	18	430
Texas	561	310	79	48	998
Montana	72	46	10	8	136
Idaho	71	49	11	1	132
Wyoming	50	27	9	3	89
Colorado	164	105	24	31	324
New Mexico	49	24	8	1	82
Arizona	44	34	17	7	97
Utah	50	43	10	10	113
Nevada	26	2	1	1	30
Washington	189	97	22	31	339
Oregon	131	52	18	13	214
California	250	339	145	106	840
Grand total	9,159	7,214	2,533	2,219	21,125
Percentage	.433	.341	.119	.105	

EMPIRE-MUTUAL STUDIO AT GLENDALE.

The Empire All Star Corporation, recently organized by President John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman company interests, to produce the stage successes of Charles Frohman with, in so far as possible, the original casts, for release through the Mutual, has acquired studios at Glendale, Long Island, and has installed a tehnical staff of men of wide experience both in the theater and in the motion picture field.

Frank Beresford has been engaged as studio manager and technical director. Arthur Englander has been appointed scenic artist. Arthur Peck has been made chief carpenter. Harry Redmond has been made the Empire's chief electrician.

NEW COMPANY AT WORCESTER, MASS.

A new motion picture concern named The Winner Photoplay Co., has just been incorporated under the laws of Massachusetts, with offices and studio at Worcester, Mass., to produce comedies and comedy-dramas. The officers of the company consist of president, Franklin E. Raymond; secretary-treasurer, J. R. de Russey, and vice-president, Roy W. Yeaton, all of Worcester.

"The Flashlight Girl" is the title of a five-reel production being filmed at Universal City. It features Dorothy Phillips and 'Lon Chaney with William H. Stowell as principal support. The story is by Albert M. Treynor, and appeared in the All-Story Weekly Magazine.

British Notes

J. D. TIPPETT, managing director of the Transatlantic Film Co., the European distributing agents for Universal, gave evidence before the Kinema Commission at Westminster on Monday. He summarized the reason for lack of enterprise in the educational field of moving pictures in accordance with the average showman's idea that there is no money in it. It was a long standing puzzle to many that all attempts to organize an efficient service of moving picture films for schools had proved abortive. Millions of feet of suitable subjects were lying idle on the shelves of the companies and he thought it largely a question of organization and transport. Whereas between 200 and 300 companies provided films for the 5,000 odd moving picture theaters, the number of schools that could be supplied was probably more than twice as great. Mr. Tippett referred briefly to censorship, of which he is strongly in sympathy, but he gave it his own definition, sound and simple. "The real crux of censorship," he said, "lies in discriminating as to the effect a picture will have upon all kinds of audiences, old and young, and whether the methods of presentation employed are such as not to offend the canons of good taste or to present life from such an angle as to glorify crime or wrongdoing."

* * *

I mentioned in my last letter that there had been one or two mutterings in the trade at the drastic cutting by the new voluntary censor of photoplays, T. P. O'Connor, of scenes from crook and sex plays. These objections, I am informed, have been brought to the notice of Mr. O'Connor and he again openly declares no half measures for strong scenes of these types. If the trade—which anomalously appointed him—is not satisfied with his judgment he offers as the only alternative his resignation.

* * *

Raymond K. Bartlett is in London, staying at the Savoy, until he has disposed of the British rights of the Ince immensity, "Civilization," which has not been sold up to the time of writing. The edition for the English market will be ten reels in length and different in a few obvious respects to the American version.

* * *

Gerald Ames, a former player of the London Film Co., was knocked down by a motor omnibus in London last week and is at present in Guy's Hospital suffering from severe injuries.

* * *

Henry Winik (Triangle) and J. D. Tippett (Transatlantic) are interesting themselves in the popularization of the new war loan issue along novel lines. Films leaving Universal House bear a short tail-piece advertising the issue.

* * *

Horace Biss, publicity manager of the Fox Film Co., Ltd., since the inception of the company in England, has resigned and has been succeeded by Herbert Engolm, scenario editor of the Samaelion Film Co.

* * *

A three-reel Chaplin comedy, entitled "Charlie's Preparedness," has been purchased for the United Kingdom by the Western Film Service of Manchester.

* * *

The first copy of the Fox pageant, "A Daughter of the Gods," arrived here a few days ago and will probably be shown to the trade and press within the next two weeks. It is most likely that the first public presentation of the film will be at one of the West End "legit" theaters.

J. B. SUTCLIFFE.

YALE BOSS IN A FIVE REELER.

Yale Boss, one of the most distinguished of the younger film artists, prides himself on having been in pictures longer than the average star of today. Yale's invasion of the screen dates back eight years, a time when Mary Pickford, Blanche Sweet, Henry Walthall, Clara Kimball Young, Dorothy and Lillian Gish and Shirley Mason were only in the making. Yale has many old stills in which these present day stars were playing child parts with him, and he keeps them most sacred. He is about to be featured in five reel productions, most of them to be released by the General Film, and he is actively engaged at the Edison studio at present. His first release will be "The Half-Back," in which he plays the leading role.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

ANDERSON, Mary. Born in Brooklyn, N. Y. American parentage. Is four feet eleven inches and weighs 105 pounds. Her hair is a reddish blond and her eyes are blue. Miss Anderson has had no stage experience, making her first appearance in pictures in June, 1914, in a bit in Vitagraph's The Lost Millionaire; at least she was told that she was in the picture, though she never could find herself in the film. Her best picture, to her way of thinking, was Bill Peters' Kid, playing an ingenue lead, but she has appeared in many Vitagraphs, for she has remained with her first studio ever since and is now working at their west coast studio. Miss Anderson is an all-round athlete, for she is an expert autoist, rides horses like a cowgirl, is at home on skis and snowshoes and can swim without yelling each time a wave slaps her, but best of all she loves her Airedales, of which she has a kennel.

Mary Anderson

BARRISCALE, Bessie. Born in New York City. English-Irish parentage. Is five feet two inches and weighs 116 pounds. Blond hair, brown eyes, fair complexion. Miss Barriscale made her debut as a baby in Shore Acres and has been on the stage practically ever since. She was a favorite in the old Proctor stock company, was Madge in In Old Kentucky, and scored successes in the original Bird of Paradise company and as Lovey Mary in Mrs. Wiggs of the Cabbage Patch. She made her picture debut in August, 1914, in Lasky's The Rose of the Rancho, and is at present with the Ince-Triangle company at Culver City. Some of her best known appearances are in The Cup of Life, The Reward, The Mating, Just Plain Jane, Bullets and Brown Eyes and A Corner in Colleens. Is a great reader and is fond of outdoor sports. She is considering several offers to head her own company of players.

Bessie Barriscale

BOSWORTH, Hobart Van Zandt. Born in Marietta, Ohio. American parentage. Is six feet, one inch tall and weighs 208 pounds. Blond and gray hair, blue eyes. Mr. Bosworth made his stage debut June 30, 1885, and was a member of the Augustin Daly company for ten years at a time the Daly company most justly deserved its fame. He has also been the leading support for Julia Marlowe, Henrietta Crosman, Amelia Bingham and Mrs. Fiske and was starred by Harrison Grey Fiske. May 8, 1909, he made his camera debut as a member of the Selig forces, appearing in In the Power of the Sultan, the first picture, by the way, to be made in Los Angeles. He left Selig to form Hobart Bosworth, Inc.; has been with Universal and is now with Lasky. He wrote the stage version of Faust used by Lewis Morrison for so many years, as co-author with George Wessels and William A. Brady staged it.

Hobart Bosworth

ARLING, Charles. Born in Toronto, of English-Scotch parentage. Is five feet eleven inches and weighs 195 pounds. Brown hair and blue-gray eyes. Mr. Arling is a well-known comedian of the speaking stage and was a member of the famous all-star cast for the revival of Erminie, with Francis Wilson. He has played in the Savage productions with Lulu Glaser and has won renown in stock. He made his picture debut with Pathe, his first picture being Saved by Telegraphy. In their Memories he won unusually favorable comment for his playing of an old man of eighty. Other notable parts were in The Elusive Kiss, An Exciting Honeymoon, Crooked to the End and other Keystones. He was for four years with Pathe and then for a year with the Keystone. He is now being featured in Foxfilm Comedies, his initial bow in this series being in The Social Pirates. Is fond of music and singing.

Charles Arling

PAYTON, Gloria. Born in New York City. French parentage. Is five feet two inches tall and weighs 118 pounds. Has an olive complexion, black hair and brown eyes. Miss Payton made her stage debut in 1906 as a child actress, playing Oliver in Oliver Twist and Little Lord Fauntleroy. She has also appeared in vaudeville and had one year in Shakespearean repertoire: an invaluable experience for any player. She joined the Balboa forces in May, 1915. Though born in New York City, Miss Payton was educated in Texas at the Dallas High School and at St. Ignatius Academy, Fort Worth. In addition to belonging to the She-Played-Little-Lord-Fauntleroy Club, she is also entitled to membership in that organization of child players of the Princes in the Tower in Richard III, so that her record as a child actress is complete. She is best known from her work in In the Grip of Evil, and The Yellow Bullet.

Gloria Payton

GOODRICH, Katherine (Mrs. Thomas G. Lingham). English ancestry. Is five feet five inches. Weighs 126 pounds. Dark brown hair. Gray eyes. Made her stage debut in 1900 with the Savage Opera company. Has also played under Col. Thompson, Grau and others, and in dramatic work with the Russell Brothers, Billy Single Clifford, etc. Somehow the Kalem company seems to get the pick of the singers and it was natural that she should make her camera debut with that company in October, 1914, The Apartment House Mystery being the first picture in which she was seen. When the Signal company was formed, she went to that organization with her husband and is now playing Mrs. Holmes in The Lass o' the Lumberlands. She spends considerable of her leisure time in keeping up her music, though she has no expectation of resuming her musical career, as she prefers pictures.

Katherine Goodrich

Exchange Efficiency

Conducted by John J. Rotchford

THIS department aims to discuss and, thereby, remedy some of the difficulties experienced by exhibitors in their dealings with exchanges. It is believed that progressives among the latter have devised methods benefiting their end of the business and they will take advantage of this channel to promote its general welfare.

Make Lot Shipments!

Considerable annoyance and financial drain is imposed upon exhibitors by shipping clerks failing to make a lot shipment of two or more packages forwarded upon the same day. This burden is particularly severe upon small exhibitors, who must necessarily watch every expense item if they are to make a success of their undertaking.

Program exchanges should be most careful in this respect. With their regular service, several serials, features and extra special releases, together with the posters for all these, the chances of unthinkingly adding to their customers' costs are amazing. Hundreds of exhibitors have had to pay charges on three or four articles received the same day, when the use of a little foresight on the part of the shipper would have reduced the item by more than one-half. Conversely, it is the duty of the exhibitor to make a lot shipment of his returns whenever possible. Lot shipment labels are supplied free by all express companies. Exchanges and exhibitors should lay in a supply and use them regularly.

There are vast possibilities of co-operation between the different exchanges to affect still further savings in expressage for exhibitors. How simple it would be, for example, for an exchange having a comedy and a topical booked to a theater to carry these to the exchange which is sending a feature to the same theater and have all the reels go forward in one container.

Circuiting.

An exchange's duty does not cease when an exhibitor is instructed to ship a film direct to another customer. The second customer should be notified whence the show will come. Very often the latter will, upon his own initiative, telephone on the evening the shipment is to be made and remind the first exhibitor of his instructions.

Abuse of C. O. D. Privilege.

The right to make a C. O. D. shipment is sometimes seized upon by an irate exhibitor to reimburse himself for a grievance. This practice should be discouraged, for, while it might inconvenience the exchange a little, the chances are greater that it will cause a heavy loss to a fellow-exhibitor because of failure to receive an advertised subject. To paraphrase an old saying, when tempted to return a film C. O. D. count nine, but if the occasion seems to be particularly aggravating, count ninety-nine.

Notifying Exhibitors of Roadman's Visit.

Exhibitors would undoubtedly be glad to receive notice of a roadman's intended visit provided he appeared somewhere near the time advised. It would enable them for one thing to formulate an idea as to whether they would be likely to be interested and in the event they could not be present would enable them to leave a message for the solicitor. Since it is almost impossible for a film salesman to travel on a fixed schedule it would probably be best to allow the roadman to do his own notifying by means of printed postal cards to be mailed not more than a couple of days ahead.

A simple form along the following lines will be found satisfactory:

Original Film Co.
——————, 1917.

——————
——————

Dear Sir:—
Our Mr. Smith is visiting the trade in your section. He will take pleasure in calling upon you next ——————, about —————— o'clock.
Very truly yours,
H. JONES,
Manager.

Service.

Lapses will always occur in exchange work, which will result in the exhibitor missing his show or in a very narrow escape from same. On such occasions it is the duty of all employees to leave no stone unturned to effect the delivery of the reels. Very often calm deliberation will enable a way to be found, even though it at first appeared a hopeless proposition.

Several years ago an exchange manager carried reels from Denver to Cheyenne (107 miles) in his auto. More recently a New England manager used a motorcycle to make delivery of a feature. The wisdom of always seeking a way out is illustrated by the manner in which a show was delivered in Ophir, Utah, from Salt Lake, for use on a Saturday. The reels were overlooked on Friday, and there would not be another train until Monday. Examination of time-cards disclosed a Special Saturday train to Tooele, so a messenger was dispatched with the reels and instructed to hire a carriage. The trip over the mountain was made in good time and the house instead of being dark was merely a little late in opening.

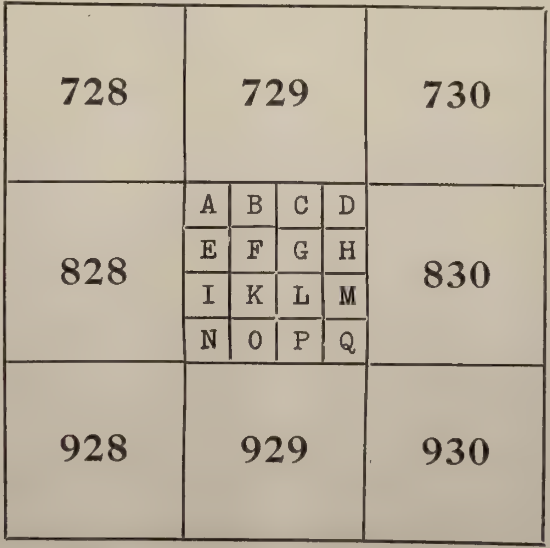
Substituted Bookings.

Exhibitors are continually suffering losses because of the failure of an advertised subject to arrive on time. Often it is merely a matinee's receipts and sometimes it is the value of lost admissions because of substitution. Time and time again, however, the house is forced to remain dark and the good-will of the exhibitor suffers beyond the amount lost at the box office. The vast majority of these disappointments are caused by mistakes made by booking clerks. The latter as a rule have many things to attend to, and it is only natural that mistakes should creep into their work.

In an attempt to reduce these errors it has been suggested that the block numbers given in the official Express Directory might be made a part of each entry in the booking book, and that this would tend to prevent bookers from counting on impossible jumps.

It will be remembered that the Commerce Commission divided the country into numbered blocks, the extent of each being one degree of latitude by one degree of longitude. These blocks are numbered consecutively from west to east, but the difference in numbers between one particular block and that immediately north or south of it is always 100. Each block is subdivided into sixteen sections, lettered from A to Q, J being omitted. The diagram below illustrates this method.

The depth of each block is constant (about 69 miles) while the width varies with the latitude, from about 45 miles in the extreme north to about 65 miles in the extreme south. The dimensions of the sub-blocks, therefore, are from about 11 to about 16 miles wide by about 17 miles deep. As an example: These notations would tend to prevent booking a feature in North Platte, Neb. (825 N), one day, and on the following day in Rockford, Iowa (633 N), since the block numbers would indicate a distance of at least 500 miles. On the other hand they would show the feasibility of booking Red Oak, Iowa (830 Q), immediately after Ashland, Neb. (829 P).



Chicago News Letter

By JAS. S. McQUADE

State Censorship Again Menaces Illinois

The Proposed Bill Must Be Vigorously Fought and Defeated by Producers and Exhibitors.

STATE censorship of moving pictures is again to the front in Illinois. A bill already prepared by the Political Equality League. or at least favored by its members, will be introduced shortly in the Illinois Legislature at Springfield.

The proposed bill provides for one censor, who is to be appointed by the Governor, under the department of education and registration, in the new state code established by Governor Lowden. This censor would be invested with all necessary power, and he could call for as many assistants as he deemed necessary. His salary would be fixed at not more than $3,500.

In the bill a provision is made aiming towards a congress of state censors, which it is expected would result finally in national censorship.

A little over a year ago it was attempted to establish a state censor board in Illinois. A bill with that object was passed through both houses of the legislature and awaited the signature of Governor Dunne to make it law. But the Governor vetoed it.

Regarding his action in the matter Governor Dunne, in a speech delivered before the convention of the Motion Picture Exhibitors' League of America, held in Chicago in July, 1916, spoke as follows:

"I made careful inquiry at the time as to the need and the necessity for such a law. I found that the city of Chicago had established a board of censorship, and that motion pictures shown in that great city were censored by this board.

"I was informed that most of the pictures so censored in Chicago were exhibited throughout the state, and upon inquiry I found throughout the state no serious complaint against the moving picture men in reference to the pictures exhibited by them. I found no serious demand for the creation of the board of censorship, and such being the situation I vetoed the bill creating such a board.

"I vetoed the bill because I was convinced that exhibitors in Illinois were conducting their business on clean, respectable lines. Conduct your business as conducted in the State of Illinois and you will have no censorship.

"I congratulate you men in the moving picture industry in this State upon having so managed your business as to justify me in my veto of the censorship bill."

On that occasion Secretary of State Stevenson followed the Governor in a brief speech, in which he informed the convention why he had recommended that Governor Dunne should veto the state censor bill, which he himself had been instrumental in passing through both houses of the legislature.

Mr. Stevenson declared that within ten days after the bill had passed his office had been deluged by applications, to the number of 200, while there were only three positions to be filled. He said that he had carefully studied the fitness of these applicants eager to become censors of the people's chief amusement, and concluded that not one of them had the qualifications necessary. And he closed his address as follows:

"If the matter of state censorship should ever come up again I will oppose it, as the men who came forward then were so utterly unequal to the task."

Happily Mr. Stevenson was the people's choice to succeed himself in the late general election. He is still Secretary of State for Illinois, and if the present attempt to foist a state censor board on the people of Illinois should be serious enough to require his influence and experience to frustrate it, the exhibitors of the State will look to him for fulfilment of his pledge.

The Chicago board of censorship is sufficient for all present needs, and we eagerly look for the time when the business will become such a law unto itself that there will be no need even for it.

We must defeat state censorship in Illinois in order to keep the moving picture business out of politics. In the present case everyone must do his bit to bury the bill.

By the time this appears in print the bill will have been introduced in the legislature.

Roscoe Arbuckle Showered With Honors on His Trans-Continental Trip.

Roscoe Arbuckle arrived in the city from his last stopping place, Kansas City, Mo., on Tuesday, February 27. He was accompanied by Adolph Zukor, president of the Famous Players Film Service; Joseph M. Schenck, associated with Mr. Arbuckle; Herbert Warren and Wm. Winter Jefferson, son of the famous actor, Joseph Jefferson, all of whom came on with him from Los Angeles, the starting point. James Steele of the Famous Players Film Service arrived during the day from New York to join the party.

Mr. Arbuckle is making a tour of the country and meeting exhibitors at every place stopped at to emphasize his association henceforth as a comedy star with Paramount.

Mr. Arbuckle was the honored guest at an informal and complimentary banquet given by the Famous Players Film Service, in the Louis XVI Room, Hotel Sherman, Tuesday evening. Letters of invitation had been sent out broadcast to exhibitors in Chicago and in the States of Illinois and Indiana, and over 200 of those invited attended the banquet.

Joseph Hopp, president of the Chicago Local, was toastmaster on the occasion and presided very happily. Speeches were made by Adolph Zukor, Mr. Arbuckle and the other members of the party from Los Angeles, followed by Mrs. Alfred Hamburger, A. Sigfried, a prominent exhibitor from Decatur, Ill., and an old timer in the business, and the representatives of the daily and trade press.

Mr. Arbuckle was busy every moment of the day while here. He held a reception at the Chicago office of Famous Players, where Frank Rutledge, the manager, had prepared everything for his coming.

Mr. Arbuckle, after his strenuous visit in Kansas City, Mo., was obliged to attend the hospital while here to have his foot dressed. He was suffering from an attack of blood poisoning in that member, but it is steadily improving.

A number of downtown theaters were next visited by him, where he was presented and made a short speech in each instance. Following this a procession, headed by Mr. Arbuckle in his auto, marched through the "Loop." The Newsboys' Band escorted him to the Hotel Sherman, where the banquet was opened shortly after 7 o'clock.

At 11.55 p. m. the Arbuckle party left for Cincinnati, which is the next stopping place on the itinerary, on their way to New York.

Kansas City (Mo.) Reception.

From all accounts the reception given Mr. Arbuckle at Kansas City, Mo., was most impressive. Sunday noon on February 25, until the following Monday night at 11 o'clock, Mr. Arbuckle had not a moment's rest.

Sunday was given over to a series of informal receptions, following a dinner at the Hillcrest Country Club, at which President Wm. M. Beebe acted as host. After this Mr. Arbuckle staged a comedy golf picture, in which Mayor Edwards of Kansas City participated. Another reception was given in his honor by Phil R. Toll, a retired capitalist of Kansas City, and Mrs. Toll, who were assisted in receiving by the Comedy Club of Kansas City. At this gathering the elite of Kansas City were present to grasp the hand of the jolly comedian.

After Mr. Toll's reception, Mr. Arbuckle was taken to the Linwood Boulevard Christian Church by A. D. Flintom, Paramount manager for Kansas City, where the comedian was asked to make a short address to the congregation from the pulpit. This flabbergasted the big fun-maker for a few moments, but he pulled himself together and neatly expressed his appreciation of the honor conferred upon him, promising his listeners that he would never produce a picture that would in any way offend the nice sensibilities of anyone.

Monday was just as busy a day, one of the chief honors conferred upon Mr. Arbuckle being the bestowal of a golden key to the city by Mayor Edwards.

Lunch was taken at the Screen Club, where Frank Newman, the leading exhibitor of Kansas City, acted as toastmaster. Then followed visits to a number of theaters, after which Mr. Arbuckle was given a banquet at the Hotel Moelbach, which was largely attended by prominent exhibitors of Nebraska, Kansas and Missouri.

Chicago Film Brevities.

The headquarters of the Kleine-Edison-Selig-Essanay Service will move to new quarters in the Chicago Business College Building, 207 S. Wabash avenue, this city, Monday, March 5. The staff will occupy the entire seventh floor of the building, which is centrally located for the trade.

The Kleine Optical Co. will remain at the old quarters, 166 N. State street, where it has been located since Mr. Kleine entered the business.

Gorge Kleine announces the postponement of the release of "The Trufflers" (Essanay), booked for March 5, through K-E-S-E, and has substituted "Burning the Candle" (Essanay) for that date. "The Devil's Side Door," another Essanay feature, in which Mary Charleson plays the lead, supported by Webster Campbell and a strong cast, will be released March 19 through K-E-S-E.

* * *

"Beware of Strangers," which has had an exceptionally popular run of three weeks, will be forced to make way at the La Salle for Nora Bayes and her New York vaudeville company, which will open March 4.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Co., who has been engaged in strenuous work for some time past, left for Hot Springs, Ark., Sunday evening, February 25, where he will spend a week or two in resting. During his absence the advertising department of the company will be in charge of E. F. Lessner.

* * *

Alfred Hamburger's Ziegfeld theater will have as its main attraction the coming week "Kitty Mackay" (Vitagraph), with Lillian Walker in the lead.

Mr. Hamburger has booked, through Mr. Brockell of the Selznick organization, all of Clara Kimball Young's pictures, past and future, also Norma Talmadge in "Panthea" and her succeeding productions, and the Robert Warwick photoplays, beginning with "The Argyle Case."

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Albert W. Hale, assistant general manager of Famous Stars Pictures Corporation, stopped over in Chicago for a few days on his way to the Los Angeles studio. He left February 26 for the Coast.

* * *

Max Goldsteine, manager of the Chicago office of Artcraft Pictures Corporation, has engaged the Auditorium, the largest theater in America, for Mary Pickford's "A Poor Little Rich Girl." Saturday, March 10, has been fixed for the opening date. Admissions will be 25 and 50 cents during the run. A large and well trained orchestra of Chicago's leading musicians will play the accompanying music.

* * *

The Ascher Bros. added the twelfth house to their fine moving picture theater chain on February 24, when the Milford theater, Milwaukee and Crawford avenues, was opened. The Milford seats 1,235 people, and 5 and 10 cents admission will be charged. The programs will be selected from Triangle, Metro, Paramount, V-L-S-E and other makes. Robert Warwick in "The Argyle Case" (Selznick) was the feature on the opening night. The manager of the Milford is Walter Dietz.

* * *

Ruth Roland stopped over in Chicago one day last week on her way from Los Angeles to New York City. She announced that she had severed her connections with the Horkheimer Bros. of the Balboa Amusement & Producing Co., Long Beach, Cal., but it is said that she will be sued by that company for alleged breach of contract, in the sum of $50,000. Miss Roland said she was not worried about the outcome of the suit, as she had stayed with the company eight weeks after her contract had expired.

The annual benefit in aid of the Actors' Fund of America will be held in Chicago, Friday afternoon, March 9, at the Auditorium. Chicago has always been munificent in its support of this worthy object, and the dramatic, vaudeville and moving picture talent now engaged in the city will turn out en masse to make the event worthy of Chicago's past record. Essanay has already announced that Henry B. Walthal and an all-star cast of Essanay players will appear in a comedy skit, "The Perils of Power," or "How Moving Pictures Are Not Made." Mary Charleson, Edward Arnold, Marguerite Clayton, Harry Dunkinson and Director Arthur Berthelet are the names of the other Essanay people who will appear.

* * *

A band of safeblowers are again on the rampage in Chicago. They paid the Century theater, 1421 W. Madison street, a visit early Monday morning, February 26. When Manager Glassner arrived at the theater later in the day he found that the outer door of the safe had been blown off and the inner door pried open with a jimmy. The money which had been placed in the safe, amounting to $240, was missing. The Century theater is owned by the Schaefer Theater Co.

* * *

Louella O. Parsons, photoplay editor of the Chicago Herald, was able to coax David Wark Griffith to admit, during a recent interview, that the suffrage film, the production of which was recently requested by a committee of prominent ladies of Chicago, would soon be a reality. Mr. Griffith stated that he expected to put the suffrage cause on the screen for the ladies as soon as he could get to work.

"The women themselves do not know this, and this is the first public statement I have made of my plans," said Mr. Griffith to Miss Parsons.

The production will be in the nature of a great spectacle, which will show the struggle by women made in this and other countries for equal rights.

* * *

The sinking of the great Cunarder, Laconia, brought bad news to Essanay last week. The first 50 prints of Max Linder's first comedy for Essanay, "Max Comes Across," went down with the steamer. The prints were destined for the British Isles, where many moving picture fans were eagerly looking for their appearance, as well as thousands of entente soldiers in the trenches in France.

* * *

On Saturday, February 24, Louis H. Frank filed a bill of injunction in the Circuit Court against Lee A. Ochs, W. J. Sweeney and Ludwig Schindler to restrain them from interfering with his management of the National Exposition of the Motion Picture Exhibitors' League of America at the Coliseum this year. Messrs. Ochs, Sweeney and Schindler were notified to appear in court before Judge Baldwin on Monday, February 26, to answer the injunction proceedings. Mr. Ochs was absent, but Messrs. Sweeney and Schindler were present. When the case came up Judge Baldwin refused to issue an injunction, but continued the case until March 10, to give the defendants time to prepare their case.

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The meeting of the National Executive Committee of the M. P. E. L. of Amrica, set for March 2, has been postponed until Friday, March 9. Notice was sent out to members of the committee on February 26 to attend the meeting.

* * *

The Selig Polyscope Co. has received word from Robert Lieber, owner and manager of the Circle theater, Indianapolis, that "The Crisis" had broken all records for admissions at that house by at least 20,000 in one week.

The big photoplay recently opened at Jackson, Miss., and the local press devoted columns of space to its merits. It will be remembered that most of the spectacular war scenes were filmed at Vicksburg, so that it was only to be expected that people from all the surrounding towns came in to see the big show. One and all pronounced it one of the greatest film dramas of the day.

Two stock companies are now busily engaged at Selig's Chicago studios on productions that will be released through General Film Service. Several farce comedies and a series of two-reel dramas are at present being produced under the direction of Otis B. Thayer.

"Caleb Conover," the famous stage play and novel by Alfred Payson Terhune, will be produced by William N. Selig in the near future. George Fawcett, who originated the title role and starred for a number of seasons in the stage production, will be seen on the screen as the iron-willed Caleb. Colin Campbell, who will direct the production, will follow closey the story of the play and the novel. Tom Santschi, Fritzi Brunette, Eugenie Besserer and Harry Lonsdale are some of the leading people in the support.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Marshall Farnum Dead

Well Known Director Passes Away on February 18th.

MARSHALL PERKINS FARNUM, one of the best liked men in the motion picture industry, died on February 18th in a private sanitarium at Prescott, Ariz. His brothers, William and Dustin Farnum, were with him when the end came.

Mr. Farnum was 36 years old and was noted for his directorial ability, having been a director for both the World and Fox Film Corporations, as well as several other companies.

The funeral took place from the chapel of the Los Angeles crematory on Wednesday, the 22d, and most of the prominent people in the Los Angeles industry attended. The pall bearers were Willard Louis, William Burress, Milton Sills, Thomas Santschi, George Fawcett and George Clark.

The Los Angeles office of the Moving Picture World wishes to extend its sincere sympathy to his brothers, William and Dustin Farnum, in the hour of their great bereavement.

William Fox Arrives in Los Angeles

First Visit of the Film Magnate to His Western Studio.

WILLIAM FOX, accompanied by his wife and daughter, arrived in Los Angeles on Friday, the 23d of February, for his first visit to the western headquarter of his film enterprises. Abraham Carlos, general representative of the Fox Film Corporation; William and Dustin Farnum, both Fox stars; R. A. Walsh, director of "The Honor System"; Harry Leonhardt, western district manager, and James Marcus, assistant to Mr. Walsh, met Mr. Fox at the train.

About three hundred feet of film was taken of his arrival, although he himself was unconscious of it. When Mr. Fox walked into the studio projection room that afternoon, the strip of film was run off upon the screen. This was the first time that the man who has caused thousands of others to be photographed was caught himself by the camera.

Mr. Fox found practically all of his western companies at work. William Farnum had just begun a new productoin under the directorship of Frank Lloyd. R. A. Walsh was doing his first day's work on the picture which will star Miriam Cooper, Richard Stanton was completing a new Gladys Brockwell story, and George Walsh was more than half finished with his latest feature, directed by Otis Turner.

William Fox, Miss Fox and William Farnum at the Los Angeles Depot.

In the comedy field one production was having its final day of work. Hank Mann was in his second week of another comedy feature, and Charles Parrott was shooting the initial scenes of another. Mr. Fox expressed himself as decidedly pleased with his reception and the outlook of his west coast studio.

In the following illustration our very good friend, Richard Stanton, is seen seated in an automobile directing Gladys Brockwell in a forthcoming William Fox production. Dick is noted for his ability in putting punch into any story that comes under his directorial hands. As witness, his Fox productions of "The Beast," "The Love Thief," "One Touch of Sin," etc. This picture features, from left to right, Bertram Grasby, Gladys Brockwell, Richard Stanton, J. D. Jennings, cameraman, and Clifford Elfelt, assistant director.

Stanton Directing Gladys Brockwell.

Ince-Triangle Stars on Ice

Thomas H. Ince Gives Skating Party at Los Angeles Ice Palace.

WE WERE the recipient this week of an invitation from our old friend, Ken O'Hara, director of publicity for Thomas H. Ince, to attend an ice skating party given by Mr. Ince for his stars and their friends at the Palace Rink. Among those who attended were William S. Hart, Enid Bennett, Louise Glaum, Sylvia Bremer, Margaret Thompson, Mabel Condon, Charles Ray, Robert McKim, J. Barney Sherry, Jack Livingston, Raymond B. West, Monte M. Katterjohn, Lanier Bartlett, William Parker, Roy Neil, E. H. Allen and ourselves.

We were witnesses to the fact that several fair charmers, whom we will not mention by name, failed for the first time in their public career to conquer the "first reel ice" of their support. Raymond B. West was all right, so he said, but his skates were dull, and our old friend Bill Hart as usual tried to gallop through the scene and nearly went through the ice. However, it was some party.

Shorty Hamilton at Clune Comedy Theater.

Manager D. C. McCarty, of Clune's Comedy Theater, on Broadway, Los Angeles, arranged an effective stunt featuring Shorty Hamilton on the occasion of the first run of the new series of Shorty Hamilton comedy-dramas, written by W. H. Clifford, and produced by the Monogram Film company for the Mutual program. Shorty Hamilton, accompanied by a band of cowboys and girls, opened the show by riding on the stage mounted on his famous horse, Beauty, which appears in all the series of pictures.

Los Angeles Film Brevities.

Ford Sterling, one of the original "Big Four" of the Keystone Company, has left that organization and is en route to New York, relative to a new film affiliation.

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Through an inadvertent report by a new stenographer in the offices of the Clune Theater Company we printed in the issue of February 10th the statement that J. W. Anderson had resigned the managership of Clune's Broadway theater. We hereby take this means of correcting the statement in justice to our very good friend, Jimmy Anderson. The facts of the case are Mr. Anderson was away on a vacation.

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James Slipper, of J. Slipper & Company, motion picture supplies, announces that he has just sold a new Simplex machine to the Continental Producing Company of Los Angeles.

* * *

We recently had the pleasure of seeing "Melting Millions," one of the most recent pictures of Joseph Anthony Roach, photoplaywright, formerly of Chicago and New York, and a Fox production featuring George Walsh, at Manager Fred Miller's Alhambra theater. The story is a comedy-drama, and drew an unusually cordial reception from the audience.

A seven-reel picturization of Wycliffe A. Hill's story, "The Curse of Eve," now being produced by the Corona Cinema Company, is another of Roach's stories soon to be released.

Fairbanks Begins Work

Takes Over Gauntier Studio—"In and Out" Title of First Artcraft Subject by Anita Loos Under Direction of John Emerson.

AFTER eight weeks of absence from the studio, Douglas Fairbanks early last week commenced activities on his initial photoplay to be released by the Artcraft Picture Corporation under the agreement recently signed by the popular screen star and the well known distributing organization, which also handles the Mary Pickford and George M. Cohan productions.

The Gene Gauntier studios on West 54th street, New York City, have been taken over by the Fairbanks company, and quite a few scenes have already been "shot." This plant offers every facility for modern photoplay production, and will be used until such time as the company leaves New York for other locales.

The scenario by Anita Loos, the youthful authoress of various Fairbanks screen hits, who immediately became part of his new organization upon its formation recently, is entitled "In and Out." The story presents an unusual satire on life in peaceful New Jersey, and has already caused great enthusiasm among all those connected with the production of the picture, it being readily felt that this offering will immediately prove the athletic screen star's greatest triumph.

The matter of the temporary injunction restraining John Emerson from acting as director for Mr. Fairbanks, under the new arrangements with Artcraft, has been settled out of court, and Mr. Emerson is now again at the helm of the Fairbanks producing staff. The filing of Justice Newburger's order in the County Clerk's office last week gave the first intimation that the disagreement between the Majestic company, as plaintiff, and Fairbanks and Emerson, as defendants, had been agreeably settled to all concerned outside of court. After receiving the motion from both parties, Justice Newburger granted permission to discontinue the action against Emerson, brought by the Majestic Company, without costs to either party, and then vacated and set aside the injunction against Emerson, granted by Justice Hotchkiss recently. Following Justice Newburger's action, it was learned that attorneys representing the plaintiff and the two defendants had reached an adjustment and that the entire matter had been settled.

In connection with his return to the studio, the energetic "Doug." said: "Gee whiz, it feels great to be at work again. Would you believe it, I actually felt nervous when I put on my war paint for the first scene of 'In and Out.' It's been so long since I've been before the camera, that I felt just as if I were about to face a first-night after a long lay-off. But it did not take me long to get back into stride again, and if my first Artcraft release doesn't prove the biggest thing I have ever done on the screen, I will—well, just watch for it."

MUTUAL WEEKLY STRENGTHENS PACIFIC COAST ORGANIZATION.

E. W. Castle, who has been with the Mutual Weekly for the past four years, most of the time with headquarters in San Francisco, has been transferred to the Los Angeles territory as a part of the plan for strengthening its representation on the Pacific Coast. In addition to his duties as photographer, Mr. Castle will make arrangements there to cooperate more closely with the newspapers, a plan that has been followed with much success here.

During his stay in San Francisco Mr. Castle has covered a wide variety of news and is known as one of the best photographers in the business, having been selected last year to make important pictures for the "See America First" series. He was detailed here throughout the Exposition of 1915 and frequently a large part of the Mutual Weekly was given over to his work. When Lincoln Beachey met his tragic death Mr. Castle was on the ground within ten minutes and covered everything except the actual fall. He has many "scoops" to his credit and it is expected that the southern part of the State will receive better representation on the Mutual Weekly than has been the case in the past.

Gladys Leslie, the Girl With the Million Dollar Smile

THE Girl with the Million Dollar Smile" has smiled her way into stardom. In other words, Gladys Leslie will be featured by the Thanhouser Film Corporation, in a new five-act feature, the name of which is not announced. It is stated, however, that the leading role is one for which she is exceptionally suited.

Gladys Leslie.

Miss Leslie's nickname was given to her by the critic of the New York Herald when he reviewed "The Vicar of Wakefield," now playing at the Rialto Theater. In this classic the young actress appeared as Sophia, the younger daughter of the Vicar. Her work was so excellent that Edwin Thanhouser, president of the company that bears his name, decided she was worthy to play leading roles. And during the negotiations that followed, Miss Leslie smiled happily. Miss Leslie's smile is attractive, because it is a natural one. She is the kind of a girl who always looks on the bright side of life, and her smiles are never forced. They come easily because they are spontaneous.

The new star's first screen experience was gained at the Edison Studio, she leaving there to come to Thanhouser, where she appeared in a number of features. And almost every new release was followed by a flood of letters asking "Who is the girl with the beautiful smile?"

Apparently the theatergoing public yearns for stars who regard the world as a beautiful place. If this is so, Miss Leslie is assured of a joyous welcome, for she considers this life as one worth while, and the happy creature who is seen upon the screen is simply a correct photo reproduction of the real girl "with the Million Dollar Smile."

MARY PICKFORD HAS NEW HOME.

Mary Pickford, who has just arrived in California, following the completion of "A Poor Little Rich Girl," has taken over the beautiful estate at Hollywood, California, formerly occupied by Geraldine Farrar during the production of "Joan the Woman."

MONTAGU LOVE RE-ENGAGED BY BRADY.

Montagu Love has been re-engaged by William A. Brady for the World Film Corporation for another year, during which his name will be "featured" in the announcements of all photoplays embracing his services. The actor has played an unusual variety of roles since joining the World forces a few months ago. In "Bought and Paid For" he was cast for the multimillionaire, Stafford. The current release, "The Dancer's Peril," with Alice Brady as its star, finds Mr. Love once more personating a tremulous old European scamp.

K-E-S-E-Feature Every Week

Increase Service Will Begin April 2—Kleine Promises High Class Subjects.

WHAT may very properly be regarded as an important announcement comes from K-E-S-E this week. In a nutshell it adds to the K-E-S-E Service twelve additional features each year. Beginning April 2, K-E-S-E will release a feature every week. Heretofore their releases numbered forty each year with an occasional super-feature. This organization announces that contracts on the new basis will be accepted and sought immediately.

George Kleine, discussing this advanced departure of his organization, dwelt particularly upon the high-class product now being released through K-E-S-E and remarked incidentally about the noteworthy increase in expense about to be incurred with the production of these twelve extra features:

"We aim," said Mr. Kleine, "to give exhibitors a service that assures them of being able to present money-making, money-earning pictures every day in the year without a break or skip. An exhibitor, under our plan of increased product, may sign for a year's production and his worry, at least so far as booking features, is at an end for a year at least.

"Exhibitors will quickly realize that under our new plan they will get in our regular service twelve super-features each year, or, in other words, we have decided to put twelve super-features at the disposal of exhibitors at regular service prices. There will be nothing under five reels, but if to properly produce a worthy picture it is found desirable to increase the footage this additional expense will be borne by our manufacturers and not charged to exhibitors.

"We would prefer, of course, that exhibitors arrange for yearly K-E-S-E Service, but where they are not situated so as to be able to take advantage of our new plan we will be glad to take care of them until a time as they can accept the yearly service. No matter if an exhibitor signs for one or fifty-two K-E-S-E features, he will be assured of quality first, last and all the time."

METRO COMPANIES RETURN FROM SOUTH.

The winter studios of Metro Pictures Corporation at Jacksonville, Fla., have been closed for the season, and the companies under the management of Rolfe Photoplays, Inc., and Columbia Pictures Corporation are on their way to New York. B. A. Rolfe, president of Rolfe Photoplays, Inc., returned in advance of the various companies, having superintended their activities at Jacksonville for the last two months.

The Metro-Columbia and Metro-Rolfe companies have completed the exteriors of six photoplays during their sojourn at the winter studios. These are "The Call of Her People," the great seven-act special release with Ethel Barrymore as star, directed by John W. Noble, a picture version of Edward Sheldon's play, "Egypt"; "The Duchess of Doubt," starring Emmy Wehlen, a five-part photoplay written by Charles A. Logue and John Clymer and directed by George D. Baker; "Sowers and Reapers," with the same star, the story contrived and directed by Mr. Baker; "God's Law and Man's," starring Viola Dana and directed by John H. Collins, a picturization of Paul Trent's novel, "A Wife by Purchase"; "Lady Barnacle," with the same star and the same director, a screen version of Edgar Franklyn's story of the same name, which will be published in the All Story Weekly simultaneously with the release on the Metro program; and "A Magdalene of the Hills," with Mabel Taliaferro as star and John W. Noble as director.

FRED J. BALSHOFER IN NEW YORK.

Fred J. Balshofer, president and general manager of the York Film Corporation, has arrived in New York from Los Angeles. Mr. Balshofer came East to attend the annual directors' meeting of Metro Pictures Corporation.

Mr. Balshofer stated that the future plans of the Yorke corporation included the immediate erection of a new studio at Hollywood, Cal.; the general enlargement of the Hollywood plant, and the starring of Lockwood and Allison in a seven-reel feature adapted from "The Yellow Dove," the great novel of the war in Europe by George Gibbs. This feature will be one of Metro's special releases. An unusually fine cast will be chosen to support the stars, and it will include screen players of prominence.

Mr. Balshofer was accompanied east by Richard V. Spencer, the Yorke scenario writer, and Mason Hopper, director.

Triangle Takes Over Producing Interests

Absorbs New York Motion Picture Corporation as Well as Majestic and Reliance Companies.

As indicated in the issue of the Moving Picture World of February 17, when it was stated that "most satisfactory arrangements had been completed between the New York Motion Picture Company and the Triangle," the sale of the New York company as well as the Majestic and Reliance companies to the Triangle has been completed. As announced a month ago, Mr. Baumann has retired, but Mr. Kessel retains a substantial interest and will continue to participate in the councils of the Triangle.

Mr. Kessel, Harry Aitken and C. M. Parker will constitute the executive committee of the board of directors of Triangle and will be charged with the active management of the corporation. Charles Kessel, who has been associated with Kessel & Baumann in the conduct of the New York Motion Picture Corporation, is also one of the new directors of Triangle. Mr. Baumann and Charles Kessel have just returned from a short visit to the coast.

"Nothing much has happened," said Ad Kessel in his office last week. "Everything is going on as before. We simply have amalgamated in order that we may cut down a lot of unnecessary expenses."

NICHOLAS POWER EMPLOYEES HOLD ANNUAL BALL.

At Arcadia Hall, Saturday evening, March 3, the Cameragraph Club held its annual ball. The club is composed principally of the employees of the Nicholas Power Company. The officers are Theodore Uhlemann, president; Bennett Goldsmith, vice-president; Bert Elsbeck, sergeant-at-arms; S. S. Cassard, Leonard A. Ruess, Joe Abrams, William Ellwood, reception committee. The floor committee were Jack Ornstein, James Stillman; entertainment committee, Louis M. Erkin, Ray Dengel, Charles Wickerscheimer, August Kerzman, Hector McKinnon; honorary members, Nicholas Power, John F. Skerritt, Edward Earle and Will C. Smith; publicity manager, Arthur J. Lang. Among the moving picture stars who participated in the grand march were Gertrude McCoy, Florence Turner, Frankie Mann, Sidney Mason, Donald Hall and Sydney Bracey. About three thousand persons attended and dacing lasted until three o'clock the morning of Inauguration Day

SOL LESSER TACKLES ANOTHER BIG JOB.

In the face of most spirited competition in California, Sol Lesser, president of the All-Star Features Distributors, Inc., of San Francisco, has closed for Universal's "Twenty Thousand Leagues Under the Sea." The feature of the purchasing of this production was the fact that not less than eight independent California buyers were in active competition to secure this production, and it is reported Mr. Lesser paid one of the largest prices ever paid for a feature production for the territory of California, Arizona and Nevada.

In glancing over the list of productions now controlled by him, including "Civilization," "The Garden of Allah," "War Brides," the Clara Kimball-Young super-productions and all the Selznick releases, one must come to the conclusion that Mr. Lesser is determined to upheld his reputation as one of the big independent buyers of the country.

Mr. Lesser is now in New York City on a most important business mission.

BERTRAM GRASSBY TO PLAY OPPOSITE GLADYS BROCKWELL.

Bertram Grassby, for many years a familiar figure in stock and in the legitimate drama, has been engaged by William Fox to support Gladys Brockwell in her forthcoming production. Mr. Grassby's acquisition makes another addition to the British colony in the Fox studios in Hollywood, Cal. His compatriots under the big glass roof are Winifred Kingston, Frank Lloyd, William D. Taylor and Charles Girard. This quartet reached out welcoming hands when Mr. Grassby enrolled with the Richard Stanton company, of which Miss Brockwell is the star.

MESEREAU AND VAN LOAN TO LEAD MARCH.

Violet Mesereau, Universal star, and H. H. Van Loan, director of publicity for Universal, will lead the grand march at the ball to be held by the Brooklyn Mutual Aid Society, at the Labor Lyceum on April 8.

Fifteen "Brady-Mades"

Shelves of the World Film Are Well Stocked With Subjects for Release.

THE World Film Corporation now has fifteen Brady-made motion pictures completed and ready for release upon a few hours' notice if that were desirable—which of course it is not. In the regular line the last of these photoplays will not reach the public until June 11, three months hence.

The list includes "The Dancer's Peril," with Alice Brady as its star and Alexis Kosloff's Russian corps de ballet as a novel feature; "The Social Leper," of which Carlyle Blackwell is the star, while June Elvidge, Evelyn Greeley and Arthur Ashley are seen in the other important roles; "As Man Made Her," with Gail Kane starred and Edward Langford, Frank Mills and Gerda Holmes featured; "The House Cat," starring Ethel Clayton and featuring Rockliffe Fellowes; "Forget-Me-Not," with Kitty Gordon as star and Montagu Love as featured player; "Maternity," starring Alice Brady; "The Page of Mystery," with Carlyle Blackwell in the star personation and June Elvidge and Arthur Ashley in the leading parts; "The Family Honor," starring Robert Warwick and providing strong roles for June Elvidge and Henry Hull; "The Wit of a Woman," with Muriel Ostriche as the star, assisted by Arthur Ashley, Johnny Hines and Alec Francis; Alice Brady in "Darkest Russia;" Carlyle Blackwell, associated with June Elvidge in "The Price of Pride;" Robert Warwick and Gail Kane in "The Moral Code," and Ethel Clayton and Montagu Love in "Pretty Polly Pollard."

The names of several of these pictures will be changed before final release, in accord with Mr. Brady's frequently exercised practice of making leisurely substitution of title when he feels that such a course will be of benefit.

This is one of the reasons why Director General William A. Brady some months ago began pushing the resources of the World Film's Peerless studio at Fort Lee to their utmost, at one time having as many as five productions simultaneously under way inside the spacious structure.

To Open Studio in Month

Sanger Picture Plays Corporation Has Completed Work of Remodeling Building and Will Soon Begin Work.

IN a month the much heralded studio of the Sanger Picture Plays Corporation will be open and the actual work of making pictures will begin. The building, a spacious two-story brick structure, situated on the southwest corner of Park avenue and 134th street, has been converted from what was formerly Young's Casino, the scene of many a stag and prize ring bout, and at one time a haunt of the plotters in the Rosenthal murder, into a most perfectly equipped motion picture studio in the East today.

The office of the business staff occupy the front of the building, on the Park avenue side. The big arena will be used entirely for the staging of scenes. Under the balcony on either side has been built a big property room and carpenter shop, also a developing room. The balconies themselves, which are of unusual width, have been converted into dressing rooms and shower baths, on the one side those for the stars and principals, on the other those for the extra people. The space, also a wide one, between the dressing rooms and the balcony railing, is given over to the green rooms, as in the case of the dressing rooms, the left side for the principals, the right for the extras, and furnished with comfortable chairs and the little tables holding magazines and newspapers or for the serving of luncheons. The projection room, built downstairs, is another notable feature, for instead of the usual hole in the wall it has the spaciousness and comfort of a small auditorium. Extra dressing rooms have also been provided below stairs, as also are the store rooms, and the vault for the films.

SALISBURY-BEACH PICTURES FOR RIALTO.

The Salisbury-Rex Beach pictures of Central and South America, which are being distributed on states rights by the Grand Feature Film Company of 220 West 42nd street, are to be shown in the Rialto Theater for a period of eight weeks, beginning March 4. This engagement constitutes a record run for the big New York showhouse. As already has been set forth at length in the Moving Picture World, these pictures were taken by Captain Edward Salisbury and Rex Beach in a ten-thousand-mile trip. Mr. Beach is seen in many of the pictures.

The subjects will be released under the titles of "Rex Beach on the Spanish Main," "Rex Beach in Pirate Haunts" and "Rex Beach in the Footsteps of Captain Kidd."

Cherie Coleman

Clever Actress Who Has a Leading Part in "Crime and Punishment," Pathe-Arrow Feature.

THE discovery of a new type is an event in the film industry. In Cherie Coleman, who plays one of the three leading parts in the big Pathe-Arrow feature, "Crime and Punishment," the screen has found a girl absolutely "different," a most unusual, old-fashioned type, aristocratic and self-willed, yet wistfully sweet. She is a trained actress, whose success on the stage in "Little Women" and many other plays is such that her appearance in a photoplay is a happening worth recording.

Cherie Coleman.

Miss Coleman made her stage debut with Christie McDonald in "The Spring Maid," the Victor Herbert operetta which captivated Broadway and ran for eight months at the Liberty Theater. She was also seen in "The Rose Maid," a tuneful operetta which played to big houses throughout the country, and in James Montgomery's rapid-fire farce, "Ready Money." Then came the engagement as "Beth" in "Little Women," after which she demonstrated her ability as a versatile actress by playing the lead with Victor Morley in the musical play, "My Best Girl."

In the Arrow Film Corporation's production of Fedor Dostoieffsky's famous book, "Crime and Punishment," Miss Coleman plays the important part of Dounia, sister of Rodion, the student, in which part Derwent Hall Caine is seen to such advantage. Dostoieffsky's book has been translated into every language and has created a sensation in every civilized country of the globe.

"In creating the part of Dounia in the film version," says Miss Coleman, "I made a careful study not only of the scenario, written especially by Charles A. Taylor, the famous author of 'Yosemite' and other plays, but I also took care to read the book itself and get clearly in my mind the spirit of the character which Dostoieffsky portrays."

COLLINS OF M'CLURE'S GOES TO COAST.

Frederick L. Collins, president of McClure Pictures, producer of "Seven Deadly Sins," left New York Saturday, March 3, for Los Angeles, where he will investigate motion picture conditions. On his tour he will stop in many cities to discuss motion picture conditions with exhibtors. Mr. Collins is rapidly completing his plans for the next McClure series of five reel features that will follow "Seven Deadly Sins." While in Los Angeles he will perhaps make arrangements for taking three of his next series of five reel features on the Coast. If conditions are favorable for opening a studio in Los Angeles, Mr. Collins will remain there until work is under way.

When he returns to New York, Mr. Collins expects to bring with him contracts with several big stars and perhaps with one of the best known directors in motion pictures.

The new McClure series of five reel features will be ready for release as soon as "Seven Deadly Sins" completes its run.

ESSANAY FILM ON LACONIA.

Fifty prints of "Max Comes Across," Max Linder's first Essanay comedy, went down with the steamship Laconia when the Cunarder was torpedoed by a U-boat off the English coast. The prints were destined to London and were an installment of a shipment of the "Max Comes Across" films designed to be distributed throughout England, Wales, Scotland and Ireland. News of the loss was received in a cable from Essanay's London office, with a request for an immediate duplication of the shipment.

This is, perhaps, the first instance wherein an American manufacturer of motion pictures has been effected by the submarine warfare.

Horkheimer to Make Mutual Series

Will Produce Six Five-Part Subjects Featuring Jackie Saunders.

A SERIES of six five-part productions featuring Jackie Saunders will be released by the Mutual Film Corporation beginning March 26. This announcement comes from the Chicago offices of the Mutual Film Corporation, where E. D. Horkheimer, the manufacturer controlling the services of Miss Saunders, closed a contract for the distribution of the pictures. The first release—that scheduled for March 26—is entitled "Sunny Jane." Already completed are two others, "The Checkmate" and "The Wild Cat."

These dramas are of the lighter type, cheerful, sprightly and snappy—vehicles chosen for their atmosphere in the presentation of the graces of Miss Saunders. "I have chosen these plays for Miss Saunders," observed Mr. Horkheimer, "with an eye on what the exhibitor seems to need right now. There is a flood of heavy stories, war story pictures, soggy, morbid drama. I have a notion, and a lot of exhibitors agree with me, that the motion picture audience is rather fond of amusement, that the average picture patron goes to the theater to be amused rather than to be confronted with a problem play and something to worry about.

"The great success of Charles Chaplin's pictures with every type of audience and with every measure of man is because he takes the curse off of worry. There is nothing to worry about and a lot of amusement in what he does. There is a lesson for the motion picture industry in this success.

"The plays in which Miss Saunders will be seen in Mutual releases are of the pleasant character, with plenty of thrills to be sure, plenty of stuff for the patron who wants to get out on the edge of the seat and hold his breath—but at the same time nothing morbid and unhealthy in the story presented. The plots stick pretty close to realism, the drama of the life of every day, presented with plenty of pep and color. Jackie Saunders is the healthy type.

"I would like, too, to ask the exhibitors' attention for one mighty big and important factor in these Jackie Saunders-Mutual pictures. They are clean. Just as clean as clean can be.

"I am no friend of censorship, but I am very much in favor of not giving censorship without going into the mire. Jackie Saunders herself is a good deal of a guaranty of this sort of quality. She knows, and our studio mail out at Long Beach proves, that her biggest following is among the young people, the kids and the adolescents. Youngsters of this age are the cleanest minded folks in the world. Jackie tries to present on the screen the kind of a girl they most admire."

The Jackie Saunders pictures will go out from Mutual with no "self-competition," since the last motion picture featuring Miss Saunders was released about one year ago.

Selznick Buys State Rights

Gets Rights to "20,000 Leagues Under the Sea" for New York State.

THE New York state rights to the Universal production, "20,000 Leagues Under the Sea," were bought outright last week by Lewis J. Selznick. The disposal of this successful film spectacle was immediately placed in the hands of the Selznick New York Exchange, in the Godfrey Building, 729 Seventh avenue.

Sol J. Berman, manager of the exchange, at once engaged a special sales staff to handle this production in Greater New York and up-state. Houses desiring to play the picture for one week or longer will be dealt with first.

"Twenty Thousand Leagues Under the Sea" has provided a veritable bonanza, not only for the Universal Company, but for the exhibitors who have shown this extraordinary submarine picture. It has just closed a nine weeks engagement at the Broadway Theater, New York, where, at prices of 25 cents to $1, it played to $75,000 gross. In an eight weeks' run in Chicago the gross was $51,000, at lower prices than at the Broadway, while in three weeks in Detroit the picture drew in an even $20,000. These figures have been attested.

JAMES CRUZE WITH FOX.

James Cruze, known wherever a motion picture screen is to be found, is the newest of prominent photoplayers to join the still rapidly growing William Fox forces. Millions of silent drama fans will remember Mr. Cruze as the intrepid reporter, the star character in the big serial, "The Million Dollar Mystery." This part came as a fitting reward for his seven years in the films. From 1909 to 1916 he was allied at various times with Thanhouser, Pathe, Kinemacolor, Metro, Kimberley and Lasky.

General Films New Series

"The Inspiration of Harry Larrabee" First of the Fortune Photoplays.

IN connection with the issuance of "The Inspirations of Harry Larrabee," the initial offering of the General Film Company's new Fortune Photo Plays, the first weekly four-reel feature service, by the way, the most comprehensive advertising compaign through the media of magazines will be inaugurated in connection with an aggressive and widely conducted newspaper propaganda. The General Film Company has secured screen rights, past, present and future, to all of the stories published in Street & Smith's famous magazines, among them being novels and stories that have caused international comment and aroused interest everywhere. Each one of the Street & Smith publications will carry weekly or monthly, as the case may be, a page devoted to the Fortune Photo Plays, with results that cannot help but make this series of four-reel features the biggest thing that has come the exhibitors' way for a long time.

The General Film Company feels that inasmuch as the Street & Smith output reaches every grade of society, readers of every age and condition of being, there could not be found a more powerful aid to show-men than the advertising arranged for in conjunction with the general campaign. Among the publications carrying this weekly page are Ainslee's, Smith's, The Popular, People's, Top Notch, Detective Stories and Picture Play Magazine. According to the publishers their output reaches more than 15,000,000 people a month, the actual circulation figures reaching above 3,000,000 copies. This huge production ratifies the belief that upon the screen the picturization of these popular stories by the best known of the world's authors will be a record-breaking success.

Following the first release, "The Inspirations of Harry Larrabee," by Howard Fielding, and which features such well-known screen names as Clifford Gray, Margaret Landis, Winifred Greenwood, Frank Brownlee, William Ehfe, Charles Blaisdell, Tom Morgan and others, will come "Mentioned in Confidence, "The Clean Gun," "The Best Man," "The Mainspring," and a long succession of equally interesting cinema masterpieces. The pictures are being made at the Balboa studios at Long Beach, Cal., and heading the staff of directors are Bertram Bracken, Edgar Jones, Harry Harvey and Henry King.

THREE FOX COMPANIES IN SOUTH.

With thirty-five players in St. Augustine, Fla., already under the direction of J. Gordon Edwards, William Fox established what is probably a record when two more companies starring Valeska Suratt and Violet Palmer also departed for Dixieland last week. This means that three of the six Eastern companies will be working in the South simultaneously. Further than that, June Caprice recently returned from Tennessee and Virginia Pearson leaves shortly for the Danish West Indies. Stuart Holmes is thus the only Fox star who has been, and according to the present outlook will continue to be, marooned in New Jersey.

The Suratt delegation will proceed straight to Tampa, Fla., to take exteriors for the picturization of the world-famous novel in charge of director Kenean Buel. After a fortnight around Tampa the members go to Cuba, place unselected as yet, to build an Egyptian village. The entire trip is planned for five to six weeks. Besides Miss Suratt and Director Buel, these persons are included in the party: Ben L. Taggart, chief in support of the Empress of Fashion; Miriam Fouche, Vigney Percyval, Tom Burrough, assistant director and camera man.

CREIGHTON HALE SIGNED FOR PATHE PICTURES.

Creighton Hale, famous as "Jameson," the reporter in "The Exploits of Elaine" and featured in many past Pathe productions, has been signed by the Astra for a long period to appear in Pathe pictures. It is fitting that Mr. Hale, who first achieved screen fame under the sign of the rooster, should now return to that program. Three years ago he was playing in "Indian Summer," a Charles Frohman production, when he was tendered an engagement by a Pathe director. From that time until about a year ago he worked continuously in Pathe pictures.

Mr. Hale has a great following among the screen fans, so much so that his name in connection with a picture gives it a distinct added value to the exhibitor. His engagement illustrates the policy being followed by J. A. Berst, Vice President and General Manager of Pathe, of having real stars only on the Pathe program—those having a definite and pronounced box office value.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A BROTHER'S SACRIFICE (Selig).—A one-reel drama with a limited power to interest. There is a fair thrill during a railroad scene. The story tells of how one brother sacrifices himself so that he may watch over a wayward brother. A sweetheart helps the human interest a little. The brother is injured when he averts a train wreck, and his injury brings the wayward brother to a realization of his wrong. The cast includes Lillian Hayward, Charles Wheelock Lafayette McKee and Edith Johnson.

NO PLACE LIKE HOME (Selig).—Chief interest in this farce-comedy reel centers about little Lillian Wade, a child actress who has some ability. The little girl puts glue in her sister's atomizer and sprays it over every one in the household, with many complicating and laughable results. A fair comedy reel. Besides little Miss Wade, the cast is composed of John Lancaster, Lillian Leighton, Elsie Greeson, Lillian Hayward and Sidney Smith.

IN THE WEB OF THE SPIDER (Kalem).—A unit of the "Grant, Police Reporter" series. George Larkin becomes a human fly in this reel and gets over several thrills when he climbs to the roof of a building on a jutting wall, and later when he climbs down from a window on a network of drain pipes. The story tells how the reporter solves mysterious thefts of bonds, and it is in pursuit of the man who is indirectly the thief that Mr. Larkin performs his stunts. Reviewed in another column.

BULLS OR BULLETS? (Kalem).—A comedy reel with Ham and Bud in the roles of bull fighters. They get over quite a number of laughs, and the reel is a fair one. Ethel Teare and Henry Murdoch help the chief funmakers. The bull-fighting scenes in especial ought to get a few laughs and chuckles. The bull is a "bully" bull.

THE VEILED THUNDERBOLT (Kalem).—In this one-reel number of the "Grant, Police Reporter," series the reporter solves a murder mystery. George Larkin's stunt in this reel consists of his climbing up the side of a house on a drain pipe. In this manner he gets into the room where a man was found dead in a bathtub. He discovers that the man was electrocuted. There are several especially good fight scenes in this reel. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon, Cyril Courtney and Mary Taylor-Ross.

General Film Company Specials.

AN ACTRESS' ROMANCE (Selig).—A two-reel drama with little to commend it. The picture is by no means up to present-day standards. The release is a back number direction, story and acting. The story is made up of a series of coincidences, through which an opera singer learns that a prisoner is the son of her fiance, and that he is engaged to her sister. She obtains his release. The cast includes Casson Ferguson, Barbara Gordon, Cressy Gotschalk, Fred Eckhart and M. von Betz.

THE INVISIBLE WEB (Essanay).—A two-reel detective drama of considerable interest and action. Mabel Bardine and William Burns are the leading players. A famous woman detective is sent after a band of crooks. She becomes acquainted with two high-class lawbreakers and brings them into her home. The pair open the vault in the house and discover the woman detective and her husband inside waiting for them.

THE BORROWED ENGINE (Kalem).—The only worth-while thing in this reel—an episode of the '"A Daughter of Daring" series—is Helen Gibson's stunt, and even that is not up to her high standard. The story is disconnected, the direction is poor, and as a whole the reel falls flat. Miss Gibson's stunt consists of a leap from a speeding automobile to a fast-moving train. She and an engineer take possession of the locomotive and drive it to their own railroad. With it they replace an engine attached to a test train. The one engine cannot be used because a water tank has been emptied through a leak.

THE INSPIRATIONS OF HARRY LARRABEE (Fortune Photoplay).—The first issue of a new series of four-reel dramas released by the General Film, this picture is an interesting detective story and is very well acted. A longer review is printed on another page of this issue.

MENTIONED IN CONFIDENCE (Fortune Photoplay).—The plot of this five-reel picture involves a story within a story, and has an electrocution scene for its climax. It is along conventional lines and is fairly well acted. It is given a longer review on another page of this issue.

THE GREAT TREASURE (Selig).—A two-reel drama that holds the interest fairly. The story tells of a youth who is led to break a safe by a man who has borrowed money on securities entrusted to him. To save himself the man gets the youth to obtain the securities. Following a meeting in a settlement house, the youth falls in love with the man's daughter. The man denounces the youth as a thief. The girl later finds that the youth has been shielding her father, and love is his. The cast is composed of Gasson Ferguson, Fred Eckert, Maybelle Spaulding, F. Hamilton and M. von Betz.

THE FATE OF JUAN GARCIA (Kalem).—An episode of "The American Girl" series. These two reels form a Western that will go in any house. Suspense, mystery and action help keep interest on the qui vive throughout. The story tells of a murder and of its solution by Madge King (Marin Sais). The murdered man was a revolution leader. Madge discovers that his murderer is the tool of the secret agent of big mining interests. There are a number of thrilling fight scenes. A very good Western. A review can be found on another page of this issue.

Artcraft Pictures Corporation.

A POOR LITTLE RICH GIRL (Artcraft), March 5.—Mary Pickford is the star of this six-reel screen version of Eleanor Gates' stage play. Miss Pickford is seen at her best in a vastly entertaining picture. A longer review is printed on another page of this issue.

Bluebird Photoplays, Inc.

THE GIFT GIRL (Bluebird), March 26.—A fairly pleasing five-reeler with Louise Lovely in the leading role. Miss Lovely adds a certain charm through her personality. The film is neither straight drama, comedy nor comedy drama—it is just a visualized story of moderate interest. It tells of a girl who was sent to a student as a birthday present, and who was to be his companion. A longer review is printed in the review columns.

Fox Film Corporation.

MELTING MILLIONS (Feb. 19).—George Walsh is the athletic hero of this five-reel drama and does a number of lively stunts in a picture filled with action. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay.

BURNING THE CANDLE (Essanay), March 5.—A powerful story showing the dangers of indulgence in strong liquors, as illustrated in the early married life of two young people, of good family. The young man who goes wrong is impersonated most realistically by Henry B. Walthall; his wife, who vainly attempts to stay him in his downward course, is represented by Mary Charleson to the life. The support is excellent. The young man—unlike so many others in similar cases—comes back, which makes the story all the more likeable.

Greater Vitagraph

THE MONEY MILL, March 5.—An ordinarily good five-reel drama featuring Dorothy Kelly and Evart Overton. Interest is at rather low ebb for the first half of the picture, but there is enough interest and suspense in the last reel to compensate for the preceding slowness. The story, by Roy L. McCardell, contains quite a few original touches. A longer review is printed on another page of this issue.

Metro Pictures Corporation

THE GREAT SECRET (March 12).—Chapters IX and X of this serial, starring Francis X. Bushman and Beverly Bayne, hold the interest of the story up to its former pitch. The pictures are reviewed on another page of this issue.

Mutual Film Corporation

MUTUAL TOURS, NO. 17 (Gaumont), Feb. 27.—"Through Vienna, Austria," "The Gota Elf River, Sweden" and "Toledo, Spain," are the subjects covered in this number. The greatest fault to be found with thsi reel is that the photography is not good. The subjects are well covered, interesting and instructive.

MUTUAL WEEKLY, NO. 113 (Gaumont), Feb. 28.—This number of the Weekly is an unusually interesting one and contains among other things the launching of a floating dry dock at San Francisco, winter sports in Christiania, Norway, and the Atlantic fleet in its winter rendezvous in Guantanamo Bay, showing various scenes in connection with the jackies' daily life such as boat racing, scrubbing the decks, dancing, boxing, etc.

SEE AMERICA FIRST, NO. 77 (Gaumont), Feb. 28.—"The Battlefields of Chickamauga, Ga., and Chattanooga, Tenn.," are shown in this number, among them Viniard field, Poe field, Kelly field, Brotherton house, Orchard Knob, Lookout Mountain and others. An interesting historical study.

JERRY'S ROMANCE (Cub), March 1.—A rather coarse number in which Jerry's rival marries the woman whom Jerry adores. At the church with Jerry officiating as best man an accident occurs in which by stepping on the lady's train he is the cause of pulling off the lower part of her dress. The result leaves the large and rather cumbersome bride skirtless, with short petticoats and ribbed stockings much in evidence. Whether this sort of thing is or is not amusing is a matter of taste. The rest of the picture is on a par with what we have mentioned, the comedy being accelerated for the gross minded by various "sitting on pin" incidents, kickings, etc.

A RUMMY ROMANCE (Vogue), March 4.—In spite of the rakish title with which this two-part comedy has been saddled, it will not be found an unpleasant one, and is well suited to the ordinary audience. It contains plenty of action, and little that could be called vulgar. It also contains noticeably good types. The story, what there is of it, centers about the daughter of a moonshiner and her two lovers, and involves an attempt on the part of the authorities to arrest the moonshiners. A dog makes considerable fun by keeping a tight grip on the seat of the trousers of the ill-favored lover after he has been turned on him by the girl.

REEL LIFE, NO. 44 (Gaumont), March 4.—This opens with views of the Arabs making bowls, weaving mantles, carpets, and engaged in other interesting industrial pursuits. Next comes a pleasing study of "conc-artistry," which means making all sorts of useful and ornamental things out of shells. Making a vegetable serum for cancer cure is shown, and also the way rubber overshoes are manufactured. A good number.

SHORTY TRAPS A LOTTERY KING (Monogram), March 5.—In number eight of "The Adventures of Shorty Hamilton" we find considerable amusement in a comedy way, and plenty of interesting action. Shorty and Anita are instrumental in rounding a lottery gang who have taken the life of one of the government officials. Previous to this Anita has told Shorty that their marriage cannot take place until they have rounded up the gang. The wedding has not taken place and the story of Shorty's love affair is still to be continued.

Paramount Pictures Corporation

THOSE WITHOUT SIN (Lasky), March 1.—A civil war photoplay with a Southern heroine, played by Blanche Sweet, this five-reel picture has considerable dramatic strength. It is reviewed at length on another page of this issue.

CASTLES FOR TWO (Lasky), March 5.—Marie Doro is the star of this five-reel photoplay and plays an American heiress who goes over to Ireland and marries an Irish lord. The story is treated in a comedy way and is well produced. A longer review is printed on another page of this issue.

Pathe Exchange, Inc.

BRINGING UP FATHER (Int.), March 4.—A George McManus cartoon showing the humorous side of physical training, the reel also contains interesting scenes of Yellowstone National Park in winter.

THE FLAG DESPOILER (Astra), March 4.—The fourteenth episode of the "Pearl of the Army" serial, this number contains plenty of excitement and leaves the spectator anxious for the finishing instalment. Pearl White has a struggle for the honor of the flag and wins. The number is given a longer review on another page of this issue.

MYSTERY OF THE DOUBLE CROSS (Astra), March 18.—The new Pathe serial opens up in a very promising manner. Cast, production and direction are all excellent. A longer review is printed on another page of this issue.

LONESOME LUKE COMEDIES (Rolin), March 18.—A new series of Lonesome Luke comedies ,these pictures are two reels in length and the first two numbers are filled with lively comic doings. They are given a longer review on another page of this issue.

FLORENCE ROSE FASHIONS, No. 23 (Pathe), March 18.—"Early Styles" is the title of this number, a hint which will interest the ladies. On the same reel is "Nomads of the North," a remarkable series of scenes in Lapland, showing the method of herding reindeer.

CLIFF DWELLERS OF NEW MEXICO (Pathe), March 25.—This one-reel picture is the second number of a series of educational reels to be released under the title of Pathe Combitone Series. The number is a fine example of photography and shows, among other features, the Fort Defiance Indian School and life at the pueblos. Every state in the Union is to be treated, with special reference to industrial, archeological and ethnological features.

Universal Film Mfg. Company

ANIMATED WEEKLY, No. 61 (Universal), February 28.—American war preparations are featured in this number. Scenes along the border of Mexico, a school fire in Ohio, Mardi Gras at New Orleans, submarine manoeuvers and other entertaining features are included.

A WOMAN IN THE CASE (Victor), March 13.—This is an amusing domestic comedy, by W. Warren Schoene, featuring Eileen Sedgwick and Ralph McComas. The wife's cooking is hard on the husband's digestion, and some laughable scenes occur. Later she becomes jealous and pursues her spouse, who has gone to call on his mother. This is slight in plot but so carefully handled and well acted that it gets over effectively.

ART ACHES (Joker), March 17.—A comedy number, by Jack Cunningham, featuring Gale Henry, Wm. Franey and others. This is broad burlesque of a rather risque sort. Gale poses as "December Afternoon" in her union suit, with trimmings. This would be vulgar if the observer had a chance to think about it, but the action is too funny to permit worry on the subject. This will delight audiences that are not very particular, but is too broad for select houses.

Universal Film Mfg. Co. Specials

THE COMMON SIN (Gold Seal), March 13.—Charles L. Gaskill, featuring Helen Gardner. She plays a gypsy girl, betrayed by a stranger, who deserts herself and child. The mother dies and the child grows up, seeking vengeance upon the father. The latter marries and has a son, whom the gypsy girl uses for her purposes. The father is killed at the close and the girl goes back to her gypsy lover. The settings in this are picturesque, but the construction is jerky and much of the acting amateurish. It is apparently an old subject and lacks effective handling.

SUMMER BOARDERS (L-KO), March 14.—A one-reel comic, featuring Phil Dunham, Merta Sterling, Lucille Hutton and others. The former appears as a paperhanger, engaged to work in a boarding house. He flirts with the girl across the hall and the usual knockabout scenes occur. There is not a great deal to the plot and the subject is only fairly successful as a whole.

WHERE GLORY WAITS (Laemmle), March 14.—An excellent two-reel subject, by E. M. Ingleton, featuring Allen J. Holubar, Thomas Jefferson, Wadsworth Harris, Roberta Wilson and Trixy Ridgway. The story concerns a young prince, suddenly called home from an American college to ascend the throne. As king he is made unhappy by the memory of a love affair in college. He meets a peasant girl whose love of country restores him to a happier frame of mind. This contains good feeling, and is cleverly acted. The subtitles are exceptionally effective also. A good offering.

THE CLASH OF STEEL, March 16.—No. 2 of "The Perils of the Secret Service" series, featuring Kingsley Benedict as a society detective. This adventure occurs in one of the provinces of France, and some attractive foreign settings were used in the production. The plot centers about a designing prince, who plans to divorce his wife, in order to marry another. The detective in the case saves the good name of the princess. The instalment is very well constructed and the action is strong and effective. Jean Hersholt, L. C. Shumway and Jay Belasco also appear.

ROPED IN (Bison), March 17.—A ranch comedy, by George Marshall, featuring a bunch of cowboys and the new ranch boss. The latter is a woman of the mannish type, who wears divided skirts and wants to run things. After bullying everyone around the place, she practically forces a long, lanky individual to marry her. This character possesses a good deal of quiet humor and the manner in which he turns the tables on his wife and the boys is very amusing in a quiet way. The number was shown in three reels, but will probably be cut to two; the speeding up will strengthen it considerably.

ORIENTAL DEATH PUNCH (No 1 of "The Voice on the Wire" Series), March 18.—This two-reel offering is the first of a short series by J. Grubb Alexander. Ben Wilson, Neva Gerber, Frank MacQuarrie, Ernie Shield, Howard Crampton and Joseph Girard appear. The mystery opens well and a good series is promised. An old man, riding in a taxi with a chorus girl, is murdered. The case baffles the police, but the young criminologist determines that he was killed by "Sen Si Yao," or the Japanese death punch. The first number is absorbing and well presented.

World Pictures.

THE DANCER'S PERIL (World), March 12.—Alice Brady and the Russian Ballet figure in this five-reel photoplay, a highly romantic story of Paris and Petrograd. The star plays a dual role with good effect and the ballet is worked into the plot with skill. The picture is reviewed at length on another page of this issue.

REALISM IN "IN THE HANDS OF THE LAW."

When B. S. Moss undertook to produce "In the Hands of the Law," with Lois Meredith in the leading role, the entire company of players was detailed to St. Augustine, Fla., in order that realism would be attained in the settings, which were originally laid in St. Augustine, in William O. Hurst's famous novel. from which the screen version is taken. Mr. Moss, fully alive to the fact that realism is the order of the day, not only cast his outdoor scenes in St. Augustine, but most of the interior scenes as well were taken from the real subject.

The action of "In the Hands of the Law," calling for a setting in a palatial mansion, permission was granted to stage this particular scene in the home of D. Ramsey Moore, the retired cotton king. Actual scenes from the Federal Prison, in Atlanta, were also incorporated into the picture. Prominent in the prison scene in "In the Hands of the Law," is a vivid and realistic picture of the "Tailor Shop" in the prison.

MISSOURI CENSORSHIP BILLS KILLED.

Missouri exhibitors have succeeded in killing two censorship bills that were before the state legislature. The bills were known as censorship bills No. 913 and No. 857. The quashing of these proposed measures means that unless something unforseen happens Missouri exhibitors will be free from censorship for the next two years.

Much credit for the defeat of the bills is due the committee of the Theater Managers and Motion Picture Exhibitors' Association of St. Louis. Members of this committee worked indefatigably toward killing the censorship bills. The body that went to Jefferson City to fight the proposed measures was composed of Joe Mogler, Mogler's theater; R. C. Cropper, Universal, Kansas City; Ed Dustin, Pathe, St. Louis; Barney Rosenthal, Universal, St. Louis; Hector M. E. Pasmezoglu, Congress theater, St. Louis; M. E. Williams, Universal, Kansas City; S. J. Baker, Blue Bird, St. Louis, and Miss Sarah Edwards, of St. Louis.

Manufacturers' Advance Notes

Bringing the World to Your Town

Gaumont's "Tours Around the World" Making Known to Americans the Customs and Peoples of Other Lands.

THE wonderful possibilities of the motion picture in developing a cosmopolitan spirit in America are well illustrated by the Gaumont scenic series called "Tours Around the World." These bring to every town in the United States pictures of other lands and other peoples, impress upon spectators that the way here may not be the only way a thing can be well done, and broaden them generally into a sympathetic understanding of the aims and ideals of other nations. An example of this is found in "Tours" No. 20. This is a reel of pictures of England's Channel Island of Guernsey, Cintra, a popular summer resort of Portugal, and Cettinge, the capital of Montenegro.

Scene from "Tours Around the World" (Gaumont).

So much has been written of the patriotic fervor of the natives of the little mountain kingdom that Americans are interested in knowing just what it is these people have to love. The Gaumont pictures make it plain that devotion to country may not mean devotion to a happy, smiling land, but ready willingness to lay down one's life for a bleak and barren country. This makes much clearer to those who dwell in a land of plenty how much more they should be willing to make sacrifices in appreciation of what their country has given them in the way of abundance of worldly goods.

Four Metro Comedies

Released by Metro in March—One With Mr. and Mrs. Sidney Drew as Stars Deals With Food Prices.

FOUR one-act comedies will be released by Metro Pictures Corporation in March. Three of these will star Mr. and Mrs. Sidney Drew. The fourth is a clever Metro-Rolfe playlet, with those popular players Max Figman and Lolita Robertson as its principal attractions.

The human note that is sounded in all Drew comedies is again found in "Handy Henry," a picture farce by S. M. Gardenshire, in which Mr. and Mrs. Drew are the stars. Released March 5. March 12 is the date announced for the release of "The High Cost of Living," a one-act play written by Bertie Badgers Meyers.

The third Drew comedy of the month will be shown March 26. This will be "The Awakening of Helena Minor," by Helena Laughton.

"A Modern Romance," which will be released March 19, a Metro-Rolma comedy starring Max Figman and Lolita Robertson, deals with the high-flown, romantic notions of a very up-to-date girl, who wants the age of chivalry transplanted to everyday Americanism. Subsequent events bring considerably more excitement than she had bargained for.

TRIANGLE MARCH 25TH RELEASE.

Seena Owen and William S. Hart are the stars of the Triangle feature releases for March 25. Miss Owen, after a long absence from the screen, will reappear in a strong Fine Arts drama, entitled "A Woman's Awakening," written by Frank E. Woods and directed by Chester Withey. William S. Hart will be shown in an effective "thriller," known as "The Square Deal Man," written by J. G. Hawks and directed by Hart, under the supervision of Thomas H. Ince.

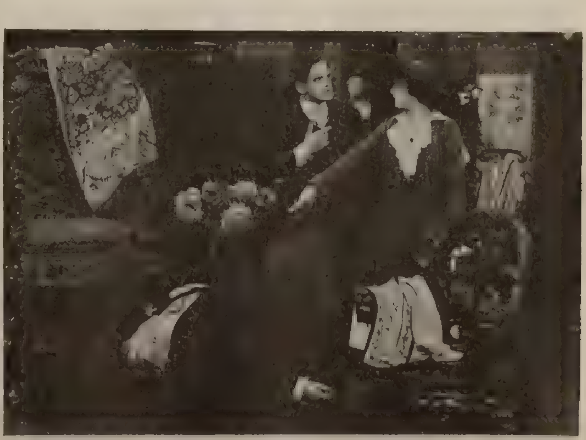
As Paula Letchworth in "A Woman's Awakening," Seena Owen takes the part of a beautiful girl, who comes from a family where the women are protected from the hard realities of life. A clever young lawyer loves her, but she listens, instead to the suit of Lawrence Topham, who tells her of the joy of the real world, where men and women mix on a plane of equality. Paula marries Topham, but instead of realizing the happiness she had anticipated, she finds that her husband is only interested in her money. Allen Cotter, her former admirer, comes to her assistance, but circumstances make it appear that Paula is only using Allen for selfish ends, and he turns against her. When he returns to listen to her explanation, Topham is preparing to desert Paula. But before he can do this, he is shot dead by a hand that reaches through the curtains of his room. Allen enters the house as the shot rings out, and Paula comes on the scene from an opposite door. Each thinks the other has fired the revolver, and a scene of great tenseness ensues. The incidents connected with the clearing up of the mystery, and the bringing together of the estranged lovers combine to make a play of unusual grip.

"The Square Deal Man" is a vivid story of the old West, in which William S. Hart takes the part of a gambler who abandons the roulette wheel to care for a rancho he had won at the game. Later on, when the beautiful daughter of the former owner arrives home from school, complications arise that lend a unique dramatic interest to the story. Hart, of course, has the title role and invests it with all the virility and glamour of which he is master.

BIG THEME IN "THE PAINTED LIE" (Horsley).

Circumstantial evidence is the theme of "The Painted Lie," a feature photodrama produced by David Horsley and starring Crane Wilbur, which will be released March 19 through the Mutual as the first of the series of six features starring Mr. Wilbur.

Through circumstantial evidence, Lieutenant Greyton, the principal character, nearly loses his liberty and his wife-to-be.



Scene from "The Painted Lie" (Horsley).

The drama reaches deep and intense situations and has one of the strongest climaxes ever attained in a film drama. Throughout fine human comedy touches are introduced with splendid effect.

Crane Wilbur is supported by a splendid cast including Mae Gaston, Marrish Ingraham, Ida Lewis and Marie Corteaux, and the production has been made on a scale thoroughly in keeping with the subject.

Essanay's New Series

"Do Children Count?" Master Title of Series to Follow "Is Marriage Sacred?"—First Release Early in April.

"WHERE Is My Mother?" is to be the title of the first unit of Essanay's new dramatic series, "Do Children Count?" A child, awaking in its cheerless nursery, casts its sleepy eyes about the empty room and asks the question. The answer—separated parents—presents a problem which strikes at the foundation of the home.

There will be twelve units in this series. Each one will present some complication in the home, arising out of the advent of the stork. There will be no exaggeration in the situations presented. These will be adapted to the screen from every day life—from any and every home. Some of them are actually the records of the Juvenile Court. Others have been culled from newspaper reports of destroyed homes. It is these stories of real life that are to provide the pictured dramas in "Do Children Count?"

Every effort is being made to present the actual causes of delinquency among children. The mother's overindulgence in her social ambitions, or club work; the father's lack of interest in his home—these are some of the causes that will be shown. The results of improper training of children also will play an important part in these photodramas.

"The Little White Girl" will be the second of the series. The titles of the remaining units are as follows:

"Steps to Somewhere," "The Yellow Umbrella," "A Place in the Sun," "The Wonderful Event," "The Guiding Hand," "When Sorrow Weeps," "The Uneven Road," "The Season of Childhood," "The Bride of Fancy," and "The Kingdom of Hope."

This series will be inaugurated early in April, following the conclusion of the "Is Marriage Sacred?" cycle. It has been conceived to meet the popular demand which the Marriage films has created among exhibitors and photoplay patrons alike. One unit will be released each week.

Charles Mortimer Peck, author of the "Is Marriage Sacred?" dramas, is preparing the forthcoming series for the screen. Mr. Pack, formerly a metropolitan newspaper editor, has had in this capacity unlimited opportunity for a study of the conditions of which he is writing. He promises more grippingly lifelike portrayals of home-destroying conditions, even than he presented in his series now being concluded.

The units of "Do Children Count?" will have a screen time approximately of thirty minutes. Each unit will be a complete production in itself, presenting a separate plot. Baby Mary McAlister, Essanay's child star, will be featured in these photodramas.

The General Film Service will handle the releases.

"THE CALL OF HER PEOPLE" (Metro).

Ethel Barrymore has completed her work in "The Call of Her People," a seven-act screen version of Edward Sheldon's play, "Egypt." This production is the first of attraction pictures of great size and lavishness which will be put out by Metro Pictures Corporation during the present year as special releases.

After the interiors for the production had been made in New York, Miss Barrymore went to Florida with her entire company, and there magnificent exteriors were made. The gypsy caravan and the gypsy camp were reproduced faithfully under Southern skies, and the many fascinating details of gypsy life, with all its ceremonies and traditions, were transferred to the screen.

Scene from "The Call of Her People" (Metro).

Egypt, Miss Barrymore's part in the Edward Sheldon play, which was adapted by June Mathis, is sent to live among the "Gorgios" (the gypsy name for those not of the tribe). The magnificent Florida home of Henry M. Flagler was chosen to represent the Lindsay mansion to which Egypt is sent, and the exteriors of the Lindsay home are all "shots" of the Flagler residence.

The company supporting the star in "The Call of Her People" is a distinguished one. Robert Whittier plays Young Faro, Egypt's gypsy bridegroom. Mr. Whittier has a notable career, both in Europe and in America. William B. Davidson has the part of Nicholas Van Kleet. William Mandeville plays Gordon Lindsay. Frank Montgomery is the Faro Black of the production. Mrs. Allan Walker is seen as an aged gypsy crone, Hugh Joffrey as the sheriff and Helen Arnold as Mary Van Kleet.

"The President's Answer"

Evolved By the Lincoln Cycle From Identical Conditions Two Generations Ago.

THE daily newspapers everywhere are devoting front pages in startling proof of the saying, "History repeats itself," for the world stood aghast fifty-six years ago—as to-day—waiting for "The President's Answer."

On the 4th of March, 1861, Abraham Lincoln was first inaugurated President. He found a distracted and divided country, confronted with the question of war and the greatest struggle of the ages—up to that time. The present President was inaugurated Monday, compelled to stand face to face with almost the same problems, and deal with the same fundamental emotions which President Lincoln had to meet in the same crisis. This is all in illustration of Loncoln's oft-repeated assertion that "human nature will not change."

Realizing that in every national crisis, past, present or future, the same human nature is brought into play, Benjamin Chapin has dramatized and produced the life of Abraham Lincoln in his Lincoln Cycle of Photoplays. Also because he has wisely observed that, "Shall we fight?" practically resolves itself into "What would Lincoln do?"

This transformation of the question is recognized by emperors, chancellors, prime ministers and editors—all the world leaders in thought and action. The best way to discover what Lincoln would do in the present crisis is to see what he did two generations ago in a similar juncture. It is not necessary to give one's self over to historical research, through great volumes and biographies, for nowadays one has only to go and see the Lincoln Cycle of Moving Pictures to be enlightened, not only upon the thrilling Sumter episode, with which the Cycle opens, but upon the events and experiences in the striking career of the Emancipator.

Therefore it is more than a mere coincidence that the great Lincoln Cycle should be inaugurated in Washington to-day at 3 p. m., exactly fifty-six years from the hour in which Abraham Lincoln was first inaugurated President of the United States. Just as he, the Man of the Hour, became the Man of the Ages, so the Lincoln Cycle, a recognized "new departure" in motion pictures, is doubtless ushering in a new era in portraying history and fiction, fact and fancy, by weaving together in a fascinating and convincing way Lincoln's and History's version of what Benjamin Chapin is pleased to entitle "The President's Answer."

A word should be added about Mr. Chapin's "Lincoln." It is natural, inherent and spontaneous. He not only looks like Lincoln, but he is like Lincoln. Among "Lincolns" tall and "Lincolns" short, "Lincolns" fat and "Lincolns" lean, who resort to putty, grease-paint, wigs and beards to make up for Lincoln, it is refreshing to see "the Lincoln Man" who those who knew Lincoln—even William O. Stoddard, his living private secretary—say, after witnessing Mr. Chapin's impersonation, "I don't see how it could be improved—he is Lincoln!"

GAUMONT PICTURES WEEK OF MARCH 18.

Gaumont ushers in the "featurette" releases for the week of March 18 with "Tours Around the World," No. 20, released through Mutual March 20. Three nations are represented on this reel—the tiny kingdom of Montenegro, Britain's Island of Guernsey, and Cintra, Portugal. The first is shown before the war, with interesting views of Cettinge, the capital, King Nicholas and the sturdy natives. St. Peterport, Guernsey, is where Victor Hugo spent his years of exile. His home is shown, and also the room in which some of his immortal books were written. There are pictures of the town and the breakwater built by Edward I. Cintra is a favorite summer resort, and it was here that the queen mother was residing when she received news of the deposition of her son, King Manuel.

The Mutual Weekly, No. 116, will be issued March 21. Because of its foreign connections through the Societe des Etablissements Gaumont, the Gaumont Company is able to supply this reel at the earliest possible date with important news pictures from all over the world.

"Making Food Cheaper" is an important section of "Reel Life," No. 47, issued March 22. It demonstrates the new method by which the water is removed from vegetables before they are shipped. On the same reel are "Artificial Exercise," "A Snail Race Under Water," "Growing Pineapples Under Glass," and "A Winter Outdoor Pageant in California."

Bluebirds in Reserve

A Goodly Number of Excellent Features Ready for Release.

WITH three attractions scheduled for April, the stock upon which Bluebird may draw to compile the list for that month comprises many excellent features, including plays in which Ella Hall, Dorothy Phillips, Myrtle Gonzalez, Mary MacLaren and Franklyn Farnum will be featured.

Mary MacLaren has been directed by Charles Swickard in "The Plow Woman," a feature based on a story written by Eleanor Gates, dealing with life among the Dakota homesteaders. Harry De More, L. C. Shumway and Clara Horton will be principals in Miss MacLaren's support.

Aaron Hoffman's story, "The Clock," prepared for the screen by Maie B. Havey, has been directed by Wm. Worthington, with Franklyn Farnum and Agnes Vernon playing the leading roles. "Flowers of Doom," a Rex Ingram production, featuring Wedgewood Nowell and Sien Far, is ready to be scheduled. Sien Far is a clever Chinese actress, very pretty, and lending a link of correctness to the Chinese atmosphere of the attraction.

Jack Conway has directed Ella Hall, in "Pawned," a five-reeler based on a story by Constance Crawley and Arthur Meade. Maie B. Havey prepared the scenario. Antrim Short, clever impersonator of juvenile characters, Walter Belasco, Marshall Mackaye, George Pearce and Jack Conolly will be Miss Hall's principal supporters.

Lynn F. Reynolds, who produced "Mutiny," the Bluebird current at the New York Rialto, has prepared another feature of the "near to nature" sort entitled "The Code of the Klondyke," in which Myrtle Gonzalez, Val Paul and George Hernandez will be the featured players.

From these attractions a selection will be made to complete the April program for Bluebird, following Violet Mersereau, in "Susan's Gentleman," April 2; Wedgewood Nowell and Gypsy Harte, in "The Pulse of Life," April 9, and Dorothy Phillips in "The Girl in the Checkered Coat," April 16.

"HEART'S DESIRE" FOR MARIE DORO IN APRIL.

Marie Doro's next screen appearance following "Castles for Two," which is scheduled for release by Paramount on March 8, will be "Heart's Desire," which was prepared for the screen by Eve Unsell.

Miss Unsell has contributed several notable scripts and stories to Famous Players-Lasky releases. She is the author of "The Long Trail," in which Lou-Tellegen appears with Mary Fuller. Among her most recent adaptations for the screen are "The Dummy," by Harvey J. O'Higgins and Harriet Ford, in which Jack Pickford is the star; "The Fortunes of Fifi," a Molly Elliott Seawell play starring Marguerite Clark, and "Heart's Desire," which is scheduled for release by Paramount on April 12.

"CASTLES FOR TWO" SHOWS MARIE DORO.

"CASTLES FOR TWO," which was written especially for Marie Doro by Beatrice De Mille and Leighton Osmun, gives the popular Lasky-Paramount star an unusual opportunity, as it presents her in the role of a wealthy American girl of Irish descent.

This delightful romance is rendered all the more effective by engaging a number of children to play the roles of fairies, and by the employment of an interior decorator to design all the interior settings for this production. Although the interior decorator has been permanently engaged by the Lasky company, this is the first production in which his art will be displayed upon the screen.

Scene from "Castles for Two" (Lasky).

Director Frank Reicher chose as supporting cast for Miss Doro a number of prominent players, among them being Elliott Dextor, Mayme Kelso, Horace B. Carpenter, Billy Elmer, Jane Wolff, Harriet Sorenson, Lillian Leighton and Julia Jackson.

"ENVIRONMENT" (Mutual).

James Kirkwood, author and director of the newest Mary Miles Minter production for Mutual, "Environment," is interpolating an abundance of human interest atmosphere.

"Environment" is a New England romance, and one street scene with the little village church at the end looks as if it had been lifted bodily from the green hills of New Hampshire.

There is also some clever "small town stuff" introduced in views of a street merchant selling magic soap and proving its value by shampooing the head of a street urchin for the benefit of his prospective buyers. There is also a friendly game of "pitchin' horseshoes" between the village champion and his rival, and the funny capers of the village "cut-up" will furnish many a laugh.

Scene from "Environment" (Mutual).

LUCAS COMPANY ISSUES 1917 CATALOGUE.

The Lucas Theater Supply Company of 158 Marietta street, Atlanta, Ga., has issued its 1917 catalogue. The book is well printed on good paper, is freely illustrated and contains 150 pages. In stock are Simplex and Power projectors, Power's road equipment, Motiograph and traveler's equipment as well as Edison Kinetoscope D. Listed are full lines of projection room accessories, including the Speedco Arc Controller and the Auto Arc. A most complete index contains a record of all the devices that may be required by the up-to-date exhibitor.

CUB ISSUES ANIMAL COMEDY.

"Jerry's Triple Alliance," the Cub Comedy scheduled for release through the Mutual on March 15, is an animal comedy, embodying a new line of thought in productions of this kind. It is a type of picture that has appeal for all people, and one in which children, in particular, will find much to interest them.

Scene from "Jerry's Triple Alliance" (Cub).

The story revolves around Jerry, played by George Ovey, who is madly in love with Tiny. She reciprocates his affections, but father steps in and tells her she must marry Bill, who, unknown to him, is a bad man.

The efforts of the elephants are a novelty and unusually interesting and amusing, and because of this fact and the general excellence of the subject, it is expected that this picture will be much in demand.

Selznick Makes Quick Deal

In Five-Minute Transaction He Buys Greater New York Rights to "Enlighten Thy Daughter."

QUITE a new departure was instituted in the way of buying an independently exploited film production this week when Lewis J. Selznick purchased, at a price said to exceed $35,000, the rights in Greater New York for the film play "Enlighten Thy Daughter." The transaction was consummated with one interchange of letters between Henry J. Brock, president of The Enlightment Photoplays Corporation, and Mr. Selznick.

Mr. Selznick, through his field staff, learned that almost every exhibitor approached was open to a booking on "Enlighten Thy Daughter," and had unquestionably fortified himself thoroughly in the matter of learning the sentiment toward this picture before arranging to secure same.

At the conclusion of the engagement of the picture at the Park theater, Mr. Brock was offered no less than twelve weeks of week stands for the picture and extremely high rentals, even for New York City, and it is intimated that Mr. Selznick's field men covered the Greater New York territory and were tentatively offered over three hundred days' bookings and exceptional rentals and that upon the reports of the men Mr. Selznick met Mr. Brock for luncheon at the Astor and closed the deal within five minutes.

"Enlighten Thy Daughter," during its runs at the Park theater, attracted sufficient attention in the way of patronage to require police reserves upon several occasions.

The picture has been indorsed by the General Federation of Women's Clubs through Harriet Holt Dey, editor of the Federation organ. This organization has two million and a half members and it is understood that each member will be advised of the fact that the Abramson picture has been so indorsed.

Release announcements from the Selznick offices will be made next week.

"THE QUACKY DOODLES' FOOD CRISIS" (Paramount).

Does the high cost of living affect Duckland? It certainly does! Proof of this is given in the 58th edition of the Paramount-Bray-Pictographs, the magazine on the screen.

Think of the responsibility of having to supply food for the mouths of two such voracious eaters as little Doodles and little Daddles! Imagine the grief of a fond father when he comes to his table and finds there his little family assembled, expecting to satisfy the appetites of childhood, and find instead nothing but the implements which are customarily used to transfer food from plate to mouth, but not a morsel of food to be transferred.

Mother Doodles, that sterling example of perfect motherhood, is beside herself to think that her darlings should go one minute beyond their accustomed time to dine, without their dinner and poor old Danny Doodles is the recipient of a most terrific tirade for his neglect to support the family board, and especially his wife, accustomed as she was in her single days to the luxuries accorded to the daughter of the famous, not to say wealthy, ex-Mayor of Duckville.

In righteous wrath Mother Doodles turns her husband out of doors with the admonition that no longer will the comforts of home be his until he brings back with him the proper sustenance for his family. With empty purse, but undaunted heart, our hero wends his weary way in search of food. Neither the butcher, the baker, nor the candle stick maker will extend any further credit and the elusive succulent worm is not to be found.

And yet—the tried and true Danny Doodles, who has a will, finds a way!

"THE DEEMSTER" POPULAR WITH STATE RIGHTS.

"The Deemster" bids fair to prove one of the best and quickest action state rights propositions. Dr. Shallenberger, president of the Arrow Film Corporation, the producer, states that he is very much gratified over the interest shown in the picture. Important territory has been taken, which will be shortly announced. New York State has been purchased by Lewis J. Selznick, who states that he considers "The Deemster" an ideal special feature proposition and will give it a great exploitation in this state. Dr. Shallenberger's plan to help exhibitors in the local exploitation of the picture by placing his publicity department at their command for co-operative work is attracting not a little attention among territorial magnates and exhibitors.

FAIRBANKS LUNCHES STUDIO ASSOCIATES.

The opening of the new Douglas Fairbanks-Artcraft studio on West Fifty-fourth street, New York, was celebrated by a luncheon to the studio employes, given by the ever-smiling screen star. The luncheon was served by the steward of the Friars' Club in the Fairbanks' dressing room. Among those who helped to dispose of the food were Arline Pretty, Anita Loos, Albert Parker, Director John Emerson, Frank Lalor, Business Manager John Fairbanks, Jack Scott, Glen MacWilliams, Cameraman Victor Fleming, Pete Schmid, Artcraft Publicity Manager, and Bennie Zeidman, special representative for Mr. Fairbanks.

"THE PALLID DAWN" (Essanay).

Here is a short production which brings forth a distinctly original idea. The profligate son of a millionaire weds a chorus girl. Instead of the girl dragging the youth further into the mire of dissipation, however, she makes a man of him. This photodrama is a unit of Essanay's "Is Marriage Sacred?" series. The Essanay stock company, including Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Ernest Maupain, heads the cast. The scenes are laid principally in lobster palaces where the gayety of bright light life is revealed under full steam. There is rapid fire action from start to finish. The photography is excellent. This production has a screen time of twenty-nine minutes, and is released through the General Film Service.

Scene from "The Pallid Dawn" (Essanay).

"LITTLE LOST SISTER," K-E-S-E RELEASE.

"Little Lost Sister," a Selig Red Seal play, adapted by Gilson Willets from Virginia Brooks' world-famous book and stage play of the same name, is the latest release announced in K-E-S-E service. The Selig production is said to present a vital question in an impressive yet inoffensive manner. What becomes of little lost sisters? How can they again be safely guided into the straight and narrow way? What action can be taken so that there will be no little lost sisters? These and other absorbing questions, it is said, are handled in an impressive way.

Among the stars who appear in "Little Lost Sister" can be named Vivian Reed, George Fawcett, Bessie Eyton, Eugenie Besserer, Will Machin, Al. W. Filson and others.

The Selig Company states that every mother should see to it that her daughters view the production, "Little Lost Sister.' The K-E-S-E exchanges report that many exhibitors are making inquiries regarding the production and that it promises to become a very popular production.

SEVENTH SIN IN SEVEN REELS.

Because of the enormous size of the production, McClure Pictures has decided to release "The Seventh Sin," last of Seven Deadly Sins, the series of features, in seven reels instead of five.

Ann Murdock, Holbrook Blinn, Nance O'Neil, Charlotte Walker, Shirley Mason, H. B. Warner and George Le Guere are presented in this photo-spectacle, which tells a complete story of a young girl's life, from girlhood to motherhood.

The story of "The Seventh Sin" is a mystery and the secret will be kept until the first showing of the drama. McClure Pictures divulges only the fact that it is the biggest of all Seven Deadly Sins and brings the series to an end with a feature of tremendous drawing power and appeal.

JOHNS-MANVILLE MOVES INTO NEW QUARTERS AT LOUISVILLE.

After March 15 the Louisville branch of the H. W. Johns-Manville Co. will be located at the corner of Fourth avenue and Guthrie street, Louisville, Ky., in the new building erected by the Speed Realty Co.

This building provides a frontage on Guthrie street which is in the very centre of the retail district of Louisville.

Mr. A. H. Voigt will be in charge of this office and will have under him a corps of salesmen who in these new and large quarters will be able to give even bigger and better Johns-Manville service to the buying public of Louisville and surrounding country.

Two Features on Paramount Pictures

Pauline Frederick as "Sapho" and Wallace Reid and Myrtle Stedman in "The Prison Without Walls" for the Week of March 12th.

THE long heralded photodramatic production of the famous play "Sapho" will be presented to motion picture lovers by Paramount as the chief feature of their program for the week of March 12th. Pauline Frederick, whose fame of characterizations of this type is without parallel, will play the title role. The production was made by the Famous Players. The other feature to be released the same week will be "The Prison Without Walls," in which Wallace Reid and Myrtle Stedman co-star.

"Sapho" is Miss Frederick's greatest character interpretation since she adopted the screen for her histrionic work, and in the making of this photoplay, Director Hugh Ford carefully avoided the darker side of the tale, which is from one of the best known works of the famous French author, Alphonse Daudet, and has taken care to introduce a bit of humor to lighten some of the dramatic parts of the picture. Miss Frederick's characterization will linger in the minds of the people as one of the very greatest of screen achievements.

In support of Miss Frederick there will be the following cast, including Frank Losee as Caoudal, John Sainpolis as Dejoie, Pedro de Cordoba as Flamant, and Thomas Meighan as Jean Gaussin.

"The Prison Without Walls" is one of the most exceptional Lasky productions that has ever been given to photoplay lovers, and is a wonderful starring vehicle for Wallace Reid and Myrtle Stedman, who are surrounded by a cast of exceptional players including William Conklin, James Neill, Billy Elmer and Camille Ankerwich. The picture was directed by E. Mason Hopper, the scenario written by Beulah Marie Dix from the story by Robert E. MacAlarney. This production gives both Mr. Reid and Miss Stedman a wonderful opportunity for the displaying of their inimitable talents.

The program for this week is surrounded by three exceptional short reel features, including the 57th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, in which there are four unique subjects; the 58th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his fellow-journeyers to the Great Glacier in Canada, and a Klever Komedy entitled "Flivvering," in which Victor Moore is starred.

In this edition of the magazine-on-the-screen, there is also pictured the industrial Paradise that has been made possible by the late Elbert Hubbard, and whose work is now being carried on by his son, Elbert Hubbard, Second. This picture takes the audience through the little Roycrofter community in East Aurora, N. Y., and is one of the brightest places in the United States, and shows how the remarkable products turned out are made, picturizing the beautiful products in hammered brass and silver, the remarkable hand-tooling leather, their printing shop, and what spirit prevails to make it an ideal industrial community.

Bobby Bumps, in the Pictographs, adopts for himself a turtle, and furnishes a very good laugh, adding materially to the value of the release in which there is also found a bird-land romance, a remarkable picture of the eternal triangle in bird-land, and which was obtained by accident by the Pictograph camera man.

Burton Holmes, in his travels last Summer secured some of the most wonderful pictures of Canada, one of which is now conceded to be a remarkable picturization of the Canadian Great Glacier. It was while obtaining these pictures that Mr. Holmes nearly lost his life by slipping on some snow and falling into a ravine, only being saved by the timely efforts of his associates.

"Flivvering" is Victor Moore's latest comedy. That is the decision of all the people who have so far seen this subject, giving him an opportunity of doing some of the cleverest work he has ever done on the screen.

"INTOLERANCE" OPENINGS.

The St. Louis engagement of D. W. Griffith's "Intolerance" commenced most auspiciously at the Garrick theater, Sunday night, by opening to a crowded house seconded by an advance sale that indicated that vacant seats would be at a premium during the first week.

Mr. Griffith, who went on there for the opening, was greeted on his arrival by Mayor Kiel, who entertained him at dinner Sunday. On Monday, Mayor Kiel put aside his official cares to personally show Mr. Griffith the points of interest in and about St. Louis. Governor Gardner, of Missouri, was one of the many notables present at the opening performance.

The London season of "Intolerance" is officially scheduled to commence April 7, at the Drury Lane theater.

In May, the rapidly becoming famous spectacle will be shown in Buenos Aires, Argentine.

The second Australian organization opened its season at the Theater Royal, Melbourne, last Saturday night.

Chaplin Takes and Makes "The Cure."

The title of Charles Chaplin's next production, which is No. 10 of the series he is producing for Mutual, was announced as "The Health Resort." The title has been changed to "The Cure."

"A PEARL OF GREATER PRICE" (Selig).

"A Pearl of Greater Price" is the latest of the Selig feature films to be released in regular service of General Film Company. It is a gripping drama of social life, produced by Otis B. Thayer, from the story written by Arthur Leeds. The play is enacted by the new Selig stock company, and carries an absorbing mystery, which is unrevealed until the end of the story. Beautiful sets, a capable cast of players, a strong story replete with exciting episodes, good photography and unusual lighting effects leave nothing to be desired.

Scene from "A Pearl of Greater Price" (Selig).

"Over the Garden Wall" is the second of a group of comedies being released in General Film program by the Selig Polyscope Company. It tells the story of John Jones, a widower, and his son, Tom, and of a stone wall that separates his garden from that of his neighbor, Mary Brown, a maiden lady, and her niece, Alice. It is a case of love at first sight for Tom and Alice, and John Jones and Mary Brown also succumb to the love magic seemingly circulated by the garden wall. There is an all-star cast of well known laugh makers in this comedy, including such artists as John Lancaster, Lyllian Leighton, Wm. Scott and Elsie Greeson.

SUPER FEATURES, LTD., PURCHASE CANADIAN RIGHTS TO "THE WHIP."

The largest sum ever paid for the Canadian rights to a feature picture, it is said, was paid to the Paragon Films, Inc., by the Super Features, Ltd., for the rights to "The Whip" in Canada. The price paid is $25,000. The transaction was closed in record breaking time by General Manager L. C. Stevens, of the Super Features, Ltd., and William A. Brady, who acted for the Paragon Films, Inc.

The Super Features, Ltd., plan the most extensive advertising campaign ever laid out for a picture in the Dominion, and unlimited bookings have been made for "The Whip" in Toronto, Montreal, Winnipeg and Vancouver.

The fact that "The Whip" was played throughout the Dominion in the major cities has only caused an unusually heavy demand on the part of Canadian exhibitors in the smaller cities where the play was never seen. It is very likely that Super Features, Ltd., may organize several touring organizations to present "The Whip."

MUTUAL TO RELEASE "JIMMY DALE" SERIES.

"Jimmy Dale, alias the Grey Seal," a series of sixteen two-reel detective story pictures, each complete, is to be released by the Mutual Film Corporation, beginning March 23. The announcement comes from the Chicago offices of President John R. Freuler of the Mutual following a series of conferences and negotiations between the Mutual and Jules Bernstein, vice-president of the Monmouth Film Corporation, which produced the Jimmy Dale series.

The star is E. K. Lincoln, who appears in the title role, together with Paul Panzer, Edna Hunter and Doris Mitchel. The stories, now being published in book form, are by Frank L Packard, a celebrated Canadian author.

The series will be released, a two-reel story a week for sixteen weeks, beginning March 23. A full line of exhibitors' aids will be issued by the service departments of the Mutual.

Fox Releases "A Tale of Two Cities."

"A Tale of Two Cities," a superb screen adaptation of Charles Dickens' wonderful novel, will be released by Fox Film Corporation as a super de luxe production for the week of March 12.

William Farnum, in the double role of the soft-spoken, aristocratic Charles Darnay and the devil-may-care, dissolute English barrister, Sidney Carton, has never done such masterly acting in his entire career in the spoken or silent drama.

Frank Lloyd, who directed Mr. Farnum's first super play, "The Price of Silence," was in charge of filming the Dickens' story.

Russell Heads Mutual Program

"My Fighting Gentleman" Features Him in a Southern Story —Other Good Subjects for Week of March 12.

WILLIAM RUSSELL gets the spot light in the productions of the Mutual Film Corporation announced for release the week of March 12. "My Fighting Gentleman" is the play in which Mr. Russell is starred. The plot of the story is written around the stirring days of the Reconstruction period of the South, when the impoverished scions of the ante-bellum splendor were in conflict with avaricious "carpetbaggers" and the newly-enfranchised negroes. William Russell, as the son of the landowner, takes a prominent part in the regeneration of that part of the South which is his home.

The photoplay is replete with amusing sidelines and "atmosphere." Human interest bits are found in the negro characters incidental to the play, while the suggestion of the South of fifty years ago is admirably carried out in full, not only in furnishings, but in the characters themselves.

Edward Sloman, who directed the picture, has succeeded in obtaining some very unusual scenes. Prominent among these are the chase through a swamp with bloodhounds on the trail of a fugitive and a glimpse of the main street of a Southern village on election night.

Francelia Billington makes her first appearance under the American banner in "My Fighting Gentleman," in which she plays the leading role opposite Mr. Russell. Jack Vosburgh plays the "heavy," while Lucille Ward, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier furnish strong support.

No. 9 of the "Adventures of Shorty Hamilton" series, "Shorty Trails the Moonshiners," will also come to the screen on March 12. The story is laid in the mountains of Kentucky. The moonshiners operate in a roadhouse, where their whisky is concealed in what appear to be gas pipes, and they carry on a big business under a sign which announces that they dispense soda water and soft drinks. There is a very ingenious trap set for revenue officers who come sneaking about, which drops them into an aqueduct leading into a reservoir from which there is no outlet. Shorty and Anita manage to evade this trap and succeed in bringing the moonshiners to justice.

"Outwitted" is the title of the "Girl Reporter" story to be released this week. The story is a warning to young men on several points. First, if you have to be married on a certain date, do not forget the date. Second, if you want to get married, there are lots of easier ways than putting an advertisement for a wife in the newspapers and having all the married females in the country descend upon you. Third, if you must advertise, don't make the request for a wife "under urgent circumstances," or you will also be bombarded with reporters out after a good story.

The regular weekly offering of "Mutual Tours Around the World" comes on Tuesday, March 13. A sharp contrast is shown in the scenes depicting Koursk, a Siberian frontier village, and the oasis of Gabes on the edge of the Desert of Sahara.

It will come as a surprise to those who regard Siberia as a land of ice and snow, squalor and convict misery, to find the citizens of Koursk well dressed and the town itself evidently very prosperous. In Koursk will be found camels harnessed and doing the work of horses. A picture is also shown of the fishing rod market at Ouralsk, a small Siberian village.

The village and oasis of Gabes is one of the most interesting places in all Tunis. The pictures show the typical industries of the natives, raising millet and dates, making urns and weaving cloth.

Wednesday, March 14, brings the Mutual Weekly, in the compilation of which all corners of the world are searched by Mutual-Gaumont cameramen.

"See America First" is also ready on this day. This week a trip is made up the Mississippi River from New Orleans to Baton Rouge.

On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "They Say Pigs Is Pigs." This is a picture of the humorous adventures of a string of sausages which are stolen from a butcher shop by a dog, purloined from the canine by a cat, and eventually turned nto pigs in a miraculous fashion.

The Cub Comedy for Thursday is "Jerry's Triple Alliance." This marks the seventy-third Cub Comedy in which George Ovey has appeared. A number of lions and tigers are numbered among the props in this comedy and assist Ovey in producing the big laughs.

On this day also is released "Reel Life" No. 46, which shows the new police club-rifle, a weapon of deadly precision almost instantly contrived from the officer's revolver and a special club. "Making the Cactus Useful" illustrates how this plant can be utilized for fodder for cattle, making rubber gum, candy, phonograph needles and the Mexican intoxicating drinks. "The Fluid of Life" gives some wonderful microscopic studies of the blood. "Gold Mining in Alaska" shows the various methods used in the far North—beach mining in a "rocker," sluice method, dredging and hydraulic mining.

The American Company contributes two one-reel dramas, ready Friday, March 16. The first of these is "A Ram-Bunctious Endeavor," starring Wallace Reid and Vivian Rich, and the second is "The Lonesome Mariner," in which Ed Coxen plays the principal role.

The Vogue comedy scheduled for March 17 is "A Matrimonial Shock." In this two-reeler Lillian Hamilton, who has long supported Ben Turpin and Paddy McQuire, is featured for the first time. The locale is in and about a very exclusive summer resort hotel at which Lillian Hamilton is staying, accompanied by her colored maid. The fun is found in the many complications arising from the checkered love affairs of both Lillian and the maid. Owen Evans, Larry Bowes and John Oaker help the fun along in this comedy.

Cohan's First Picture Finished

Famous Star Completes Work on "Broadway Jones"—Director Joe Kaufman Making Final Preparations for Public Presentation.

WITH the staging of several exteriors in and about Times Square last week, George M. Cohan finished his activities in connection with the initial Cohan photoplay to be released by the Artcraft Pictures Corporation. The work of cutting and assembling the film is now being supervised by Director Joe Kaufman, and it is expected that the entire production will be completed and ready for exhibition in a week, although it will not be released until March 25, following Mary Pickford in "A Poor Little Rich Girl," which will be publicly shown commencing March 5.

Mr. Cohan's selection of "Broadway Jones" from his many stage hits as his initial screen vehicle immediately evidenced the seriousness with which he took up his new work. His greatest of all stage successes, "Broadway Jones," offers an admirable screen subject with its rapid-fire theme, its many humorous situations of the George M. Cohan variety and its continuous action. A delightful story of a young man tired of the small village is effectively presented, displaying in it a moral that is readily apparent, although it is anything but a sermon. As described by one of the first nighters, "It is like sweet medicine; it does good and tastes good."

Everyone who has seen the work of the star is most enthusiastic over the production and that "Broadway Jones" as a photoplay will easily register a greater success than even the original play and book is freely predicted.

NORMA TALMADGE IN "THE LAW OF COMPENSATION."

Norma Talmadge's next Selznick-Picture, "The Law of Compensation," is a tremendous drama of modern American life, striking right at the heart of the restless, nervous core of social conditions. The story, written especially for Miss Talmadge by Wilson Mizner, deals with problems and circumstances that are brought forcibly to public attention, day after day, in newspaper stories and divorce court records. The basis of the drama is the failure of many women to understand the demands made by the strenuous business world upon their husbands, and the failure of the husbands at the same time to realize the inevitable result of neglecting their homes.

In "The Law of Compensation" Miss Talmadge is seen as the wife of a business man, considerably her senior, who becomes infatuated with his younger business associate. The husband discovers the truth and demands that the wife make a final choice between them. She chooses her lover, leaving her husband and child to go with him. After a divorce, the wife marries Trevor, only to find his affection suddenly waning, as the law of compensation takes effect, and he finds his ambitions served by engaging in an affair with another woman. There is a dramatic scene, and Trevor deserts his wife, just as she is about to become the mother of his child. In despair she writes to her first husband of her predicament, and he hurries to her, reaching her side just before she dies. Enraged, the husband seeks out Trevor, and after a fight kills him. He tells the court his story and is acquitted.

Joseph M. Schenck has spared no expense to make this picture a worthy companion to "Panthea," and has provided an excellent cast and luxurious settings for the production, which will be ready for release in a few weeks.

SELIG PICTURES ON G. F. PROGRAM.

William N. Selig has announced his two latest releases in General Film Company's regular service. They are entitled "A Question of Honesty" and "Everybody Was Satisfied." "A Question of Honesty" is a multiple reel drama that convincingly proves honesty is the best policy. There is an exceptional cast of players, and the story abounds in exciting episodes and a succession of gripping climaxes it is said. The Selig Company also says the photography and scenic effects are away above the ordinary.

Another of the Selig one reel comedies is announced, with the title "Everybody Was Satisfied." The comedy is said to be distinctive, presenting a bonafide plot and merry action. Included in the cast are such laugh makers as John Lancaster, Lillian Leighton, Irene Wallace and William Scott.

The Selig Company has been releasing a series of good one reel farce comedies, for it is said the supply of comedies is not large. The exhibitors are said to be booking these comedies, thus proving the assertion that good comedies of shorter length are longed for. The story of "Everybody Was Satisfied" has to do with an eccentric bachelor possessing millions, who out of charity gives a hobo a suit of clothes. The hobo is mistaken for the millionaire, and then things happen. There is a double love affair running through the comedy.

Art Dramas' Releases for Two Months

Jean Sothern, Alma Hanlon, Edwards Ellis, Anna Q. Nilsson, Walter Hitchcock, Edith Hallor, and Leslie Austin Featured in Forthcoming Productions.

FOLLOWING the election of new executive officers and the closer association of the producing factors of the program, Art Dramas, Incorporated, has announced its releases for two months, beginning with the company's policy of quality productions, based on unusually interesting and dramatic stories and acted by capable casts, will be strictly adhered to. The forthcoming productions include the picturizations of two well known books, a Broadway success of the legitimate stage, and five original stories. Emile Zola, the eminent French author, Ashley Miller, Lawrence McCloskey, Louis Reeves Harrison and other authors of equal note are responsible for the stories that are to be picturized by Art Dramas. The releases are: March 1, "Pride and the Devil," featuring Alma Hanlon; "The Cloud," featuring Jean Sothern; March 8, "A Man and the Woman," featuring Edith Hallor and Leslie Austin; March 15, "The Law That Failed," featuring Alma Hanlon and Edward Ellis; March 22, "The Dragon Fly," featuring Anna Q. Nilsson; March 29, "Whose Hand?" featuring Alma Hanlon and Edward Ellis; April 5, "The Fraud," featuring Jean Sothern; April 12, "Without the Law," featuring Edith Hallor; April 19, "The Swinging Gates," featuring Anna Q. Nilsson.

"Pride and the Devil," by Lawrence McCloskey, is an Apollo production, directed by Richard Ridgely, with Pamela Vale, Leo Delaney and Bigelow Cooper in the principal supporting parts. Alma Hanlon, the star of the production, is given an unusually fine opportunity to display her ability in a part that requires a most exacting characterization.

"The Cloud" was directed by Will S. Davis, the former Fox director, and will be released by the Van Dyke Film Corporation. Supporting Jean Sothern, the star of the picture, will be seen Ogden Crane, Richard Tucker, Arthur Housman and Franklyn Hanna. The story tells of the sacrifice a woman makes for the sake of her daughter's well-being, and the still greater sacrifice the girl makes for her mother's name.

"A Man and the Woman," the next release, is a picturization of Emile Zola's famous novel, "Nantas," which Madam Blache adapted for the screen. Madam Blache is also the director of the production which featured Edith Hallor, a famous beauty and splendid actress, and Leslie Austin. Miss Hallor is one of the world renowned beauties of the Ziegfeld-Dillingham "Cocoanut Grove," at the Century theater, in New York City. "A Man and the Woman" is a U. S. Amusement Corporation production.

"The Law That Failed," by Louis Reeves Harrison, is an Apollo picture, and is the next release following "A Man and the Woman." Edward Ellis, the noted star from the legitimate stage, makes his debut on the screen in this production, sharing the stellar honors with Alma Hanlon. This picture contains a most unusual plot, with a mystery that is sustained until the end, it is said.

"The Dragon Fly" will have an all star cast in support of Miss Nilsson, the leading player. Ashley Miller is the director of the production, which was made at the Erbograph studios. Some unusual effects surrounding a rather common plot, and a surprise ending are the outstanding features of this production. Another mystery photodrama, "Whose Hand?" featuring Alma Hanlon and Edward Ellis, will be the next Art Dramas. This picture will also be directed by Richard Ridgely, and Pamela Vall will be the leading supporting player. The picture is an Apollo production. The Van Dyke Film Company makes the next release, "The Fraud," with Jean Sothern in the leading part. Will S. Davis will also produce this picture, which will be similar in type to those other Sothern productions which have been so successful in the past, an admixture of light comedy situations and heavier drama. The story is said to be quite different, however, from any previous Southern vehicle.

The U. S. Amusement Corporation makes the next release, "Without the Law," which is being directed by Madame Blache. Edith Hallor is featured alone in this picture, which describes the lives of two people who live without the pale of man-made laws. A radical theme is introduced in "Without the Law" that should attract widespread attention. "The Swinging Gates," an Erbograph production, with Anna Q. Nilsson and a strong cast, follows on the Art Dramas program. The story appeared originally as a serial novel in one of the leading fiction magazines, and was a "best seller" when it was published in novel form. Ashley Miller will direct the production of the photoplay.

UNIVERSAL SERIAL FOUNDED ON FACTS.

"The Voice on the Wire," the new Universal serial, directed by Stuart Paton, which starts in the week of March 12, is based upon a novel published some years ago, and written from his actual experience as a New York police reporter, by Eustace Hale Ball. Every once in a while we have to take out the old bromide, "Truth is stranger than fiction," blow the dust off it and put it into active service again, and this is one of the times when nothing else will do. The mystery plot of the new serial is absolutely impenetrable; it is bullet-proof, shell-proof and bomb-proof. It defies investigation. Yet, according to Mr. Ball, it is founded upon facts which he picked up during his experience in New York dailies, and is only the first of a series all of which had their basis in real events.

"SUSAN'S GENTLEMAN" (Bluebird).

Violet Mersereau will be the star of Bluebird's release for April 2, appearing in John C. Brownell's screen version of Kate Jordan's story, "Susaan's Gentleman." Besides furnishing the scenario Mr. Brownell assisted Edwin Stevens in the direction and also acted in the picture. This subject was produced at Bluebird's Leonia (N. J.) studio, where Miss Mersereau had previously created two productions, and she will remain there for some time to come preparing features for the program. "Susan's Gentleman" is a romantic drama, with its earlier scenes and finale located in England, but the major part of the story deals with American life. Sidney Mason is Miss Mersereau's leading man, others in the company being James O'Neill, Beverly Barker, Wm. O'Neill and Robert Congston.

Scene from "Susan's Gentleman" (Bluebird).

"THE OUTCAST" FOR ANN MURDOCK.

"The Outcast" has been chosen as the first vehicle for Ann Murdock, under her contract with the Empire All Star Corporation, the purpose of which is to produce Charles Frohman stage successes with Frohman casts into motion pictures for release through the Mutual Film Corporation.

Miss Murdock, who was the first Frohman star to have been signed by the Empire All Star Corporation and by President John R. Freuler of the Mutual, has already started work on this production at the recently acquired Empire-Mutual studios at Glendale, Long Island. This begins the Empire All Star Corporation's actual producing activities.

"The Outcast" is the work of Hubert Henry Davies, the noted English playwright.

The story of "The Outcast" deals with the gradual evolution of a street waif to a woman of distinction and polish through her love for a man. This "gem of characterization," as the play was called by one of New York's critics, offers exceptional opportunity to the naive capriciousness and yet the poise of Miss Murdock.

Dell Henderson, for many years a stage director, has been appointed Miss Murdock's director. He will supervise the production of the entire Murdock-Mutual series.

HOUSE PETERS AND MYRTLE STEDMAN AGAIN CO-STAR.

House Peters and Myrtle Stedman, who scored such a tremendous success in the Pallas-Paramount picture "The Happiness of Three Women," are to be again co-starred by that company in "As Men Love"—a society drama written especially for them by Lois Zellner, author of several big Paramount successes. Though this popular pair are sufficient unto themselves as an attraction, the producers have added Jack W. Johnston and Helen Jerome Eddy to the supporting cast, thus making one of the strongest aggregations that have been presented on the screen.

E. Mason Hopper, who has directed many of the most successful Pallas-Morosco pictures, staged the production which is scheduled for release March 29.

Numerous scenes occur in the luxurious cafes which abound in New York. For the purpose of constructing these scenes at the Pallas studio, photographs were taken of one of New York's most gilded palaces, and these were used as a basis for the settings which appear in the production.

BROCKWELL CAST ANNOUNCED.

The cast of the latest Gladys Brockwell photoplay, which Richard Stanton is directing at the Fox studios in Hollywood, Cal., includes, besides the star, Bertram Grassby, Ralph Lewis, Beatrice Burnham and Carrie Clark Ward. This will be the first Fox picture in which Mr. Grassby worked. Miss Ward played in "One Touch of Sin." The story has a psychic theme.

Dual Subject on Universal Program

Two Western Dramas Head the List for Week of March 12—Other Releases Scheduled.

THE Universal Film Manufacturing Company offers on the program of the week of March 12, a decidedly novel and entertaining release which may have wide influence in the arrangement of the weekly programs. Instead of the customary five-reel Red Feather production, a double attraction is presented under this brand consisting of a three-reel, heart-interest drama, "The Girl Who Lost," and a two-part Western drama, "Border Wolves," with the scenes laid in the Southwest.

This constitutes a five-reel combination of two separate and distinct photodramas by different authors and enacted by different casts. The first part could, without difficulty, have been stretched to five reels, and the second part to three reels, but rather than pad out the stories with unnccessary detail and atmosphere, the Universal officials have hit upon the plan of offering both subjects in five reels, giving the exhibitor and the public eight reels of entertainment in five.

"The Girl Who Lost" was written by Calder Johnston, put in scenario form by Bess Meredyth, and produced by George Cochrane with Cleo Madison in the leading role, supported by Roberta Wilson, Molly Malone, Jack Nelson, Daniel Leighton and Lydia Titus. "Border Wolves," the biggest western picture ever filmed in two reels, was written and produced by George Marshall, from the scenario by Karl Coolidge. The cast includes such well known artists as Neal Hart, Janet Eastman, Joe Rickson and L. M. Wells.

The Red Feather double attraction will be released Monday, March 12. On the same day will appear the Nestor comedy, "Some Specimens," with Eddie Lyons, Lee Moran and Edith Roberts furnishing the bulk of the laughs.

Second in importance to the Red Feather double attraction is the announcement of the release of the first episode of "The Voice on the Wire," the new Universal serial, founded on the novel by Eustace Hale Ball and directed by Stuart Payton, with Neva Gerber and Ben Wilson in the leading roles. This is an entirely new type of motion picture serial, and promises to be one of the most popular and mystifying serials ever released.

The title of the first episode is the "Oriental Death Punch," and the two entire reels is cramful of genuine thrills and absorbing mystery.

The chief offering for Tuesday, March 13, is the Gold Seal three-act drama of human frailty, written and directed by Charles L. Gaskill, with Helen Gardner in the leading role, supported by an exceptional cast. The other release of this date is the Victor comedy, "A Woman in the Case," written by Warren Schoene and produced by Allen Curtis. The leading roles are played by Eileen Sedgwick, Ralph McComas and Milton Sims.

Herbert Brenon will appear in the leading role in the Imp drama, "Sins of a Brother," which will appear on Wednesday, March 14. He is supported by William Shay and other noted players. The Laemmle drama in two acts, "Where Glory Waits," with Allen Holubar and Roberta Wilson in the principal roles; the L-KO comedy, "Summer Boarders," featuring Hank Mann, and the Universal Animated Weekly, are the other Wednesday releases.

"Dorothy Dares," a Victor two-part comedy, written and produced by Ruth Stonehouse, who also plays the leading role, is the feature offering for Thursday, March 15. The other release of this date is the Big U drama, "For Honor's Sake."

The second of the George Bronson Howard series, "The Perils of the Secret Service," entitled "The Clash of Steel," featuring Kingsley Benedict, will appear Friday, March 16. The Universal Screen Magazine No. 10, and the L-KO comedy, "Love on Crutches," with Hank Mann, will also appear on Friday.

The Bison reel Western comedy drama, "Roped In," written and produced by George Marshall, scenario by W. B. Pearson, with Neal Hart in the principal role, is the feature release of Saturday, March 17. Others in the cast are Countess Du Cello, Tom Grimes, Bud Osborne, Bill Gillis. The Joker comedy, "Art Aches," featuring Gale Henry and William Franey and the Laemmle drama, "Racing Death," with Robert Leonard in the leading role, are other Saturday offerings.

On Sunday, March 18, will appear the Big U two-part Indian drama, "The Hidden Danger," with Mona Darkfeather, and the Powers split reel, "The Mystery of the Forbidden City," a Dorsey educational.

"The Vault of Mystery," the twelfth episode of "The Purple Mask," with Grace Cunard and Francis Ford, will be released during the week.

ZOLA'S "NANTAS" CHANGED TO "A MAN AND THE WOMAN."

"Nantas," the famous novel written by Emile Zola, is being picturized by Madam Blache, of the U. S. Amusement Corporation, for release on the Art Dramas program under the name "A Man and the Woman." The change was made because of the prejudice against productions bearing proper names, and also because the original title had no particular meaning except to those who have read the book. Edith Hallor and Leslie Austin have been engaged to portray the leading characters in the picture.

Leslie Austin, who is to be co-starred with Miss Hallor in "A Man and the Woman," is well known to theatergoers of both the spoken and the silent drama. He was featured for a long time in Lubin productions, and more recently on Broadway in a legitimate production.

"THE MEETING" (Mutual).

In "The Meeting," the eleventh story of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Zena Keefe, as the newspaper woman, portrays a type which is quite familiar in the business world—that of a woman who finds her marriage a failure and attempts to support herself and regain her self-respect and happiness by plunging into business.

The story revolves around an Enoch Arden plot of the woman, who, hearing of her husband's death, marries again, and just when she has at last found the happiness she sought, is confronted by the man she believed dead.

W. H. Turner, who has played the villain all through the "Girl Reporter" stories, has a double characterization in this picture. First he appears as the gentleman crook, suave, well-dressed and, to all outward appearances, an upright citizen and a perfect gentleman, but in reality gaining his livelihood by burglary. Later, a victim of drink, he becomes the ragged, bedraggled tramp, with no spark of manhood left in him. Mr. Turner's extraordinary facility in facial expression is remarkably well demonstrated in these characterizations. Apparently using only his eyelids to convey the impressions he wishes to create, he runs the gamut of villainous emotions in complete and convincing fashion.

Arthur Matthews, who is usually the hero, also plays a crook's part in "The Meeting," and makes a most uncanny and convincing villain. He is a blackmailer, and not only wields his power over the woman who has at last found contentment in a second marriage, but also threatens the husband with an unknown power which he claims to hold over the wife.

GENERAL FILM'S THIRD "WAR" RELEASE.

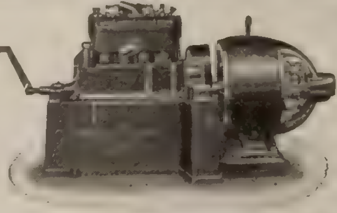
The third part of "The Battle of the Somme," the first episode of General Film Company's great series of Official Government pictures of "The War," is even more thrilling than the first two parts. Under the hottest fire an intrepid soldier is shown attempting to rescue a wounded comrade. Shrapnel is bursting everywhere and the soldier darts out under a withering fire from German machine guns. He has not gone far when he falls, a victim of the Teutons. Another hero rushes out, reaches his fallen comrade, raises him to his shoulder and dashes back to the trench safely. For this act of superb heroism he is later awarded the Victoria Cross. British engineers are depicted mining a German trench. They place a charge of five tons of dynamite. Then a picture is shown of the explosion. Hundreds of tons of earth, men and trench equipment are hurled into the air, some falling perilously near the camera. After the explosion nothing is left but the crater of the explosion, a great hole more than forty feet deep.

WARWICK'S NEXT "THE SILENT MASTER."

"The Silent Master" has been chosen as the title for Robert Warwick's second Selznick picture offering now nearing completion under the direction of the famous Frenchman, Leonce Perret. This is an adapation of E. Phillips Oppenheim's bizarre novel of adventure, "The Court of St. Simon."

The story of "The Silent Master" concerns the adventures of an eccentric young man of wealth who affiliates himself with a band of Apaches of the Parisian underworld for the purpose of righting the wrongs overlooked by the courts of law. This secret tribunal is known as "The Court of St. Simon" and the offenders brought before it are tried and punished with the lash.

Among those in the cast are Miss Olive Tell, who has often been spoken of as the most beautiful woman on the American stage; Miss Anna Little, the former American and Triangle favorite; Donald Galaher, Valentine Petit, George Clarke, Juliette Moore and Henri Valbel.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Author Manages Theater Chain

Boston Newspaper Woman to Manage a Chain of Twelve Picture and Vaudeville Theaters—Mildred Champagne, Radcliff Graduate and Author in Several Different Fields, Is Also Business Woman of Ability.

From J. J. Phillips, Photoplay Editor, Boston Journal.

Mildred Champagne.

BOSTON, MASS.—Miss Mildred Champagne, the brilliant and versatile young author, playwright and newspaper woman, has recently become the manager of a chain of twelve moving picture and vaudeville theaters all over New England, of which the Scenic Temple, at Berkeley street and Warren avenue, is the Boston house.

The Scenic Temple will henceforth be known as the Mildred Champagne theater, as will the other New England houses.

Miss Champagne is a Radcliffe girl, and since her graduation has traveled extensively. She is an expert linguist and musician and has written popular songs, musical comedies, as well as philosophical books, magazine articles and travel sketches. She has written four plays, all of which have appeared on the local stage, and are now touring the country. These are to appear later on the screen. Miss Champagne created the popular "Talks on Love and Sentiment" in the Boston Post, and has conducted the column for some time.

Miss Champagne is familiar with the theater, as playwright, producer and manager, and her talent and originality will be applied to her series of theaters.

In addition her work at the theater Miss Champagne finds time to devote to a music publishing house which she owns and a chain of the most fashionable dancing schools, and her "Love and Sentiment" talks are syndicated to forty newspapers.

"I want, as far as possible," said Miss Champagne recently, "to get in personal touch with my audiences. I intend to appear upon the stage of my theaters from time to time, to have confidential chats with my patrons, to find out what sort of entertainment they really desire, and I want every one of my theaters to assume something of the aspect of a neighborhood club.'

Every picture shown at Miss Champagne's theaters will be personally selected, and the best and highest priced stars in moving pictures will be shown.

In connection with the Mildred Champagne theaters Miss Champagne is training a select number of players to appear in one act plays, musical comedies, and excerpts from operas. They will be known as the Mildred Champagne players and will appear every week in Boston and then be sent upon the New England circuit. Miss Champagne believes in New England talent and has recently organized the Mildred Champagne Dramatic School, where she plans to give it a chance to develop.

Frances Nelson Entertained at Park.

Boston, Mass.—Frances Nelson, the Metro star, paid a visit to Boston, Tuesday, and was entertained by Manager Soriero of the Park theater where he is showing "One of Many," in which Miss Nelson has the leading role. Miss Nelson is a Boston girl and has a host of admirers here. The novelty overtures at the Park are the sensation of Boston, this week Manager Soriero has arranged an electrical overture in which the deminutive Anna Farney, the nine year old society dancer, has an important part. Manager Soriero says that business is great despite the h. c. l., the war and Lent.

Harry Jewel with State Rights People.

Boston, Mass.—Harry Jewel is now on the road for the Eastern feature film company of Boston, selling "Satan," "Glory," "Defense or Tribute," "Are Passions Inherited," "Ireland a Nation," and other features distributed by this company. Mr. Jewel was formerly with the Union film company of this city.

Globe Features Buys War Film Right.

Boston, Mass.—A private run of the war films photographed by Donald Thompson of the staff of Leslie's Weekly were given at the Park theater, Tuesday morning, February 15, by the Globe feature film company of Boston. Manager Segal of the Globe has bought the state rights of these films for New England.

Fanny Mittenthal's Booking System.

Boston, Mass.—Miss Fanny Mittenthal of the Boston Metro office, known to over one thousand New England exhibitors, has probably the most complicated booker's job of any girl in Boston, for she books over ten different kinds of films from this office together with answering and directing all correspondence with regard to bookings. She has evolved a key number system that simplifies her work and she is able at all times to tell when an exhibitor has an open date when his contract expires and, in fact, anything that an exhibitor may want to know about concerning the films booked from this exchange. Many of the exhibitors do not know that Miss Mittenthal is a woman and she has to stand for a lot of good natured funmaking in the office as some of the letters and telegrams come addressed to her as Mr. F. Mittenthal. She has been a booker for the Metro office for the last three years and prior to that she had a number of years' experience in the film exchanges of Boston.

Louis B. Mayer Buys "Whip" Right.

Boston, Mass.—It is rumored that Louis B. Mayer of Metro has secured the New England rights for "The Whip" at an enormous figure. This production of that wonderful melodrama will be awaited with pleasure by exhibitors and theater goers at large, as it was a wonderful success and played to crowded houses in Boston and New England when on the ligitimate stage.

S. A. Shirley New General Sales Manager.

Boston, Mass.—S. A. Shirley has been appointed sales manager of the New England General Film office and started to work in that capacity on Monday, Feb. 26. Mr. Shirley will have charge of the distribution of the General Films in this territory and is to have a large and increased staff of salesmen to assist him in this work. Shirley has been with the General ever since its inception, serving in about every capacity from booker to branch manager and sales manager. He started with the General at the Wilkesbarre office and comes to Boston from the branch manager's office in Pittsburgh, Pa. He has had a wide experience in the film business and is a strong believer in newspaper advertising, having successfully conducted many of the General's sales campaigns in various parts of Pennsylvania with the assistance of the newspapers. The present moment the General Film contemplates large advertising campaigns on many of their features among which are, "Is Marriage Sacred," the serial, "The American Girl," and others.

J. D. Levine Made Manager of General Office.

Boston, Mass.—J. D. Levine, who for the past year has been serving in the capacity of assistant manager of the Boston General Film office, has been promoted to the position of office manager. He has been with the General Film for the past five years, having come into the film business shortly after leaving college. He has many friends in the New England territory and is well known, for it has been his business to see every exhibitor in some part of the distribution of the General's product in this field. Mr. Levine was born in Newark, N. J., and lived for a number of years in New Orleans, where he was employed in the General Film office there.

New Famous Players Office Opens.

Boston, Mass.—The informal opening of the new general offices of the Famous Players Film Company of New England took place Tuesday, February 27, from 8 a. m. to 5 p. m. These new quarters are located at 8 Shawmut street, Boston, in the heart of the film district, and Manager Harry Asher was busy all day receiving his many friends among the host of Boston and New England exhibitors.

Fatty Arbuckle, the latest Paramount acquisition is expected in the Hub on the 5th of March and the local office is planning to give him a grand banquet at the Copley Plaza hotel, to which will be invited many state and city officials, including Mayor Curley. The entire press of Boston is to be invited and undoubtedly this monster merrymaker will have the time of his gay young life.

Maritime News Letter

By Frederick F. Sully, The La Tour, St. John, N. B.

Isadore Surkes Heads Local Fox.

ST. JOHN, N. B.—Carl N. Crawford, for the past three years manager of the St. John branch of the Fox film service, has been transferred to the Montreal office of the company, and is succeeded here by Isadore Surkes, formerly manager of the Mid-Way theater in Montreal, and for the past year road man for the Fox forces. Mr. Crawford opened the Fox office here three years ago, and during his stay in the Maritime Province has made a host of friends who regret his departure, and yet congratulate him on his well-merited promotion to a post of greater importance.

Mr. Crawford began his career 11 years ago with Walter E. Green, now president of the Artcraft Pictures Corporation. Crawford and Green as partners went on the road with a small motion picture show, with the latter acting as operator, and Mr. Crawford singing for the illustrated songs. More recently he became a member of the office staff of the Fox exchange in Toronto, and eventually established and assumed control of the office here. He has built up a good, progressive policy for his firm in this section, and even those outside of the picture fraternity regret in no small measure his departure for Montreal, the managing office for Canada of the Fox exchanges.

Fred Winters Visits St. John.

Moncton, N. B.—Fred Winters, manager of the Grand opera house and Empress theater, Moncton, was a recent visitor in the city, and while here closed negotiations for the screening in Moncton in the near future of the Fox "Romeo and Juliet." The Grand has been closed during the past two months, but will open especially for the two days' run of the special feature.

Hood's Theater Adding New Features.

Joggins' Mines, N. B.—In a recent issue of the World it was stated that Hood's theater had withdrawn from the motion picture field in this town, but instead Ambrose Wood, the proprietor, is adding new features to his bill, and has recently signed up for the "Purple Mask" serial.

Improvements at St. John's Opera House.

St. John, N. B.—At a recent meeting of the board of directors of the St. John opera house it was voted to install a fire sprinkler system and a water curtain at a cost that will be in the neighborhood of $2,000. The house, which is now leased by J. M. Franklin, is playing to good business with a policy of vaudeville and pictures. It was recently renovated at a cost of several thousand dollars. The system and curtain will, it is said, be the only equipment of its kind in a theater or picture house in the provinces.

Manager Golding's Stage Set.

St. John, N. B.—One of the most elaborate stage settings seen in this city has been made a special attraction for the Lenten season at the Imperial theater by Manager W. H. Golding. The setting is supposed to represent a section of the Astor house roof garden at New York, and includes the stages, which forms a background for the screen. The orchestra of a dozen pieces is seated in mass of floral decorations on the main stage. The lighting effects are unique.

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Baltimore News Letter

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

H. P. Moorehead Leases Plaza.

Baltimore, Md.—It is announced that H. P. Moorhead, who is now managing the Clover theater, 414-16 East Baltimore street, has leased the Plaza theater at Broadway and Gay streets and will manage this house in conjunction with the Clover. The Plaza seats 300. Mr. Moorehead has been in the film business in Baltimore for about six years, and in that time has had good experience as a manager, having handled the affairs of the Grand and the Pell Mell.

Arcade Theater Leased.

Salisbury, Md.—A five-year lease has been signed by Harry B. Hearnes for the Arcade theater, and the house will be managed and the pictures booked by him. Mr. Hearnes is now looking over the field preparatory to getting pictures suitable to his clientele.

W. O. Baker Leaves Peabody.

Baltimore, Md.—S. M. Buckman, owner of the Peabody theater, 11 East North avenue, is again managing this house due to the fact that W. O. Baker, who has been acting in that capacity, has returned to Union Bridge, Md., to again take charge of his picture theater in that city. While in this city, Mr. Baker conducted his business affairs in a live-wire method and made many friends. He was elected a member of the board of directors of the recently-formed exhibitors' League, and it is supposed that he will represent Carroll county as a delegate. Mr. Baker recently stated to this writer that when the Moving Picture World comes each week to him, it is like seeing an old friend of the family.

Operator Attends Cleveland Convention.

Baltimore, Md.—In view of the fact that G. Kingston Howard, president of the Operators' Union, Local 181, has not entirely recovered from an operation which he recently had to undergo for appendicitis, he was not able to go to the bi-annual convention of the I. A. T. S. E. in Cleveland. He was selected as a delegate at the annual election of officers, held in January. However, Samuel Isaacson, vice-president of the union and a prominent member, left on Sunday night, February 25, to attend the convention in his stead and represent the Baltimore organization.

Goldberg Buys the Walbrook.

Baltimore, Md.—Now comes the rumor from many sources which states that Thomas D. Goldberg, a prominent figure in the film circles of Baltimore, and owner of the Goldberg theater and heavy shareholder in the Gordon, has purchased the Walbrook theater, located at North avenue and Rosedale street. It is understood that Mr. Goldberg will manage the house himself and probably close the Goldberg, which is located just across the street. In acquiring the Walbrook theater, Mr. Goldberg has come into possession of one of the most beautiful playhouses in Baltimore, which was only opened to the public on May 29, 1916. A description of this house was published in this paper in the August 5 issue.

Garden Entertains Fifth Regiment.

Baltimore, Md.—A very elaborate entertainment was tendered to the members of the Fifth Maryland Regiment on Sunday night, February 25, at the Garden theater, Lexington street and Park avenue, by the owners and L. A. DeHoff, who arranged the picture exhibition. It is estimated that about 3,000 people attended. The house was lavishly decorated with flags, banners and bunting of the national colors, and many of the officers who were seated in the boxes were in uniform. The affair was held under the auspices of the Women's Board of the Fifth. These men have just returned from the Mexican border, and when the Mutual releases, "Our Boys at the Border," "U. S. Defenders" and Selig's "Following the Flag," were shown on the screen, the throng was very enthusiastic in its applause. Sacred and National music was rendered very beautifully by E. V. Cupero's stringed band.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Cleveland Theater Changes Hands.

CLEVELAND, TENN.—The Moneta theater a Thirty-second street moving picture house, has been sold by George N. Shorey of Knoxville to Fillaur Brothers, a Cleveland concern. The deal was consummated on February 15. A number of improvements will be made, and the house placed in good running order for the spring and summer seasons.

Mr. Shorey, who operates the Gay and Queen theaters of Knoxville, two leading houses of that city, obtained the Moneta last September at public auction, in connection with the Ocoee theater. The Moneta has been operating under the management of Haven Stevenson, who will retain charge. The equipment of the Ocoee theater was removed by Mr. Shorey to Mascot, Tenn., and placed in the Strand theater at that point shortly after the purchase.

Chattanooga Lyric Becomes Auditorium.

Chattanooga, Tenn.—The city of Chattanooga has obtained possession of the Lyric theater on a two year lease for use as an auditorium. The Lyric has for a number of years been a leading house of Chattanooga, both for road shows and moving pictures, and was selected for auditorium purposes mainly because of its spaciousness and adequate stage.

Strand Attendance Record Smashed.

Nashville, Tenn. — According to the statement of Manager Carson Bradford, all attendance records at the Strand theater were broken during the run of the Allison-Lockwood feature, "Pidgin-Island." Throughout the entire engagement the crowds were kept chained off, and the lobby was packed from the opening hour until the last show.

Orpheum Runs Free Children's Show.

Memphis, Tenn.—Through arrangement with the Orpheum theater and one of the Memphis dailies a free show was given at that house to children on Saturday morning, February 17, in charge of Bert Levy, the noted vaudeville artist. Entertainment of a varied nature, including exhibition of a number of special children's films, was included. The Orpheum was obtained free of charge through the courtesy of Manager Arthur Lane, representing Martin Beck, managing director of the Orpheum circuit.

Remodel Star at Lexington.

Lexington, Tenn. — A complete remodeling of the Star theater at Lexington is now under way, which will include an entire new front. Work was begun on February 17, and the plans call for completion of repairs by April 1. The Congleton Lumber Company of Lexington is in charge of the alterations.

To Improve Nashville Strand.

Nashville, Tenn.—Extensive alterations, including the installation of a balcony, will be undergone by the Strand theater within the next few months, according to a recent announcement. This will provide a large number of additional seats, and judging from the manner in which the Strand has been packin' 'em in of late they will serve in good stead for next fall's business.

Tennessee News Topics.

Knoxville Tenn.—"Civilization" enjoyed a most successful three days' run at the Gay theater, largely attributable to a whole page advertisement in the Knoxville papers. The picture was booked February 21-22-23, at prices ranging from 25 cents to $1.

Nashville, Tenn.—Beginning February 27 noon-day Lenten services will be held in the Vendome theater, through the courtesy of Manager Sheetz.

Pine Tree State News Letter

By John P. Flanagan, 151 Park View Ave., Bangor, Me.

Sam Stern Is Best Natured Man.

BANGOR, Me.—Sam Stern, assistant manager of Universal film exchange at Bangor, is said to be the best-natured man in Maine, and if an investigation is ordered to see if this is really so, the Moving Picture World correspondent is willing to take the stand and swear that it is so to the best of his knowledge. He's always cheerful, and the only time that he forgets to chuckle is when his brother, Charley, is away on a trip. When Charley is in town, the two are as inseparable as the Siamese twins, and they are always accompanied by their high-bred French bulldog, which is some dog.

Says Serials Are Good in Lent.

Bangor, Me.—Manager Grafton Corbett of the Bangor branch of the Pathe Co. says that he has been telling Maine exhibitors that one way to make people attend the moving picture theaters more during the Lenten season is to start a good serial just before Lent opens, and the interest engendered is sure to keep them coming. He says that his eloquence seems to have been wasted on the exhibitors, though, as they did not respond to any great extent, and tell him that Lenten dullness is inevitable, and it's time for exhibitors to relax their efforts somewhat in entertaining the public. Lent is cutting into the profits of Maine moving picture houses; of that there is no doubt.

Bangor Exchange Jottings.

Bangor, Me.—A. L. Ehrgott, formerly manager of the General Film, Bangor branch, is now New England manager for McClure, with headquarters at Boston.

Arthur Allen, who has been assistant manager of the Bangor Mutual exchange, which recently closed, is now traveling through Maine for the Mutual. He makes his headquarters in Bangor.

The Graphic theater is the first in Eastern Maine to try the five-reel Chaplin revue, which the Bangor General office is boosting just now.

It is rumored that the Metro Co. is about to open a branch in Bangor.

David Dow, formerly associated with the Bangor office of the United, is representing "Civilization" at present and was in Bangor recently after a trip through Aroostook County.

"Patria," with Mrs. Vernon Castle, recently at the Park theater in Bangor, is having a second run at the Nickel.

Pending a reorganization of the Unicorn Co., Miss Margaret Griffin of Bangor has been in charge of the Bangor branch of the company since last September. The last regular manager was Daniel [illegible]. Leader, well-known Portland moving picture man.

Charles Landers has taken a position as inspector and shipper with the Bangor office of Pathe.

Paul P. Peakes of the Chic theater, Milo, who was in town this week, reports that business is rather quiet. He has booked "Patria" from the Bangor Pathe office.

Pearl Crockett, of Brooks, and the moving picture magnate of that town, was a visitor to Bangor this week. Mr. Crockett's busy season is in the summer, when hundreds of summer visitors go to his town.

John Curran is one of the familiar and well liked figures in the Maine moving picture world. He has been connected with the Bangor office of the General Film as assistant to the manager for the past three years and enjoys a rare popularity among the exhibitors.

Among the Aroostook county theaters that have taken on General Film Service from Manager Harry Smith of Bangor are Bijou of Houlton, Hussey's of Mars Hill and Opera House at Ashland, Powers of Caribou and Dreamland of Van Buren. The last three houses use General service four days a week; the other two days are feature days.

Pittsburgh News Letter, Week of March 1st.

Local Universal's New Manager Is L. Baum—Metro Begins a New Serial Department—Arbuckle Passes Through—Other Local Notes of Interest.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

L. Baum to Manage Independent Exchange.

PITTSBURGH, PA.—L. Baum, formerly manager of the Philadelphia office of the Selznick pictures, has become manager of the Independent film exchange, the Universal branch, 938-940 Penn avenue, Pittsburgh. He succeeds M. C. Hughes, who has assumed charge of the new office of the Metro at Montreal, Can. Mr. Baum is one of the best-known and most able managers in the trade, and his appointment to head the Independent here meets with great approval. His long connection with the film business has been marked with much success. Previously to representing the Selznick interests in Philadelphia, Mr. Baum was manager of the Bluebird office in Indianapolis, and for a number of years prior to that was connected with the exchange of the General Film in that city. No change in the forces of the Independent are contemplated, Mr. Baum states, as the local organization is recognized as one of the strongest and most efficient in the country.

Metro's New Serial Department.

Pittsburgh, Pa.—The Pittsburgh office of the Metro, Film Exchange building, has installed an important new department in charge of J. H. Alexander. On account of the tremendous increase in the business of the exchange, the department was created for handling the two Metro serials now on the market and the special features controlled by the company in this territory. Mr. Alexander is especially well fitted to handle the work, having been formerly bookkeeper of the company ever since the exchange was established. The subjects now in the new department are "The Crimson Stain Mystery" and "The Great Secret"; "Romeo and Juliet," "Tillie's Punctured Romance," the Drew comedies, Metro travelogues, etc., all of which will be handled with greater efficiency than ever before. The regular feature releases will be handled by J. E. Davis, manager of the exchange.

Arbuckle Passes Day in Pittsburgh.

Pittsburgh, Pa.—Roscoe Arbuckle, affectionately known to filmdom as "Fatty," who recently joined the Famous Players, was tendered a brilliant and enthusiastic reception by Pittsburgh on Thursday, March 1. He arrived at the Union Station in his private Pullman, "Elysian," at 9:30 a. m., where he was met by a big gathering of fans and several cameramen. At noon he, with Adolph Zukor, were honor guests at a luncheon tendered the exhibitors of this section by the Famous Players Film Service at the Fort Pitt hotel, about 200 being present. During the afternoon and evening "Fatty" was the center of a mammoth moving picture party at Exposition hall. Entertainment designed for the children, and enjoyed immensely by all, was provided by Arbuckle, and the Paramount picture, "Snow White," was shown throughout the day.

"Crime and Punishment" Showing on March 11.

Pittsburgh, Pa.—The Pittsburgh Pathe office has announced a private showing of the notable film production, "Crime and Punishment," featuring Derwent Hall Caine, to be given at the Olympic theater, Fifth avenue, March 11. Invitations have been issued by the exchange to the exhibitors, members of literary societies and other organizations of the Pittsburgh district, and a big attendance is expected. The picture will be shown at the Olympic four days the following week.

Changes in Local Pathe Office.

Pittsburgh, Pa.—A number of changes the Pathe offices, and Manager Fuller says that his organization is now about as near perfect as it is possible to make it. S. F. Clark, formerly of the New York office of Pathe and assistant to Manager Berger of the late International office there, has been secured as booker. He succeeds A. R. Cole, now connected with the General. Leo Adler, cashier at the exchange for the past year, has been transferred to the San Francisco office of Pathe. His successor is F. J. Burns, formerly assistant cashier.

Miss E. L. Ross Handling Art Dramas.

Pittsburgh, Pa.—The Liberty film renting company, 938-940 Penn avenue, Pittsburgh, has placed Miss E. L. Ross, formerly booker of the Greater Vitagraph exchange here, in charge of the Art Dramas subjects. Miss Ross is well known among exhibitors, having been with the Vitagraph a year and a half, and her return to the film business is welcomed by her many friends.

Western Pennsylvania Theater Changes.

Brownsville, Pa.—The Rex theater, Brownsville, has been purchased by the Wright Amusement Company from James Lackey. The Wright company conducts the Bison theater in Brownsville, and will operate both houses hereafter with high-class feature pictures. The Rex is a modern and attractive theater and has a seating capacity of over 600.

Olympic Theater Changes Hands.

Millvale, Pa.—The Olympic theater, Millvale, has been sold by Charles Krisel to C. M. Roush, who contemplates making a number of improvements in the house. Mr. Kreisel has another theater in the Pittsburgh district under consideration.

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MORE PHILADELPHIA ITEMS.

Warren Kerrigan Appeared at the Overbrook.

Philadelphia, Pa.—J. Warren Kerrigan appeared in person at the Overbrook theater on the evening of February 23 to the delight of an immense throng. Max Brown, the manager, made elaborate arrangements for his reception. Mr. Kerrigan spoke at each performance about his future plans.

William Sachenmaier at Hot Springs.

Philadelphia, Pa.—William Sachenmaier, of the Interstate Films Corporation, left last Saturday for Hot Springs, Va., where he will remain for three weeks having his rheumatism "boiled out."

Philadelphia Business Jottings.

Philadelphia, Pa.—Bob Lynch, manager of the Bluebird Exchange, boasts of seventy active contracts for Bluebird features. He is offering a prize of $100 in gold for the theater having the best advertising display on Bluebirds.

Manager Jacobs Adds an Organ.

Philadelphia, Pa.—Manager Walter Jacobs, of the Imperial theater, Sixtieth and Walnut streets, has practically completed the installation of a mastertype of the Kimball orchestral organ. In addition to the organ the orchestra which is at present furnishing the music at the house, will be retained.

Mr. Jacobs is a manager of no mean ability and has met with considerable success since his return to this theater.

Philadelphia, Pa.—John "Metro" Clark is well entitled to his name. The flourishing condition of the Metro exchange under his efforts warrants the title.

Will Have Auto Pick Up Films

Washington, D. C., Post Office Will Agree to Send Pick-Up Auto to Exchanges Five Times a Day—Will Deliver at the Same Time—Deposit Proposed to Cover the Return Charges in Case Film Is Not Delivered.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Exhibitors in the territory served by the Washington offices of the various film distributing companies may look for better service, according to statements made at the dinner meeting of the Washington Exchange Managers' Association. On this occasion the managers had as their guest H. W. Klotz, superintendent of the F street station of the city post office, within whose territory the film exchanges are.

Mr. Klotz told the moving picture men that the post office had placed in service on February 26 an automobile truck which is to make five trips daily to each of the exchanges, to pick up such shipments as they may care to make through the mails. The machine will leave the city post office, near the Union station, at eight and eleven a. m., and three, five and eleven p. m. Deliveries will be made at the same time as the outgoing shipments are picked up.

Those present at the meeting were very much interested in what this postal official had to say to them concerning the service to be rendered. President Butner, on behalf of the others, expressed the appreciation of the exchange managers of the efforts being made by the Post Office to meet their requirements. The one difficulty, he said, lies in the fact that the government will not permit of the shipments going forward with transportation charges collect or of their being returned when acceptance is refused by the consignee until the exchange has gone to the trouble and delay necessary to transmit stamps to cover return charges.

Proposes a Deposit to Cover Return Postage.

Mr. Milliman suggested that arrangements be entered with the city postmaster whereby each exchange manager could make a deposit of $5 or $10 to be held as a guarantee of return charges, and that deductions be made whenever necessary. Upon notification from the city postmaster that deductions had been made in the fund the exchange manager so addressed would pay in a sufficient amount to bring the deposit to the agreed on level.

Mail Service on Holidays.

During the course of the evening complaint was made of the action "arbitrarily taken" by the city postmaster in suspending the delivery of mail on holidays. The managers told Mr. Klotz that this would be a big bar to their turning over their business to the postal service. Mr. Klotz assured them that deliveries and pick-ups of films would be made on holidays as on all other days, and that possibly arrangements could be made whereby the first-class mail could be sorted out at the post office and delivered to the exchanges when called for by a messenger.

The meeting was closed with a discussion of matters of purely local interest and it was agreed that the next regular meeting of the association be called for March 12.

H. C. Wales Promoted.

Washington, D. C.—While congratulating him upon a well-deserved promotion, exhibitors and exchange managers alike are voicing their regrets at parting company with H. C. Wales, who, for nearly a year, has presided over the destinies of the local branch of the World Film, and who goes to New York to take up his new duties as special representative of his company, traveling throughout the country, with headquarters in the great metropolis.

Although very youthful in appearance, Mr. Wales was one of the oldest film men in point of experience at the head of a Washington exchange. His first work was in connection with the "legitimate," and he was manager of a vaudeville theater in Canada when the moving picture boom hit the Dominion. It was in 1905 that he opened the Montreal, Canada, exchange for the George Kleine Optical Company, and he assumed charge of all of the film business of that concern in the Dominion, opening branches in St. John, N. B., and Toronto, Ont., and arranging for the distribution of films through Western Canada from Winnipeg and Vancouver.

Mr. Wales remained with the Kleine interests for about two years, when he joined the Crystal Palace film exchange. He opened the Montreal office and continued as its manager for about two years. This concern is now out of the business, and will be remembered perhaps by only the older members of the business.

H. C. Wales.

His next step was to go with the General Film Company, for whom he put in a year in Canada and later staying four years in Albany as manager of that office. He left the General to go into business for himself, opening a motion picture supply house in Albany. He closed this business out early in 1916, whereupon he joined the World Film Corporation and was assigned to the Washington branch, succeeding Clarence W. Bunn, who went to Chicago for another concern.

Despite the fact that he was located in Washington for less than a year, Mr. Wales has made a host of friends. He has a very pleasing personality and always shows a disposition to meet the other fellow half way and help him out wherever possible. He has taken a more or less active part in the work of the Washington Exchange Managers' Association and was one of its most popular members. It is a foregone conclusion that he will make good in his new undertaking, and this is the substance of the best wishes of all of the exhibitors in this territory with whom he has done business and the exchange managers as well.

Mr. Wales will continue to call Washington "home," for his family will maintain a residence here, at least for the time being

Sidney B. Lust's Invitation to Exhibitors

Washington D. C.—Sidney B. Lust, who is marketing the Lewis J. Selznick productions in this territory, sent an invitation to the exhibitors in Maryland, Virginia, North Carolina, and other nearby states, to make his office at 903 E street, northwest, their headquarters during the Inaugural ceremonies, March 4 and 5.

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Atlanta News Letter

A. M. Beatty, 43 Copenhill Ave.,
Atlanta, Ga.

Robert Harron Guest of Joe Marentette.

ATLANTA, Ga.—Robert Harron, of the Triangle forces in Atlanta, making a scene for one of his forthcoming features, was a guest of Joe Marentette, at the Reel Fellows' family dinner Tuesday.

New Film Exchange at Tampa, Fla.

Tampa, Fla.—On account of cancellation of the circuit system of supplying films to moving picture theaters in Florida, the Tampa film exchange has been organized to meet the demand for films at reasonable rental rates, to be supplied on the regular daily plans as formerly done.

It has a lot of comedies, westerns, dramas, two and three reel thrillers with plenty of clean, showy posters for each reel, and is well prepared to furnish a daily program of four reels, including posters at exteremely reasonable rates.

Criterion Amusement Buys Right to "Conquest of Canaan."

Atlanta, Ga.—The Criterion amusement company have secured the state right to the Frohman production of "The Conquest of Canaan," and will begin at once to book it throughout Georgia.

N. L. Royster Managing "Civilization."

Atlanta, Ga.—Nat L. Royster, formerly with Pathe, Consolidated and Greater Vitagraph in Atlanta, is now head of Thos. H. Ince's famous "Civilization." Mr. Royster has devoted the last twelve years in the South to the moving picture business, and his friends are legions which he won by honesty in his business dealings. Mr. Royster is in Atlanta, his home town, this week, making preparations for an early showing of "Civilization."

S. A. Lynch Visits.

Atlanta, Ga.—S. A. Lynch, head of the Southern Paramount and the Southern Triangle, was in Atlanta Feb. 21. Mr. Lynch has just returned South from New York, where he reports that the big releasing interests have about reached a settled basis and predicts a wonderful stride forward in pictures from this date. Mr. Lynch returned to Asheville, his home.

New Theater in Thomasville.

Thomasville, Ga.—Plans for converting a portion of the old Mitchell house into a theater have been made, and the owners state that work on it will soon begin. This property was recently purchased by a company and one of the first things to be done by them will be to give Thomasville an up-to-date theater.

No Sunday Benefit for Hero.

Atlanta, Ga.—The Alamo No. 2 and Savoy theaters were to be open Sunday, February 25, for the benefit of Atlanta's hero fund for the widow and four children of Rev. Gaston R. Buford, killed in attempting to rescue helpless women from a madman.

George and W. L. Schmidt, managers of the two houses, had agreed to donate Sunday's proceeds to the Buford fund; but when such an announcement was made, Dr. A. R. Holderby, Dr. Dunbar Ogden and other Presbyterian ministers requested that the benefit be canceled, stating that Mr. Buford had opposed Sunday movies while he was alive.

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Philadelphia Notes

Lenni Amusement Hall Reopens.

Lenni, Pa.—C. Vogler of the Pastime theater in Media recently acquired the Lenni hall here, which he opened to the public on February 26th. Leading feature productions, including Paramount Pictures, will be included on his program.

J. C. Fox Gets Catawissa Theater.

Catawissa, Pa.—J. C. Fox will take possession of the opera house here as the new owner on March 5. The opening attraction will be Mary Pickford in "Cinderella."

Features Past and to Come.

Philadelphia, Pa. — Among the new feature photoplays which will have premier showing here will be "The Barrier," Rex Beach's red-blooded story of Alaskan life. This production will be presented beginning the week of March at the Chestnut Street opera house where it will remain for an indefinite period.

During the week of February 26 Marguerite Clark was seen at the Stanley in "The Fortunes of Fifi," the entire week supplemented by the British official war pictures.

At the Arcadia Bryant Washburne and Hazel Daly in "Skinner's Dress Suit" played a six days engagement.

The Palace divided the week between Vivian Martin in "The Wax Model" and Sessue Hayakawa in "Each to His Kind," with British war pictures as an added attraction.

The Victoria introduced Earle Williams in "Arsene Lupin," a greater Vitagraph feature, which shared honors with the latest Metro feature, "The Promise," featuring Harold Lockwood and May Allison. Max Linder in his latest comedy, "Max Comes Across," was an extra feature for the first three days.

At the Regent June Caprice in "A Child of the Wilds" played two days and Frances Nelson in "One of Many."

The Locust showed "Envy," the first of McClure's "Seven Deadly Sins," for two days.

Something to Read With Meals.

Wilkes-Barre, Pa.—Donald Allen, has traveling representative of Paramount, has sent 500 copies of Paramount Picture Progress to the Fort Durkee hotel here. The proprietor wanted to have his menu printed on the back and to give them to his guests as souvenirs.

Edward J. O'Keefe's New Organ.

Atlantic City, N. J.—Edward J. O'Keefe, of the City Square theater, Atlantic City, paid a visit to the Stanley offices in Philadelphia last week and reports that he has installed a special type of Hope-Jones unit orchestral organ at his theater.

Exhibitors Welcome Proposed Excise Law

Buffalo Picture Theaters Would Probably Reap Benefit if the Proposed Brown Bill Is Made Into Law—Fewer Saloons, More Patrons.

By Joseph McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The Brown bill to amend the state excise law, which was introduced in the Senate on Friday, would indirectly help the moving picture business in the Buffalo territory, according to local exhibitors and exchange men.

Hundreds of saloons in this section will be closed if the bill becomes law. It is said the measure is sure to be put on the state statute books. It is therefore figured that the closing of these drinking places would tend to lessen the temptation for men to patronize saloons in general. Another logical conclusion is that many good citizens, when they see the bars go speeding along "the bone-dry route," would more frequently seek entertainment with their families in the moving picture theaters. In this way a small army of casual devotees of the screen would be recruited into the ranks of the regular film fans. In Lackawanna, a suburb of Buffalo, the number of saloons would be cut from 132 to 32. Other towns would be similarly affected.

"I am not a temperance crank," said one exhibitor in this territory, "but for the good of the moving picture game, I shall request the assemblyman and senator of my district to vote for the Brown bill."

"Fatty" Arbuckle in Buffalo.

Buffalo, N. Y.—"Fatty" Arbuckle was in Buffalo on Sunday and Monday. He found he had many personal friends in this city, having been the star attraction at the Buffalo Screen Club's first annual ball last year. A trip to Niagara Falls was one of the features of his visit. Daniel Savago, manager of the William L. Sherry Features, Buffalo, gave a dinner at the Iroquois hotel in honor of Mr. Arbuckle. Several film and newspaper men were present. A reception committee appointed to show "Fatty" the time of his life, included J. H. Hichael, Earl S. Crabb, Ira Mosher, Harold B. Franklin, Edward Hyman, Harry Marsey and George H. Christoffers, president of the Screen club.

C. Lou Snyder to Manage Lyric Theater.

Buffalo, N. Y.—C. Lou Snyder has been appointed manager of the Lyric theater, Buffalo, to succeed Harold B. Franklin, who became manager of Shea's Hippodrome. Mr. Snyder formerly managed the Princess theater, Windsor, Ont. Under the professional name of Lou Flash he had an electrical act in vaudeville for several seasons. He was also a music publisher. The Lyric plays vaudeville and Pathe, Universal, Fox and General pictures. The house is conducted by the Olympic Amusement Co.

Buffalo Cheers Home Coming Border Boys.

Buffalo, N. Y.—Local exhibitors, with other film men, have been requested to help provide positions for some of the members of the 74th Regiment, National Guard, who have returned to this city from the Mexican border. Some moving picture operators are included in the ranks. All the theaters were decorated in honor of the return of the regiment.

Casting Up Accounts with February.

Buffalo, N. Y.—February has closed with a checkered career, so far as the moving picture business in Buffalo is concerned. The exhibitors were kept guessing for a few days on account of the coldest weather this city has had in thirty years. The downtown theaters lost considerable business for several evenings on account of inadequate street car service, which kept many people at their homes. The month finished strong, however, despite numerous handicaps. The advantages which the exhibitors found in February, on the other hand, included a full measure of industrial prosperity in this city, and the circulation of plenty of money, much of which found its way to the box offices when the weather was favorable.

The film industry here received a decided shock the day President Wilson severed diplomatic relations with Germany, but quickly rallied and now shows a healthy tone.

Manager Hyman, of the Victoria theater, Buffalo, received plenty of first-page publicity when he recently played "The Press and the Spoilsman." This film was produced by the Buffalo Evening News, which saw that nothing was left undone in the way of complete write-ups. The News ran pictures of its high-browed editorial staff and other features relating to the story.

Manager Franklin, of Shea's Hippodrome, showed special pictures of the homecoming of the 74th Regiment. Other houses displayed similar enterprise. The guardsmen were paid several thousand dollars after their arrival, and the share of this which the theaters received was given the warm hand of welcome.

Henry Carr, manager of Shea's vaudeville theater, Buffalo, was on the sick list for several days. He is now back at his post.

Despite the handicap of being located near several large moving picture houses which charge ten cents or more, the Happy Hour theater, Buffalo, continues to draw its share of patronage from the downtown shoppers, transients, etc. J. W. Morris was recently appointed manager of this house.

Arbuckle Warmly Received in Philadelphia

Banquet at Bellevue Stratford for the Popular Comedian—Many Prominent Film People Present—Fat Actor Came in Special Car.

By F. V. Armato 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—In honor of the visit of Roscoe "Fatty" Arbuckle, well known film comedian, to this city on Saturday, March 3, William E. Smith, president of the Famous Players Exchange, gave a banquet at the Bellevue Stratford, in the evening of that day, to which several hundred exhibitors, newspapermen and friends had been invited. Among the guests were some of the most prominent men in the film industry.

Arbuckle is on the last lap of a transcontinental journey from San Francisco to New York; "Going home to Broadway," as he calls it. He has been wined and dined in every city where there is a Paramount exchange. He arrived at Broad Street station here at 10 on the morning of the 3rd and was greeted by a delegation of exhibitors. Motion pictures were taken in the station. From there he was escorted to Independence hall, where he placed a wreath on the Liberty Bell. It will be remembered that the Liberty Bell was taken to the coast and back, and while at the coast several well known film stars placed a wreath on it, but Mr. Arbuckle was one of those who was in the East at the time, and is therefore taking the opportunity of his visit to carry out the ceremony. Motion pictures were also taken in Independence square about eleven o'clock. He left here the same evening about 11.30 for Buffalo.

Arbuckle, who made himself popular by his work in Keystone comedies, is now with Paramount, and upon his arrival in New York will immediately begin making two reelers.

Arbuckle is a perfect mountain of a man, in fact, so big that it was necessary to secure the private car "Elysian" for him, as no berth or compartment is large enough to accommodate him comfortably. His trip East was delayed two weeks on this account, as he tried it from Los Angeles to San Francisco and found that it would be impossible for him to come all the way in a berth. He lives aboard the car, which has been fitted up in wonderful style.

Herbert C. Hustler Takes Over Keystone

Philadelphia, Pa.—Herbert C. Hustler, formerly manager for John F. McMahon, one of the pioneers in this city, has taken over the Keystone theater, 2543-45 East Dauphin street. Up to the present time he has met with success, despite the handicap of antique furniture and one machine as his equipment He has arranged a contest to stimulate interest in "The Lass of the Lumberlands" whereby the winner will receive a season pass good at every showing of the serial.

C. H. Goodwin to Select Film for Two Houses.

Philadelphia, Pa.—Charles H. Goodwin secretary of the Philadelphia Exhibitors' League, has been given personal supervision over the booking of the Ridge theater, 25th and Ridge avenue, and the Cayuga theater, at Germantown avenue and Cayuga street.

Manager Conway Improves the Drury.

Philadelphia, Pa.—James G. Conway, of the Drury theater at 13th street and Germantown avenue, has renovated and completely redecorated the house. A victrola has been installed to render vocal selections and supplement the orchestra.

I. A. T. S. E. Meets in Cleveland

Bi-Annual Convention of International Alliance of Stage Employes and Moving Picture Operators Assembles—Discussion of a Possible Amalgamation with the White Rats—Waitresses' Union Entertains With Ball.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—More than 500 delegates to the convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators assembled at the Statler hotel, in Cleveland, this week. This organization holds its convention every two years.

An amalgamation of actors, musicians, stage employes and moving picture machine operators was the principal topic of consideration among the delegates at the opening of the convention. Harry Mountford, president of the White Rats, was on hand making a strenuous effort to get the operators and stage hands to back the strike of actors which he called several weeks ago.

The address of welcome was made by Public Utilities Director Farrell, representing the Mayor of Cleveland. J. Watne Hart, president of the Cleveland Federation of Labor, followed with greetings from the unions, and the response was made by Charles C. Shay, of New York, international president of the alliance, who presided.

Notes of the Convention.

Norman Moss and E. C. Scobey, of the Indianapolis operators' organization, were busy telling the boys all about what Indiana will do when she goes dry.

The Waitresses' Union, of Cleveland, arranged a dance for the delegates at Druids' Hall, Monday night.

Owen Miller, secretary of the American Federation of Musicians, was in attendance.

Oscar Scheck, of Cleveland, international vice-president, was chairman of the entertainment committee.

Screen Club Dances March 16.

Cleveland, O.—The Cleveland Screen club is making arrangements for a midnight dance and supper to be given the night of March 16.

It will be called a "Shamrock Party" in honor of the Irish film men in the club. The committee named to get up this Irish party, includes M. A. Lebensburger, chairman; Joseph Grossman, J. M. Greenbaum, Max Schachtel, David Adler, G. T. Sharpe, George Erdmann and M. A. Malaney. It will start at midnight, just as St. Patrick's Day arrives.

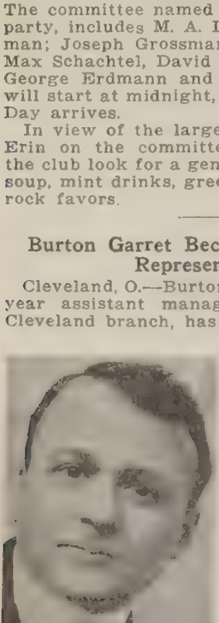
In view of the large number of Sons of Erin on the committee, the members of the club look for a genuine affair, with pea soup, mint drinks, green onions and Shamrock favors.

Burton Garret Becomes Paramount Representative.

Cleveland, O.—Burton Garret, for the last year assistant manager of the Mutual Cleveland branch, has resigned to become northern Ohio representative for the Pittsburgh Paramount exchange.

Mr. Garret has had years of experience in the film business, his start dating back to the days of the Sales Co. program, when he was in the home office of that concern.

His headquarters will be in Cleveland, where the Paramount may establish a depot in the near future.



Burton Garret.

Incorporators of Superior Photoplays Co.

Cleveland, O.—The Superior photoplays company was incorporated at Columbus last week, with capital stock of $10,000.

The incorporators are W. H. Grafton, Samuel R. Brodsky, M. E. Beckwith, Ben Finiger and Joe Epstein, all of Cleveland.

Messrs. Brodsky and Beckwith were formerly connected with the Reserve photoplays company, which made the Johnny Ray comedies.

Miles Books "Sins."

Cleveland, O.—The Miles theater, a vaudeville house, has booked the "Seven Deadly Sins" series from the local McClure branch, which is in charge of Frank H. Marshall.

The first one will be shown the week of March 11.

The Duplex Mall to Open.

Cleveland, O.—The upper deck of the Mall theater, a duplex house, will open March 11. Mall has two separate and distinct auditoriums, one on top of the other, connected only by a wide stairway. The lower theater has an entrance on Superior avenue, while the upper one has its entrance on Euclid avenue, the level of the streets being nearly a story in difference.

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Louisville News Letter

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Colored Theaters Too Numerous.

LOUISVILLE, KY.—Colored theaters have grown in numbers more rapidly than the colored population or the desire for pictures, the result being that the real estate firm of Mueller & Martin has been endeavoring for some time to rent the Ruby theater, 914 West Walnut street, formerly operated as a negro theater by Joseph Clark, Jr., manager of the Ruby Theater Co. During the past year two modern negro theaters opened in the same district, driving the Ruby to closing its doors.

Taxation for Theaters Selling Alcohol.

Louisville, Ky.—A bill taxing theaters serving drinks to audiences at a rate of $1,000 per year has been introduced into the special taxation session of the Kentucky Legislature by Senator Bishop S. Huntsman, of Bowling Green, Ky. This bill is aimed directly at the Buckingham theater of Louisville, the only theater in the state which sells alcoholic liquors during performances, and then on only six days in the week. The Buckingham is one of the old line burlesque theaters. The Legislature has been in special session since February 14, for the purpose of remodeling the entire taxation situation in the state.

Admission by Trading Stamps.

Frankfort, Ky.—The Capital theater, operated by the Broadway Amusement interests of Lousville, is now giving away three trading stamps with each five-cent ticket, and 6 stamps with teach ten-cent ticket. The stamps may be redemmed for admission at the rate of 20 stamps for a five-cent ticket, or 40 stamps for a ten-cent admission.

Roanoke Theater Suffers Fire Damage.

Roanoke, Va.—A recent fire in the interior of the Roanoke theater damaged the building's interior to an estimated extent of $15,000. The entire damage to the building and equipment has not been fully ascertained, but the management is fully insured.

Boughman Obtains Control of Gem.

Maysville, Ky.—Walter Boughman, of Circleville, O., who operates a theater in that city, has closed a deal whereby he takes over the Gem theater of Maysville, which was recently cleared after bankruptcy proceedings lasting several months. Mr. Boughman has announced that he will remodel the building, make a number of improvements, install a new fireproof booth, and two new motor driven machines. An electrical piano will also be installed. It is planned to open the theater about March 30 or 31. Mr. Boughman at one time was manager of the Washington theater of Maysville, and knows conditions and the people of the city.

Dixie at Somerset Opens.

Somerset, Ky.—Garval Burton, who recently secured control of the Dixie theater, has completed improvements, and has placed the theater in operation. He has arranged to show Metro, Triangle and World pictures.

Regulations Carried Out.

Winchester, Ky.—Under the new regulations of the Kentucky state fire marshal, a number of theaters in the state will be forced to make certain changes to comply with the ruling. The Winchester opera house has started work on installing new fire escapes in compliance with the law.

Prices Raised for Performance.

Louisville, Ky.—The Strand theater advanced prices to ten and twenty cents during the recent showing of Charles Chaplin in "Easy Street," in connection with the eight reel Vitagraph picture of Anita Stewart in "The Girl Philippa." The Strand announced that the Chaplin picture would not be shown in any other theater in the city for at least sixty days. Some of the smaller houses had been advertising Chaplins at five cents, stating that it was foolish to pay ten cents to see them when they could be seen for five a few days later. However, it is a full sixty days before "Easy Street" will be shown in a nickel house.

Publicity Campaign for Keith.

Louisville, Ky.—The Mary Anderson and Strand theaters are among a number of local concerns which are advertising in a big publicity and selling campaign with full page advertisements and $5,000 worth of cash prizes, merchandise, etc., which will be given away to boys and girls getting the greatest number of votes in the contest, each company entered offering so many votes with sales slips, wrappers, etc. The two theaters are making the most liberal offer of the lot, offering a coupon good for 1,000 votes with each book of five ten-cent tickets, good for admission at either of the photoplay houses.

Children's Show at the Walnut.

Louisville, Ky.—A total of 3,000 toy balloons were secured by the Walnut theater and distributed with each ticket purchased for special children's performance on two mornings of last week. Incidentally the entire 3,000 balloons were given away. The special picture was Robert Harron in "The Bad Boy," a play of the American boy and his family.

Louisville, Ky.—George Hackett, manager of the Sun theater, who for several years was connected with the Central film service, is now giving his entire attention to the management of the Sun. J. H. Hackett, his brother, has succeeded him as assistant to Manager A. C. Farrell. The latter has just booked

Red Feather feature service with the Star and Cozy theaters. J. J. Schnitzer, manager of the Indianapolis office, was due in the city last week, but has been home for two weeks with a severe attack of grip.

Columbia, Ky.—Nell & Son have sold their picture house to the Paramount Company, operating the Paramount theater, and taken a third interest in that organization. Instead of two theaters operating at five cents there will be one ten cent house in the future.

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Cincinnati News Letter

By Kenneth C Crain, 610 First National Bank Bldg., Cincinnati, O.

Convention of Local Paramount Exhibitors.

CINCINNATI, O.—The big event of the week of February 26 in moving picture circles was the first annual convention of Paramount exhibitors of the Cincinnati territory, including Ohio, Kentucky and Indiana, attended by several score moving picture men from various parts of all three states. W. C. Bachmeyer, manager of the Famous Players exchange in Cincinnati, and president of the Associated Film Exchange of the Chamber of Commerce, presided over the meeting, held on Wednesday, February 28, and directed the business and entertainment features of the gathering, acting as chairman of the reception and entertainment committee. Special interest was lent to the occasion from the standpoint of Cincinnati exhibitors and the public as well by the presence in his own ample person of "Fatty" Arbuckle. He appeared on Wednesday at the Strand, the Orpheum, the Plaza, the Forest, the Nordland Plaza and the Liberty, thus proving that large bodies do not necessarily move slowly, and the total number who saw and heard him mounted into the thousands. The convention was a pronounced success from every angle.

McMahan & Jackson Get Rights to "Purity."

Cincinnati, O.—As far as box office value is concerned, the latest film added to the state-rights string of McMahan & Jackson is perhaps one of the most valuable of the lot, judging from its success in Cincinnati in that respect. The firm has secured the Ohio, Kentucky and Indiana rights to "Purity,' the Audrey Munson film which showed for two weeks at the Walnut theater, creating considerable controversy among the authorities during the entire period.

Ask for Fairer License Fees in Lima.

Lima, O.—Lima exhibitors have for some time complained of the license charge made against them by the city, on the ground that it was much in excess of that fixed by other cities, and that additional charges were also made which should be included in one fee. A committee headed by Manager G. O. Dupuis appeared before the city council to secure some relief from the situation. A flat fee of $75 has been charged, with additional license charges as well, and the exhibitors propose instead a minimum total charge of $25 and a maximum of $75 a year.

Ohio Theater Notes.

Paulding, O.—The Paulding Amusement Co., incorporated recently with a capital stock of $2,500, will operate a moving picture house, which is to be constructed at once. Those interested include Orson Dotterer, J. P. Miller, N. H. Travis, R. D. Burtch and E. E. Hardesty.

Basil, O.—Several local men, including E. E. Kumler and others, are planning to build a new theater for the exhibition of pictures exclusively. The Aurora Theater Company has been organized for the purpose, and arrangements are being made for the construction of a small house.

Ontario Ticket Tax Nets Half Million

Each Picture Theater in the Province Paid Last Year an Average of $234—Pictures Showing War Views to Be More Closely Censored.

By W. M. Gladish, 1263 Gerrard St., Toronto, Ont.

TORONTO, Ontario.—In presenting his statement of public accounts for the Province for 1916, Hon. T. W. McGarry, provincial treasurer, gave figures showing the revenue from the moving picture business of Ontario. The statistics, which were announced on February 23, show that the sum of $81,952 was collected from theaters and exchanges during the past year. Incidentally, there are less than twenty exchanges in business in Ontario while the number of film theaters is approximately 350. Thus, an average of $234 was collected from each theater during 1916 for licenses and censors' fees, etc.

Hon. T. W. McGarry also showed that no less than $243,910 was collected in five months from the patrons of theaters within the Province in the shape of an amusement war tax. The provincial treasurer estimated the revenue from the war tax during the whole of 1917 at $500,000. Last year the war tax revenue was devoted to the relief of Belgians, Serbians, Poles, etc., maintenance of Canadian military hospitals, grants for recruiting work, gifts to British navy, etc.

In connection with government matters, it has been intimated that the powers-that-be intend to be far more strict in the censoring of war views, official and otherwise. Dead body scenes will probably be eliminated while gruesome subjects which would have a tendency to hurt recruiting will be toned down. This action will be taken as a result of word from Ottawa. Incidentally, gruesome pictures in the newspaper advertisements for official or unofficial war releases will also be prohibited, it is declared.

Toronto exchange men anticipate that censors' tags for passed reels will soon be eliminated. These certificates are easily lost or misplaced, partly owing to the great number of hands through which they must pass in the exchanges and at theaters throughout the Province, and they soon become dirty and illegible. It is understood that the tags will be done away with, although the Province will continue to charge 50 cents per reel for the censor board's stamp of approval.

Three New Exchanges.

Toronto, Ont.—Toronto has two more film exchanges and the prospects are for the establishment of still another film booking office in the near future.

Charles Stevens, formerly Eastern representative of the Canadian Universal, has opened an office at 59 Victoria street, Toronto, where he is handling several state right propositions.

Bert Applegath, owner of the Red Mill and His Majesty's theaters, Toronto, has also gone into the exchange business it is announced.

The announcement has also been made that Metro picture service, now handling Metro releases throughout the Dominion, will shortly open a branch exchange in Toronto. An office has already been opened in Montreal by this company. This is at 8 McGill College avenue.

An Idea to Boost Business.

Toronto, Ont.—The suggestion has been made to the Ontario Motion Picture Protective Association that all exhibitors and exchangemen throughout Ontario cooperate for the holding of a special week during which every man, woman and child would be urged to spend one evening at least at a picture show. Newspapers, billboards and other facilities would be utilized before and during the chosen period to arouse interest in the various attractions. It is proposed to adopt a slogan for general use which would arouse comment and enthusiasm. All theaters would be decorated for the occasion and, in fact, every step would be taken to get the people out to the shows. The idea is receiving the serious consideration of officers of the new association in this Province.

Local Exchange Notes.

The Strand theater, Toronto, has arranged to take the first run of the Canadian Topical Review which is produced by R. S. Marvin, who recently opened an exchange office and studio at 259½ Yonge street, Toronto.

D. Cooper, representing Kleine and K-E-S-E interests in the Dominion of Canada, has arranged for the establishment of a private projection room at his new Toronto headquarters on Adelaide street West.

Toronto.—No less than twenty-three Toronto theaters have booked Vitagraph's "Secret Kingdom." The first run of this serial has been taken by the Regent theater.

M. Bernstein Heads Montreal Famous Players.

Montreal, Que.—Announcement is made that Harry Kaufman, manager of the Montreal office of the Famous Players, has resigned and is being replaced by M. Bernstein, manager of the company's St. John office. Phil Kauffman, Ontario manager for Famous Players, made a trip to Montreal at the time of the resignation of the Montreal manager.

George Lennon to Travel for Universal.

Toronto, Ont.—The Canadian Universal reports that George Lennon, superintendent of the company's headquarters at Toronto has been made a traveling representative of the company.

Gerald Barry to Manage Canada's Biggest House.

Montreal, Que.—Of interest to the whole Canadian industry is the fact that a change in management of the St. Denis theater, Montreal, the largest theater in all Canada, has been made. The theater recently passed into the hands of receivers who have appointed Gerald Barry, president of the Montreal Exhibitors' League, to the position of manager of the house, in succession to Mr. Perry, who has taken charge of the Riverside theater, New York.

United Gets "Self Defense."

Toronto, Ont.—United Photoplays, Limited, 37 Yonge street, Toronto, has taken over the Canadian military feature, "Self Defense," which was made at Galt, Ontario. Manager Fischer of the United has already secured several good bookings for this picture in which thousands of Canadian soldiers now fighting in France were used to depict the defense of Canada from an imaginary invasion of the country.

A Traveling Representatives' Ass'n.

Toronto, Ont.—Not to be outdone by the exhibitors and the exchange managers of this Province, the traveling representatives of the many Toronto exchanges have organized an association of their own, with W. Culliton of the Specialty Film Import, Limited, Pathe distributors, at its head.

Indianapolis Alhambra to Seat 1,400 Persons

Barton and Olson to Spend $30,000 to Make One of Their Houses Second to None But the Circle—No Change in the Policy of the Theater.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND. — The theatrical firm of Barton & Olson, owners of the Alhambra and a string of other motion picture theaters in this city, has announced that work will be started within the next sixty days on a new building which will be added to the Alhambra. The firm has just closed a long-time lease on the Griffith property, adjoining the Alhambra and intends to spend about $30,000 on the new building.

When completed the Alhambra will have a seating capacity of approximately 1,400. With the exception of the Circle, it will be the largest theater in the city devoted exclusively to motion pictures. The new addition will conform in appearance with the present Alhambra and will be fireproof throughout. A woman's rest room, a smoking room and a recreation room for employes will be the new features.

While the construction work is in progress the Alhambra picture program will be transferred to one of Barton & Olson's other motion picture theaters. The firm announces that there will be no change in the policy of the theater.

An Interesting Question for Decision.

Huntington, Ind.—According to a decision handed down in the circuit court here, a moving picture show and a daily newspaper are entirely different institutions.

T. Guy Perfect and Elmer Fouse, proprietors of a local photoplay house, were each fined for operating a motion picture show on Sunday. Mr. Perfect contended he displayed films of news events like the Sunday newspapers, and that therefore he was immune from the operation of the Sunday closing law.

After a short deliberation the jury decided that he was operating a moving picture show in violation of the law, and not a newspaper. Perfect appealed the case.

Attack on Richmond's Sunday Shows.

Richmond, Ind. — The Sunday-closing problem, which has not troubled the authorities in Richmond for several years, bobbed up again last week when representatives of the church organizations of the city petitioned Prosecutor Strayer to take a hand in closing the motion picture shows on Sunday. The prosecutor did not say whether or not he would take any action regarding their requests.

All moving picture theaters in Richmond operate on Sunday, and have been enjoying this immunity for four years. Several previous attempts have been made to convict the theater owners for violating the Sunday closing law, but in each instance juries have acquitted them. The theater owners declare that the shows are conducted on Sunday for the benefit of charity, as a portion of the receipts are given to various charitable institutions.

Gets German War Film Rights.

Gary, Ind.—U. V. Young, manager of several of Gary's leading theaters, has announced that he has purchased the state rights on an eight-reel war picture called "Germany and Her Armies of Today." This picture is said to be the only original film that has crossed the ocean since the war started. It had its first showing at the Strand theater, New York City, where it played to capacity houses for four weeks. It will be shown in Gary soon.

Washington, Ind., Sabbatarians Hold Meeting.

Washington, Ind.—A committee, the membership of which is made up from the different churches of the city, met at the Presbyterian church Sunday evening to discuss further the movement to place a ban on the Sunday picture shows. The committee did not announce the result of the meeting but it is said that some action will be taken soon. A similar agitation was started about two years ago, when the church representatives petitioned Mayor McCarty to put a stop to the shows. The mayor, however, told them he saw no harm in the Sunday shows and that he would not stop them as long as they are conducted properly.

Ambia, Ind.—The Princess theater, of this place, has been sold to Otto Pholes, of Wheatland. Mr. Pholes will assume charge about the first of the month.

Indianapolis, Ind.—The Equitable motion pictures corporation, of Richmond, Va., has filed notice with the secretary of state announcing that it has withdrawn its agencies from the state of Indiana. No cause for the withdrawal is given.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

Another Theater Added to Cornelius String.

ST. LOUIS, MO.—The Delmar theater, 4936 Demar avenue, which passed from the control of B. P. Stromberg to Mrs. J. W. Cornelius, has been reopened after two weeks of darkness, during which time the place was overhauled throughout and redecorated. The lobby space was enlarged by doing away with the office, formerly situated at the west end of the lobby, which improves the looks of the place very much.

New ceiling lights were installed in the lobby and a new lighting system to the house proper, and the entire place has been brought up to the Cornelius standard of decoration.

The Delmar one of the houses that was promoted by the late O. T. Crawford, and the last one to pass out of his possession. B. P. Stromberg, a wealthy trunk manufacturer, took over the place from the Crawford interests more than a year ago and built up a high class of patronage, and conducted the house successfully until he disposed of it to the Cornelius enterprises.

The Delmar makes the fourth house now being operated by Mrs. Cornelius and her son, James, all of which are of the highest type in management and program. The Sixth street Lyric, the Royal, and the West End Lyric, which is but a stone's throw from the Delmar, are the other houses controlled by the Cornelius interests.

D. W. Griffith Comes With "Intolerance"

St. Louis.—"Intolerance" began an indefinite run at the Shubert-Garrick theater in St. Louis on February 25. The production is being shown on an elaborate scale; a thirty piece orchestra, a chorus, a lobby orchestra of five pieces, and two girls garbed in the manner in vogue in Belshazzar's day, were stationed at the door to give out programs.

The newspapers gave the film much space and they were all in favorable tone and spoke most highly of the great spectacle.

D. W. Griffith came on to St. Louis in person to see to the preliminary arrangements and made a curtain speech on the opening night.

Changes on St. Louis Film Row.

St. Louis, Mo.—Charles S. Goetz has been appointed manager of the General Film exchange at 3610 Olive street, to succeed manager Miller, who assumed charge of of the offices temporarily when H. P. Wolfberg resigned a few months ago. Mr. Goetz comes from Cleveland, where he was manager of the International offices prior to their being merged with Pathe.

Charles Goetz.

Mr. Goetz has had a long and varied career in the film business. He started out with Warner Brothers as a salesman six years ago in Cleveland. After that he opened and managed the Detroit branch of Warner's, and then became district manager. He left Warners to go with the World Film as Central division manager, from which position he worked up to general sales manager of all branches of the United States and Canada. He opened up branches for the Fox company at Pittsburgh and Cleveland, and about a year afterward he went to New York and managed the Gene Gautier studio for two years. After this he was with the New York Bluebird exchange.

When the Artcraft Pictures started up he was made manager of the New York branch, where he stayed until November, 1916, when he became affliated with the International.

Rockford's Mayor Wants No Sunday Shows

Calls Referendum Probably Illegal—Says Exhibitors Have Broken Faith—Thinks Sabbath Shows Between One and Six P. M. Are Sufficient.

By Frank H. Madison, 628 S. Wabash Ave., Chicago.

ROCKFORD, Ill.—No Sunday evening picture shows! Mayor Bennett vetoed the ordinance allowing them to open.

Mayor Bennett was profuse in his explanations. For one thing he expressed his doubt as to whether submission of the vote of Sunday moving picture shows was legal. Another thing he said that many of the exhibitors had broken faith and had not shown pictures of the class that had been promised. Again he believed that the ordinance as it now stands allowing the houses to run from 1 to 6 p. m. is sufficient. This bars the houses from Sunday shows. The excuses of the mayor have prompted several questions. His criticisms of the pictures which have been seen in Rockford brought out the question, "Why did he permit it?" He has the power to stop any picture that is injurious to a community. The most objections are those which protest against him, as an executive, assuming a judicial function and reading into the referendum proposition a meaning not intended, when there was no question but that the people decided to express their sentiments for and against Sunday shows.

Will Send List of the Better Films.

Springfield, Ill.—The Illinois Congress of Mothers and Parent-Teachers Association has sent out a list of several hundred "better films" which it has endorsed. This list is not confined to industrial nor scenics but includes a great many productions put out by some of the larger producing companies.

What Galesburg Censors Think of "Unborn."

Galesburg, Ill.—The censorship committee of the Galesburg Woman's club apparently wants authority to make cuts in moving pictures. Mayor J. L. Conger has assured the committee that any ruling they might make would be enforced, but so far the committee has not asked that any film be prohibited. The situation was created by the committee issuing an official statement after viewing "The Unborn."

"While the committee concedes that motion pictures are of educational value to all classes of people and an important factor in the life of the community it was unanimously decided by the committee that while the picture 'The Unborn' had a moral, it was of no particular educational value."

Quincy, Ill., Exhibitors Praised.

Quincy, Ill.—Local exhibitors are declared above the average in their line and described as co-operating to the fullest with the local board of censors. In an address by Mrs. Lillian Brown, a member of the Quincy board, to the Parent-Teachers Association of Webster school, the Quincy problem, she said, is not to educate, but to keep the quality of the films from falling below a set standard. Merely because a certain film has undesirable features does not indicate that the industry is going backward because she feels that as a whole it is moving forward strongly. Legal censorship is not a good thing from the standpoint of the film manufacturing of the pubilc. She showed that state censorship was an evil because politics enters into it.

Illinois Theater Changes.

Alton, Ill.—Certificate of a lease of the Princess theater to James T. Reilly has been filed.

Thomasboro, Ill.—"Rusty" Matthews, formerly connected with the Fischer and Palace theaters at Danville, has opened a moving picture theater here.

Mt. Sterling, Ill.—Harry Meyers has sold the Majestic theater to Richard Davis, proprietor of the opera house, who closed the Majestic theater because the town is not large enough to support two moving picture houses.

Showmanship Snapshots.

Shawneetown, Ill.—Manager Joseph May of the Grand theater gave a benefit performance for the baseball club.

Quincy, Ill.—Pinkelmann & Sheets entertained fifty carriers of the Quincy Journal at both the Gem and Savoy.

Farmington, Ill.—The Princess theater allowed the Pythian Sisters to put on "The Battle Cry of Peace," to replenish the lodge treasury.

Monmouth, Ill.—High School Glee clubs profited through a benefit given by the Alamo theater.

Robinson, Ill.—Manager Roscoe Cochran of the Strand theater had produced for his house a home talent picture entitled "Robinson Adopts a Baby."

Rockford, Ill.—Moving picture theaters of Rockford assisted in the campaign to raise $60,000 for club house for the Boys' club.

New Michigan Theaters—Changes.

Pickford, Mich.—Dr. J. A. Cameron has leased the Grand theater to Lee Young.

Lansing, Mich.—The Monclair Theater company of St. Clair Heights has been incorporated with capital stock of $1,000.

St. Joseph, Mich.—Bookings for the Caldwell theater in this city and Bijou and Princess in Benton Harbor which recently were merged under the management of William C. Mellanson will be in connection with the Fitzpatrick-McElroy company circuit. Oscar Hanson, who has been manager of the Caldwell, will remain in charge. The Caldwell will install a new pipe organ.

St. Louis, Mich.—The Liberty theater, seating 550, has been opened.

Michigan Censorship Has Second Hearing

Eaton Bill Still Being Discussed—Michigan Is Shy of Censorship on Its Record, But Exhibitors Have to Keep Busy or They'll Pay.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT MICH.—Another hearing on the Eaton state censorship bill was held before the State Affairs Committee last Tuesday evening at Lansing. Among those who appeared were many clubwomen from various parts of the state, some for and others against the bill. Also appearing was George W. Trendle of Detroit, who spoke vigorously against the bill. Mr. Trendle represented the John H. Kunsky interests. Chairman Newkirk of the State Affairs Committee is non-committal on the attitude of the committee, although it is understood that he personally does not believe in a state censor board, contending that local censorship is better. The strong argument against censorship in Michigan is the result of state censorship in other sections, for instance, Ohio and Pennsylvania, where there has been untold trouble to both exhibitors, exchanges and producers. Also that there is sufficient police power in every community to stop objectionable pictures.

However, Michigan exhibitors can afford to take no chances and should not give up the fight. Let them continue to send letters to the committee and their congressmen showing that they do not favor the bill as well as to send letters from their patrons.

C. W. Perry to Manage Detroit Pathe.

General Manager Seelye, of the Pathe, was in Detroit last Sunday, February 25, and announced the appointment of C. W. Perry as manager of the Detroit exchange to succeed C. A. Mead, who will be transferred to another part of the country. Mr. Mead was appointed Detroit manager about six weeks ago and during the time he had the office he showed an increase of approximately 100 per cent. Now that the office is running smoothly with a big volume of business he will be transferred to some other exchange that needs doctoring. Before coming with Pathe Mr. Mead was district manager at Cleveland for the Vitagraph-V-S-L-E. His successor, Mr. Perry, has been with Pathe for over a year and is a real salesman. He came from New England, where he was both an exhibitor and film salesman.

New Madison to Open March 5.

Detroit, Mich.—The opening of the New Madison theater, Detroit, will positively take place Monday, March 5, unless something unforeseen happens meanwhile. It is the largest of the John H. Kunsky theaters. It was planned to hold the opening this week, but this was impossible to do.

State Film Co. Picture Opens.

Detroit, Mich.—"Civilization" started an indefinite engagement at the Washington theater, Detroit, on Sunday, March 4. This picture is controlled in Michigan by the State Film Co., of which Col. W. S. Butterfield is president.

The State Film Co. now control besides "Civilization" "A Conquest of Canaan," "A Mormon Maid," "Ramona," "Libertine," "Robinson Crusoe," and negotiations are now pending for other big features.

Two Wrongs Do Not Make a Right, But—

Detroit, Mich.—There are two sides to every question, and there are two sides to that of the deposit question. The World correspondent was in a local exchange the other day when the manager and an exhibitor were having an argument because the latter had canceled his service, although he had no deposit up. "Of course, we'll have to accept your cancellation because we have nothing to hold you," said the exchange manager. "But you know very well that if you had a deposit up with us you would not do such a trick." This particular exchange does not ask exhibitors for deposits. The manager then stepped to the writer and said: "You see what happens when you don't ask for deposits. These exhibitors will contract for a picture and when they want to cancel they won't even give you a decent notice, but instead will come in the last day or two and cancel when it is too late for us to get another booking for that particular day. Just this sort of thing compels most exchanges to demand of the exhibitors a deposit as a guarantee that they will fulfill their contract."

King Baggott Appearing in Michigan.

Detroit, Mich.—King Baggott is personally appearing in Michigan and is to be here for two or three weeks in connection with his five-reel picture "Absinthe," the state rights for which he sold to Dave Klein. After Michigan he expects to spend a few weeks in Ohio appearing with the picture and delivering a lecture prior to the showing of the film.

B. Barnett to Book "Joan the Woman."

Detroit, Mich.—B. Barnett has opened offices in the Peter Smith building, Detroit, from where he is making bookings on "20,000 Leagues Under the Sea," and later will take bookings on "Joan the Woman." It is understood that the latter picture will later be shown at the Washington theater.

Union Operators Carry No Films.

Detroit, Mich.—Local union moving picture operators are not carrying any film in accordance with their ultimatum which went into effect Feb. 26. As a result several cartage companies are being organized to do the delivering. It is expected that the charge for delivering and calling for the film will be around $3 per week to the exhibitors.

Loss Due to Careless Handling Grows.

Detroit, Mich.—Many complaints are being made by local film exchanges relative to the careless way film is being handled by operators particularly in the smaller cities. Not one but at least a half dozen exchanges have informed the World correspondent that in the past six weeks the amount of damaged film would run into hundreds of dollars. Exhibitors should be careful regarding film and should instruct their operators to be more careful. As film is leased only, it should have the same careful attention by exhibitors and operators as if they owned it themselves.

Michigan Theater Notes.

Flint, Mich.—Carl A. Cleaver, connected with the Strand theater since its erection is manager of the Della theater.

Hubbell, Mich.—An addition to the Majestic theater, to be completed next spring, will double the seating capacity.

St. Joseph, Mich.—A merger of three of the five moving picture shows in St. Joseph and Benton Harbor, twin cities, was consummated. W. C. Mellensen now controls the Princess, Bijou and Caldwell theaters.

Among the big features booked for the Washington theater, Detroit, are "The Honor System," re-engagement of "The Crisis," and "Joan the Woman."

The new Lincoln theater in Owosso, Mich., will open about March 10th.

Frank St. Ongie is having plans prepared for a new theater in Houghton, Mich.

Educational Pictures in the Regular Shows

Time Not Ripe to Turn Theaters Into Schools — Exhibitors Should Encourage Demand for Good, Wholesome Pictures as Good Business.

By Frank H. Madison, 628 S. Wabash Ave., Chicago

MILWAUKEE, Wis.—The time is now ripe for moving picture theaters to make radical departures in giving educational pictures, according to D. K. Niles of Boston, former exhibitor and now working in conjunction with organizations seeking "better films" programs.

"Motion picture theaters are not schools nor are the managers philanthropists or social workers. They are sound business men trying to give the Milwaukee public what they think Milwaukee citizens want. We must help develop the tastes of the motion picture fan by these carefully selected programs. The social center is the place to do this and as the tastes of the theatergoer improve so will the type of motion picture. Nothing can be done by merely talking about it and taking the stand that exhibitors must show only certain pictures passed by a censorship board. We must prove to the exhibitors that it is profitless to show any pictures that are not beyond reproach. They'll be glad to cooperate. We must prove to them however that that is what Milwaukee people want by showing them how well the motion pictures are supported in the social centers.

"If the various women's clubs and parent-teachers' associations do not endorse and support these pictures when presented in their school buildings, how can they expect the theater managers to give them this type of pictures."

Mr. Niles, who was an exhibitor for eight years, came to Milwaukee to assist Supervisor H. O. Berg in the work of selecting and promoting motion pictures in social centers He finds that there is a lack of co-operation from the civic bodies which should support these social center moving picture shows. He also says that Women's clubs and parent-teachers' associations which are complaining against the character of moving pictures shown in some theaters do not understand the attitude of theater managers.

Bryant Washburn for Clean Films.

Milwaukee, Wis. — "The photoplay should be produced for the enter family, not for 'men only,' or 'women only,'" declared Bryant Washburn, Essanay star at a dinner given for him by Manager Ellis Bostick of the Merrill theater in the Badger room of the Hotel Wisconsin. "An actor who does not make it a point to appear in only the cleanest of photoplays is doing himself an injustice." At the dinner which was given for newspaper men Washburn spoke intimately of his work.

Notes Across the State.

Stevens Point, Wis.—The Della theater which has been under the management of P. J. Bresnahan has been taken over by J. T. Hardy.

Wausau, Wis.—The Majestic theater is now under the management of T. O. Troyer.

Iola, Wis.—A new moving picture theater has been opened here

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill,

North Dakota Nullifies Blue Laws.

BISMARCK, N. D.—A hopeful sign for the bill in the North Dakota Legislature which would permit the operation of moving picture shows on Sunday was the passage by both houses and approval by Governor Frazier of a measure which nullifies some of the old blue laws of the state. The laws which have been partially voided are relics.

Some in South Dakota Want Blue Laws.

Pierre, S. D.—The passage of a state law prohibiting the operation of moving picture theaters on Sunday as well as other amusements on that day is to be asked by the Federation of Churches in South Dakota. This was decided upon at a meeting of the legislative committee of that body in this city.

Odd Fellows Film on Tour.

Lincoln, Neb.—"The Highway to Happiness," a film in which Lincoln people took all the parts, was shown at the Oliver theater. The play was produced for the Odd Fellows lodge of Nebraska and it will be sent on tour to secure funds for the lodge's orphans home at York. The production was directed by H. F. Chenoweth of Lincoln.

Jule Rachman Goes to General Film.

Omaha, Neb.—Business at the offices of the General Film company of Omaha has been increased and Manager Taylor has called in the assistance of Jule Rachman, manager of the Grand theater.

C. E. Holah Comes to Omaha.

Omaha, Neb.—C. E. Holah has been appointed manager of the local exchange of the Pathe to succeed J. E. Kirk, who resigned. If Manager Holah finds as many friends in Omaha as he made in Cincinnati, and no doubt he will, the city will find him a worth-while acquisition.

Charles Murray in Omaha.

Omaha, Neb.—Charles Murray, comedian for the Triangle Moving Picture Company, was a recent visitor in Omaha where he was the guest of Manager Thomas of the Strand theater.

Stromsburg, Neb.—E. E. Kneer has taken over the control of the opera house here.

Syracuse, Neb.—D. C. Beyette and Frank Wilk have opened a moving picture show in the opera house.

Anamoose, N. D.—L. M. Mitchell has sold his moving picture theater to S. F. Isaak.

Linton, N. D.—H. N. Turner has sold his moving picture business to Adam Thomas.

Kansas City News Letter

By Kansas City New Service, 205 Corn Belt Bldg., Kansas City, Mo.

Roy Burford's Children's Night Liked.

ARKANSAS CITY, KAN.—Roy Burford, Arkansas City, is making a great success of Children's Night. He has the cooperation of the superintendent of public schools, who not only assists in selecting the films, but lends his moral support to the show by helping to sell tickets.

G. P. Walker Does Yeoman Service with Film.

Jefferson City, Mo.—G. P. Walker, manager of the Jefferson theater, Jefferson City, Mo., in conjunction with the Imperial Feature Film company, Kansas City, presented the "Unwritten Law" to the Missouri legislators, supreme and county judges, and all the city officials. It met with such success that it is thought it will have a bearing on the censorship bill pending. In fact, after the showing of the film several legislators who acknowledged that they had been opposed to "movies," had had their opinions radically changed. Mr. Arthur Marawits, manager of the Imperial Feature Film, spoke before the legislators on censorship.

In a Land of Milk and Honey—No, It's Oil.

Kansas City, Mo.—P. H. Goldstone, Federal Film Co., has just returned from Dallas, Tex. He also visited in Oklahoma. Mr. Goldstone says that business is booming, due, of course, to the general prosperity. Mr. Goldstone was in the oil country. He says that every exhibitor had a Pierce Arrow or a Packard. He adds that, of course, as the population is so wealthy, exhibitors can charge almost any price and "get by with it." For instance, when the Majestic theater in Ardmore, Okla., was opened, $1 admission was charged and the house was packed. Mr. Goldstone also said that foodstuffs are cheap and everything is so plentiful that Texas and Oklahoma are good states for exhibitors.

"I'll Paint Your Barn."

C. A. (Red) Jones, a popular traveler for the Universal Company, uses the phrase, "I'll paint your barn to get your contract." This expression originated in a rather novel manner. In a small town which Mr. Jones was making an exhibitor was engaged in the occupation of painting his barn and refused to talk about films for his theater. "Red," nothing daunted, stepped up beside him on the scaffold and worked with him painting the barn. During the conversation he hauled down a contract from the exhibitor. "Red" is always pulling off a stunt like this.

Pathe Salesmen Hold Convention.

Kansas City, Mo.—The salesmen of the Pathe exchange recently had a convention. Plans for better advertising, better co-operation with the exhibitors, etc., were discussed. Those present were: Fred Pickrel, Wichita, Kan.; Geo. Meek, Tulsa, Okla.; H. M. Hempel, Kansas City; J. Foland, Kansas City, and Ed. Heller and J. L. Parkhurst, also of Kansas City.

Getting Film Stars to Shine Among Dancers.

Kansas City, Mo.—P. L. Ryan, manager of the Standard exchange, and Frank Newman, manager of the Royal and Regent theaters, recently went to Chicago to make arrangements with film stars for their appearance at the Kansas City Movie Ball.

W. B. Emrich with Standard Film.

Kansas City, Mo.—W. B. Emrich, formerly manager of the Bluebird, has resigned to take a position as special representative of the Standard Film Co.

G. H. Charne New General Film Salesman.

Kansas City, Mo.—Geo. H. Charne is a new salesman with the General Film. Mr. Charne was formerly advertising solicitor with the Kansas City Post.

Local Exchange Notes.

Kansas City, Mo.—J. H. Gilinsky, Essanay Co., has returned from a trip to Omaha, Neb. Mr. Gilinsky says that business is splendid in that territory.

F. A. Larson, Essanay traveling representative, was in Kansas City recently and declares that the success of the Max Linder comedies is remarkable in Nebraska. M. Ladeux, Empress theater, Omaha, has contracted for the Max Linder, the Rialto, Kansas City.

Fort Smith, Ark.—The New Joie theater, Fort Smith, opened with "War's Women," which went big.

McPherson, Kan.—C. G. Oelrich, McPherson, is building a new theater with a seating capacity of 650. The features of the building will be a smoking room and ladies' rest room.

Chanute, Kan.—L. R. Sommers, Chanute, Kan., has opened a new theater.

Kansas City, Mo.—Fred Savage and Chris Glamman, well known Kansas exhibitors, are planning to build a large theater.

Imperial Feature Film Co. Makes Headway.

Kansas City, Mo.—The Imperial feature film company, in Kansas City but a few months, is making rapid heauway. Their showing of the "Unwritten Law" has been short of phenomenal. Arthur Merowitz, owner of the company, has as his very able business partner his wife, who was assistant manager of the Mutual in Omaha, Neb.

Teachers Like "War Brides."

Hutchinson, Kan.—Fred Savage, Hutchinson, showed "War Brides" to a convention of teachers. He handled the program as a representative of the Commercial Club. The film met with such an enthusiastic reception that Mr. Savage has obtained a return date.

Recent Kansas City Visitors.

Visitors in Kansas City recently were: J. R. Buford, Rex theater, Arkansas City, Kan.; J. E. Jones, Tucker theater, Pleasant Hill, Mo.; V. L. Wagner, Bildorf, Independence, Kan.; Mr. and Mrs. O. C. Canary, Wareham theater, Manhattan, Kan.; Gus Kubach, Lyric theater, Abilene, Kan.; Beidler, Newton, Kan.; Fred Savage, Hutchinson, Kan.; Chris Glammon, president Kansas Exhibitors' League, Wellington, Kan.; R. B. Christian, Excelsior Springs, Orpheus theater; G. R. Kubaugh, Lyric theater, Abilene, Kan.; W. Hubbel, Trenton, Mo.; Percy Jones, Unionsville, Mo.; Chas. Townsend, Leavenworth, Kan.

Kansas Theater Notes.

Beloit, Kan.—The Electric theater will be reopened under the management of L. K. Nos. Mr. Nos owns moving picture houses at Herington, Kan., and four in other towns near there.

Blue Mound, Kan.—Jean and Lawrence Arnold have purchased the moving picture theater from Oscar Gambill.

Hamilton, Kan.—A. F. Dove is now sole owner of the Star theater, having bought the interests of Messrs. Herrman, Clemans & Winegar.

Luray, Kan.—Hickman Brothers are building a new opera house.

Sabetha, Kan.—Charley Robinson has sold the Savetha picture show to Herman Koch.

Stafford, Kan.—E. C. Long has purchased the interest of B. L. Ingersoll in the Gem theater.

New Theaters in Neighboring States.

Marshall, Mo.—R. L. Sanford and Cricket Hearn have purchased the Wonderland from Elmer Featheringill and will move to the opera house.

Ardmore, Okla.—The Princess theater building, constructed at the cost of $50,000, was recently opened. It has a seating capacity of 1,250.

Erick, Okla.—R. V. Mayes and J. H. Southmayd have had plans drawn for a new theater. The building will be 40x125 feet and will cost over $5,000.

Pine Bluff, Ark.—The Best Theater company has surrendered its charter.

Yellville, Ark.—Fred Berry and Clyde Hudson have bought the Electric theater.

Colony, Okla.—Colony is soon to have a new up-to-date picture house.

Mangum, Okla.—Slaten & Trammel will place a first class motion picture show in this city.

Guymen, Okla.—C. M. Fun, manager of the Dime theater, is erecting a new picture theater, with a seating capacity of 672.

Tulsa, Okla.—Tulsa will soon have a new high class moving picture show. Mrs. J. C. Johnson has purchased lots and will build a $15,000 theater.

Oklahoma City, Okla.—In the amusement park which is to be built in Oklahoma City, a moving picture building is to be included among other attractions.

Two New Texas Amusement Bills

Lower Chamber Engrosses Parks Bill to Give Cities and Towns Local Option in Matter of Sunday Shows—A Gross Receipts Tax Bill—There Is a Big Demand for Money at This Time—Exhibitors Not Worrying as Yet.

By N. E. Flanagan, 516 North Ervay St., Dallas, Tex.

AUSTIN, TEX.—Following a big debate and discussion of the morals of Dallas by the legislators at Austin, Feb. 19, the House engrossed by a vote of 65 to 59, the Parks bill, allowing towns and cities to regulate or prohibit Sunday amusements by ordinance or charter amendment.

Barry Miller, legislator from Dallas, defended the bill vigorously. He said that Dallas has as high a morale citizenship as can be found anywhere on earth. But there are thousands of workers in Dallas who can not go to places of amusement except on Sunday. There are thousands of girls in boarding houses who can not receive callers because they have no place to receive them. But they have youth's inclinations and youth's right to amusement. He told of seeing thrashing machines at work in the black land counties on Sunday and of road workers on the county road ten miles from the Capitol.

Effect of Wholesome Amusements.

Legislator Florer from Dallas declared that no city has a higher strength than Dallas, and that it is largely attributable to the fact that Dallas does have wholosome amusements which take the people away from the vicious side of things.

A Gross Receipts Tax Bill.

A bill has been introduced in the legislature to levy and collect a gross receipts tax upon theaters, menageries, acrobatic performances, moving picture shows, etc., authorizing commissioners' courts to levy and collect a tax equal to one-half of that levied and collected for the State, and authorizing cities and towns to levy and collect a tax equal to that levied and collected by the commissioners' court. It repeals Section 36 of Article 7355, which required an annual occupation tax of $25.

"The fact that Texas and the various counties and cities of this state are not receiving a sufficient tax from circuses, shows, menageries, theaters, moving picture shows, and etc., creates and emergency and imperative public necessity requiring that the constituional rule requiring bills to be read on three separate days be suspended and the act take effect after its passage," was a clause of the bill.

Pressing Need of Money.

The fact that the general appropriation bill of the Senate will be a record-breaking one, is significant to amusement promoters. The total for the ensuing two fiscal years will be close to $15,000,000, while special appropriations already passed by the present session are estimated at about $4,000,000.

"Money had to be raised for the large appropriation," said Albert Walker, attorney for Interstate Amusement company. "Judging from the box receipts of the moving picture shows, some people imagine that there is immense profit in the business. They don't consider the expenses of films, salaries for actors, orchestras, heating and lighting, etc. Two committee hearings were held Thursday night though and when we explained things to the legislators they began to change their ideas."

The bill has the sanction of the governor and the revenue department. E. H. Hulsey, manager of the Old Mill and Queen theaters in Dallas and a big chain of others in the state, left for Austin last night. He was hopeful and said the film men considered the outlook bright. That the bill will be killed is the general opinion.

Old Mill Theater Burns.

Dallas, Tex.—The Old Mill theater, one of the biggest moving picture theaters in Texas, burned at Dallas, Saturday night, February 24.

The building, valued at $80,000, was partially destroyed. Damages were estimated at about $30,000. The $1,500 pipe organ and the picture screen, one of the largest in the world, are as good as new. The canary birds, "Jack" and "Billie," which have made the Old Mill famous, are singing today at the Hippodrome, where the Old Mill management has taken temporary headquarters.

The handling of the audience in the theater when the fire broke out is conceded by Dallas people to be the most remarkable and successful ever known.

"Nobody hurt. Emptied in one minute. Come to Hippodrome Today" was the sign in front of the uninjured brick exterior, Sunday.

The operator stayed in his cage until the last person was out, while the fire blazed 10 ft. below him. The organist played till the last auditor had left.

Herschel Stuart Will Help Manage Hulsey Theaters.

Dallas, Tex.—Herschel Stuart, well known in Dallas, has been appointed assistant manager of a the Husey theaters.

Waco Queen Theater to Be Rebuilt.

Waco, Tex.—Coke Horn, who has been running the Queen theater at Waco for the past several months, has sold out to a local company. Following Horn's plans they will increase the capacity of the theater from 450 to 2,000 seats, making it the largest theater in Texas. Work on the new building will start immediately.

Dallas Metro Film Company Changes Hands.

Dallas, Tex.—Albert Russell and Dave Reed, managers of the Metro Film company, Dallas, have sold out to Leroy Bickle of Waco and Oklahoma City. Bickle was one of the former Paramount managers in Dallas.

Theater Jottings Across Texas.

Garland, Tex.—H. R. Rogers has purchased the Lyric theater at Garland.

Bonham, Tex.—Aldredge & Watson have purchased the Best theater from G. M. Rhodes at Bonham.

Waco, Tex.—The Rex theater, Waco, has been purchased by W. S. Sonneman, who owned the Nickel theater for years.

Dalhart, Tex.—J. E. Cary has sold his interest in the Texas Grand theater to his partner, W. L. Hamilton.

Sweetwater, Tex.—Hamp Snell will open a new picture show in the new building Campbell & Snell are building.

Pittsburg, Tex.—Frank Holmsley, formerly of Ozena, has purchased a picture show here. He has sold his home in Ozena and will take active charge of the business.

Seguin, Tex.—H. Bartholomae has bought the Palace theater, fixtures, etc., from Harrison & Son, and took possession Feb. 15th. Roy Kintz will be the active manager.

Loraine, Tex.—Costephens Bros. are remodeling and enlarging the stage at their theater.

Waco, Tex.—A number of prominent Waco business men are planning for the erection of a new downtown picture house. The structure will probably cost about $100,000, with a seating capacity of 1,000.

Cuero, Tex.—Mr. Denton, of Houston, has bought the Royal Picture theater.

Higher Rates Get as Good Houses

Minneapolis Proves Again That People Are Willing to Pay Reasonably for the Right Kind of Entertainment—More Houses to Raise Prices—Film Business Is Good—Dangers of Risque Films—Other Notes.

By John L. Johnston, 604 Film Exchange Building Minneapolis, Minn.

MINNEAPOLIS, MINN.—Despite the fact that several bread trains have left here to keep the East from starving to death or to aid the starving Belgians et al, there is plenty left hereabouts—anyway the local filmland is busy. If Minneapolis were New York or Boston or Philadelphia, the people here might hold their breath until the week's run of David Wark Griffith's latest, "Intolerance," showed at the local Metropolitan. Sunday, March 4, is announced as the coming of the big production, but it has not caused a sensation. Undoubtedly "Intolerance" will have a good week here, but it is not expected that any box office records will be broken. Minneapolis has ceased to grow excited over "mammoth" productions.

However, the public is gradually being worked into the habit of paying fifteen cents to see "pix" as Terry Ramsaye would say, and it looks now as if a small advance in price at down-town theaters will "get away" all right. The Strand has charged fifteen cents for almost every production shown within the last month, and the New Garrick has done likewise and it cannot be noticed that these theaters have lost any of their patrons. The Lyric has not suffered from charging big prices for big features, and when the Elliott-Sherman house returns to program features March 4 it is believed 15 cents admission can be charged for any picture shown.

In St. Paul several theaters have increased admission prices at various times and enjoyed a good business.

Showing Banned Pictures Cost Manager Dear.

Minneapolis, Minn.—Because he insisted on running "The Garden of Knowledge" film feature displaying numerous nude feminine figures despite objections of several clubs and argued with the Minneapolis Journal over its severe criticism of his methods, Manager James McClenaghan of the Alhambra has got into trouble. He has been arrested and is scheduled to appear before the grand jury February 26, and his theater license has been revoked and his doors closed. Also Mr. McClenaghan has been expelled from the Exhibitors' Corp. and his film seized, according to reports. The Alhambra did a good business for about three weeks while "The Garden of Knowledge" was running, but it is not expected that the theater will do very much business in the near future. This case has proved a big help to organizations which have sought to convince exhibitors that displaying "risque" pictures is "risky."

Prosper Schwie Goes to American Maid Film.

Prosper Schwie has resigned as roadman for the Artcraft exchange and gone out on a tour of Southern Minnesota for the American Maid Film Company.

Elks Give R. E. Bradford Pleasant Surprise.

Minneapolis, Minn.—Ralph E. Bradford, new Universal manager, was surprised, pleasantly, when he came to work the first morning last week to find a large floral horse shoe upon his desk. The floral piece was a gift from Lodge No. 44, B. P. O. E.

F. A. Burke to Manage Westcott Film Office.

Minneapolis, Minn.—F. A. Burke, formerly with the local Fox exchange, has been appointed manager of the Westcott Film Corp.'s local office, President E. A. Westcott having decided to spend most of his future time at newly-opened branch offices in Des Moines, Omaha and St. Louis. R. H. Chandler of Kansas City has also been added to the Westcott offices as a special representative. Mr. Chandler was formerly with the Federal and Bluebird exchanges at Kansas City and also exploited his own features for a time.

Special Showings and State Right Films.

Minneapolis, Minn.—Green & Steffes gave a special showing of their late acquisition, "Ignorance," at The Strand, Minneapolis, Thursday morning, February 22, at which over three hundred people were present. "Ignorance" is scheduled to be shown for the first time at a downtown theater here within a few weeks.

H. R. Brandt has received many inquiries about his two war features, "Guarding Old Glory" and "Germany on the Firing Line." Mr. Brandt recently opened an exchange at 700-02 Film Exchange building.

W. H. Lawrence Goes to Local Fox.

Minneapolis, Minn.—W. H. Lawrence has been added to the sales force of the local Fox exchange and he will cover the Iowa and Southern Minnesota territory.

F. W. Bauer Now Road Man for Paramount.

Minneapolis, Minn.—F. W. Bauer has been appointed Paramount's road man for the Dakotas to succeed H. C. Remington, now stationed at Milwaukee.

F. I. L. M. Club Dinner Feb. 26.

Minneapolis, Minn.—The F. I. L. M. Club of Minneapolis will hold its first annual get-together dinner Tuesday evening, February 26, at the Dyckman hotel here. Covers will be laid for over a hundred film men and, according to Myron Conhaim, one of the leading ticket salesmen, it may be necessary to lengthen the tables a little in order to accommodate the hungry crowd. The F. I. L. M. Club, one month old, has developed into a big success to date, and if its present standard is maintained it is expected that this body will be one of the strongest organizations in the entire West within a few months.

The club has been asked by the Exhibitors' Corp. of the Northwest to assist in making the May convention of exhibitors a success by raising $1,500 for a real trade showing at the time of the gathering. The club has promised the exhibitors its support.

Features Booked or Running.

St. Paul, Minn.—Manager Maitland of The Strand here has announced a week's run of "War Brides," featuring Nazimova beginning Sunday, March 4, at advanced prices. This will be the first presentation of "War Brides" in the Twin Citites.

Minneapolis, Minn.—The Lyric has extended its run of "20,000 Leagues Under the Sea" one week, and is expected to return to its former policy of program releases March 4 with "The Girl Philippa," featuring Anita Stewart. Metro features will follow.

Minneapolis Exchange Notes.

Minneapolis, Minn.—Manager W. K. Howard of the Vitagraph has returned to his desk after being confined to his bed for a week with la grippe.

Manager Harry Graham of the K-E-S-E exchange has had local scenes taken by the Lochren Film Corp. for insertion in "Skinner's Dress Suit" when that feature is displayed at The Strand theaters of St. Paul and Minneapolis this week. Bryant Washburn will open at the St. Paul Strand, in person.

Manager L. V. Calvert of the New Garrick had added a singer to his program this week. This is the third week Mr. Calvert had had added features to his program. Manager Sprague Green of the New Garden has also added a singer to his program of pictures.

Manager Al Steffes of the Northern theater here returned from a shopping tour last Friday afternoon to find his theater partially destroyed by fire. Mr. Steffes has already begun remodeling the theater and predicts an early opening.

"Daddy" Hoyt, jovial Metro salesman, with headquarters at Milwaukee, visited Manager Otto N. Davies at Metro headquarters here last week. "Dad" stated he found Mr. Davies was keeping the exchange in splendid shape.

P. N. Branch, special representative from the New York Triangle offices, is in charge of affairs at the local Triangle exchange while efforts are being made to secure a suitable successor to Ralph E. Bradford, who resigned recently to become manager of the local Universal exchange.

Manager P. H. Carey of the Zenith exchange has booked his Christie comedies in the New Garrick, Minneapolis, and New Palace, St. Paul.

Minneapolis, Minn.—The Strand has begun something new in local film circles. Friday evening, February 23, the Powers Mercantile Company staged a fashion show in connection with The Strand's regular program, living models wearing the latest in fashions. This feature will be added to The Strand's bill each succeeding week hereafter.

Minneapolis, Minn.—"Patria" is proving a good addition to the local Orpheum's bill of high-class vaudeville, and "The Great Secret" has added much to the patronage at the New Grand.

Minneapolis, Minn.—Theda Bara in "The Tiger Woman" proved an unusual business getter at The Blue Mouse, St. Paul, last week.

Minneapolis, Minn.—Manager George Granstrom, of the Franklin theater, Minneapolis, staged a special matinee for children, Saturday, February 24, at the request of women's clubs. "Rip Van Winkle" was his feature offering.

MORE KANSAS NEWS ITEMS.

Start Picture Show to Boost Town and Make Money.

Gardner, Kan.—H. C. Bigelow, banker, and T. D. Goresline, manager of the Johnson County Telephone company, looking for ways to help their community to greater expansion and upbuilding, decided on a moving picture show. They bought a local theater, the Royal, and in six months their enterprise, based purely on business loyalty to their town, has proved to be a money-maker in itself. The town has 514 people—one of the smallest towns in the state having a picture house. The theater seats 225, the regular charge being 10 cents. Recently, when "Snow White" was shown, the price was raised to 20 cents—though they say they might as well have charged 25 cents.

"We are only 30 miles from Kansas City," said Mr. Bigelow, the banker. "Our people come up to the city frequently, and see the good shows here. They had been getting dissatified with their own town, feeling that they were in the backwoods. But one of the most potent influences to change their spirit has been the good pictures we are showing. We know that the young people are going to be better contented at home now. Our town is improving in many respects—brick buildings, well oiled roads, and generally a higher standard of living. The people come together at the moving picture exhibition, they boast of the show and of their town—and we are on the high road to the perfectly harmonious cooperation of community upbuilding which means prosperity and continued growth."

Mr. Bigelow looks after the advertising and the financial affairs of the theater, Mr. Gorseline managing it. They installed a new machine and employ good operators.

Gets Value from Eppes Sargent's Stuff, and Likes the Whole Paper.

Aurora, Neb.—A former newspaper man, a printer, and now a successful moving picture exhibitor—it is natural that J. E. Schoonover, of Aurora, Neb., should pick out the advertising department of the MOVING PICTURE WORLD as the most valuable to him.

"I wouldn't want any department eliminated, though," he said. "I couldn't do business without it—I know well enough that my business would commence to drop back."

Mr. Schoonover's practical experience in setting advertisements and running a newspaper and printing office, enables him to judge technically the value of the department—he knows how good that department is.

Southwest Notes.

Ardmore, Okla. — The Mid-Western Amusement Company was chartered with a capital stock of $25,000 by Harry Lowenstein and others, all of Ardmore.

Little Rock, Ark.—The Palace Amusement Company was chartered with a capital stock of $10,000 by L. S. Schorthz, T. R. Fox and Se. Gans.

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PACIFIC COAST NOTES.

San Francisco Newslets.

Martinez & Moore have taken over the Winters theater on Mission road.

Robert Abraham manager of the new Mission theater of the Kahn & Greenfield circuit, is the proud father of a husky boy.

The Fairyland theater on Devisadero street, owned for several years by Cory Bros., but of late conducted by Charles Goodwin, of the Larkin theater, has been sold to Sid Martenstein, who also has the Halcyon theater two blocks away.

The Peerless Film Service has purchased an Overland automobile for delivery purposes. E. H. Emmick, of this concern, is again in Los Angeles, and is now dividing his time between that city and the San Francisco headquarters.

California Briefs.

Oakland, Cal.—A. E. King, of the Gem theater, has taken over the Hellman theater on Broadway, near Seventh and has renamed it the Crown. As daily changes are made at both houses and five reels constitute a program, Mr. King is called upon to book seventy reels of film a week.

Manteca, Cal.—Stark & Hodges, who conduct the Tokay theater at Lodi, have opened a new house here.

Guernerville, Cal.—The new theater of L. S. Murphy is to be opened soon, the initial attraction to be the new de luxe edition of "The Spoilers." The house is an unusually fine one for a town of the size of this one.

Fruitvale, Cal. — Another projection machine is to be added to the equipment of the operating room.

Stockton, Cal.—Messrs. Lagorio, Triolo and Calestini are to erect a moving picture house for Japanese.

Santa Cruz, Cal.—The Princess theater has been taken over by Fred Fitch and will be opened as soon as necessary alterations can be made.

Producer Leaves for the Orient.

San Francisco, Cal.—Ben Brodsky, who has been in this country for several months with moving pictures taken in China, sailed from this city for Hongkong on February 21 and plans to make a number of pictures before returning, which will be in about five or six months.

More Seats in San Francisco

New Filmore Theater Will Be Enlarged to Seat 2,500—A New Building with the Same Entrance—Cost Will Be Quarter of a Million—There Are Already Many Fine Theaters in This District.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The New Fillmore theater on Fillmore street, near Eddy, which was opened less than two years ago by the Kahn & Greenfield circuit, and which is one of the best appointed moving picture houses in the city, has already proved to be too small and is to be remodeled and transformed into a house with a seating capacity of about 2,500, or more than double the capacity of the present one. The long lobby of the theater now in operation will serve as an entrance to the new house, which will be a separate structure from the one now in use.

The present theater will be transformed into an assembly hall for dances and public meetings, with entrances on Eddy street, as well as through the theater lobby. The new building will be erected just beyond and parallel to the present one and will be reached by an extension of the present entrance. It is the intention of Kahn & Greenfield to make this the finest district theater in San Francisco, surpassing even the new Mission theater, which is so much admired, and the architects will be Reid Bros., who have designed so many beautiful buildings in this city. J. R. Hanify, who erected the New Fillmore theater for Kahn & Greenfield, will erect the big addition, so confident is he of the future of the moving picture business and of the success of this firm. When the new building is in a completed form his investment will be in the neighborhood of $250,000.

This action on the part of the Kahn & Greenfield circuit is especially interesting, since the Fillmore street district probably has more and larger houses in it than are to be found in any other similar residence district in the world. Following the fire of 1906 the owners of such downtown theaters as the Orpheum, the Alcazar, and other legitimate houses, erected large theaters in the Fillmore street district, and a dozen moving picture houses sprang up here. There are three houses in the neighborhood, each with a seating capacity of almost 2,000, that could be secured at a comparatively modest rental, but the Kahn & Greenfield circuit has decided that it is better to erect a theater especially for moving pictures than to attempt to remodel an old one. Work is to be commenced at once on the new building and the opening date has already been set for September 20.

Another House for Market Street.

San Francisco, Cal.—The recent announcement of the Turner & Dahnken circuit that work would be started shortly on the erection of a moving picture theater at Eighth and Market streets, with a seating capacity of 6,000, has been followed by that of Mr. Gibbs, of the Empire theater, to the effect that he has secured a lease on a lot between this site and the Rialto theater for a house to have a seating capacity of about 1,000. The prospects are that within a year this section of Market street, formerly used chiefly by occasional tented attractions, will become a moving picture center of unequaled magnitude.

All Star Distributors' New Quarters.

San Francisco, Cal.—The All Star Feature Distributors, Inc., of which Sol L. Lesser is president, has arranged to take over the corner location in the fine fireproof film exchange building now practically completed at Leavenworth and Golden Gate avenue, and will move from 234 Eddy street some time in March, or as soon as the new quarters can be fitted up. The new location is in the heart of Film Row and the improved facilities will enable this concern to handle its large productions in a more effective manner.

Mutual District Manager Visits.

San Francisco, Cal.—J. S. Woody, district manager for the Mutual Film in the Pacific Northwest, was a recent visitor here for a stay of a few days and has since left for Chicago. He noted many changes since his last trip here, but found many friends in the trade.

Sol L. Lesser Secures Big Productions.

San Francisco, Cal.—The All Star Feature Distributors, Inc., headed by Sol L. Lesser, has purchased the California, Arizona and Nevada rights to the Universal production, "Twenty Thousand Leagues Under the Sea." He has arranged a first run booking at the Cort theater, one of the finest downtown houses here, where 25, 50 and 75 cent prices will prevail. The second run booking has been obtained by Sheehan & Lurie for the Savoy, this engagement to start on the last day of the run at the Court theater, making it the first time that a stellar moving picture production has been shown in two big downtown houses in this city at the same time.

The California, Arizona and Nevada rights to the "People, Versus John Doe" have also been secured and this production has been booked by Manager Eugene Roth of the Portola theater for the week of March 4.

Empress a Straight Picture House.

San Francisco, Cal.—A large Wurlitzer unit organ is being installed in the Empress theater and this house will be transformed from a vaudeville to a moving picture theater at an early date. This theater, which has a seeting capacity of about 2,000, is very centrally located on Market street and is one of the handsomest houses in the downtown district. The present plans include opening it as a picture house with Clara Kimball Young in "The Price She Paid." Manager Sid Grauman has selected a capable assistant in M. Zar, who has had wide experience with the presentation of moving pictures, having been with the Turner & Dahnken circuit, the Berkeley theater and the Edison theater.

Greater Vitagraph Moves.

San Francisco, Cal.—The local branch of the Greater Vitagraph has removed from the quarters on Market street occupied by it for the past two years to the fifth floor of the Easton building at 985 Market street, where more than five thousand square feet of floor space is occupied.

Union Official Visits East.

San Francisco, Cal.—L. G. Dolliver, business agent of the local moving picture operators' union, is making another Eastern business trip and during his absence his duties are being attended to by Anthony Noriega.

Mark Lasky Looking for Features.

San Francisco, Cal.—Mark A. Lasky, head of the De Luxe Film-Lasky Co., left recently for Los Angeles to look over some open market productions. This firm is well settled in its new quarters on Golden Gate avenue and a representative is on hand to attend to bookings during the absence of Mr. Lasky.

Two Bits Admission in Sight

In Portland, Ore., Indications Are That Big, First Run Houses Must Soon Charge Twenty-five Cents Admission—Change Will Probably Be Gradual With Increased Charges for Special Attractions—Film Cost Is the Reason.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The trend of moving picture production toward the so-called super-feature and the continual struggle between the first run downtown exhibitors to buy the biggest and most stupendous pictures is bound to result in a raise of admission price to 25 cents unless all signs fail. How will the public receive it?

Two years ago downtown houses were charging ten cents. Edwin James, then at the Majestic, inaugurated the change to fifteen cents for night shows. The advisability of his step was at first questioned by the rest of Portland's exhibitors, but the public evidently saw added values in films about that time and took kindly to the change when all the first run theaters raised to fifteen cents.

Mr. James now advertises "War Brides" at his house, the James' Broadway, at 25 cents admission. W. M. Rogers, director of publicity, stated that whenever a super-feature was offered at the big theater the 25-cent price would prevail. He said only pictures that were worth the extra money would be classed as super-features, however.

It has been the practice in first run theaters to buy regular service on contract and alleged super-features to bolster this regular program. The regular program is laid on the shelf while a super-feature is running. This practice, due to conditions into which the business has worked itself, makes an extra expense which must be borne in the end by the theater patron.

Will the patron stand for the raise that is necessary because the theater must pay for two shows when it only uses one? The admission to big theaters should be raised when the raise is commensurate with their worth, but the public will soon "get wise" if the raise in admission is merely to cover waste caused by having a show on the shelf.

M. H. Hoffman, general manager for Universal, is quoted in the Portland press as follows on the admission question:

"Three things originally made moving pictures popular—price of admission, diversity of program and convenience in time of attending. The long, special feature plays have taken away these features. Prices have gone up, there is no diversity of program that will appeal in some part to each member of a family, and a good many people do not like to go into the theater in the middle of a long play. Perhaps the long picture play accounts for the fact that last season was the best in vaudeville during the last eight years. The people want diversity.

"It is noticeable that admission prices are going up all over the country. I do not know that I personally approve of this. It in effect takes away the poor man's entertainment. I do not stand for cheap entertainments, but I do stand for good entertainment that will be within the reach of everyone."

Pendleton House Sold.

Pendleton, Ore.—The Temple theater, one of the large photoplay theaters here, was sold by James B. Welch to L. E. Cooper. Mr. Cooper is an old-time showman and formerly conducted the Alta theater. This is the second time the Temple has changed hands in the past two months.

Haas Again With Artcraft.

Portland, Ore.—Norvin Haas, formerly manager of the Crystal theater at Astoria, and later traveling for Artcraft, is back with the Seattle company and has been working in Portland territory. It is rumored that Mr. Haas has had an attractive managerial proposition offered to him, which he may accept.

Woodlawn Theater Opens.

Portland, Ore.—The Woodlawn theater, one of the city's pretty suburban houses, has been reopened by E. H. Brodder. This theater has had several owners recently. Mr. Brodder opened with General service.

Manager Becomes Actor.

Stayton, Ore.—Friends of Jack Walthemeyer, former owner of the Star theater, have received word that he is now in Los Angeles working as an actor with a producing company. The Star has been purchased by C. E. Taylor and the other house, the Stayton theater, has been closed.

A New Feature Company.

Portland, Ore.—A new feature company has been formed here with office at Highland Court. It is the Pallay Features company, of which M. Pallay is president and D. N. Pallay is general manager. The Pallays were formerly engaged in the men's furnishing business here and have lived in Portland for many years.

Their first feature is Griffith's "Her Condoned Sin," for which they have the rights in the Pacific Northwest. This picture has been booked to run at the People's.

Heard on Film Row.

Goldendale, Wash.—J. B. Leadbetter has purchased the Star theater from Camplin & Brooks.

Portland, Ore.—Vernon Schubach, cashier of the Universal exchange, has traded places with Mr. Weil, who has a similar position in Seattle.

Nez Perce, Ida.—J. B. Caldwell has sold the Arctic theater and is now looking for a new location. He recently went to Grant's Pass, Ore., to inspect one of the theaters there.

Portland, Ore.—The lot and building housing the Gay theater has been sold, the consideration being reported as $16,000 cash.

Portland, Ore.—Film Row's three supply houses, the Service film company, the Reliable film service and Pete Sabo, all report big sales in equipment, and the sale of ten machines in a week.

Clemmer Theater Celebrates Its Birthday

Dr. H. S. Clemmer Has Made His House Famous in Two Years—A Leader with Children's Shows—Believes in Good Music.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—With capacity audiences at practically every performance the Clemmer theater celebrated its second birthday anniversary, the week of February 18, and Dr. H. S. Clemmer had as the feature Anita Stewart in "The Girl Philippa."

Mrs. Vernon Castle in an instalment of "Patria" was also shown the first three days of the week and "The Silk Industry," the latter part of the week. The Spokane and Eeastern quartet sang each afternoon and evening during the week.

A screen novelty, prepared exclusively for the Clemmer anniversary, was the closeups of many of the leading Lasky stars speaking a word of greeting to Clemmer patrons as they smiled their felicitations on the screen.

The Artcraft corporation gave a similar closeup and message from Mary Pickford. Little Mary opened the Clemmer two years ago in "Mistress Nell" and has been seen there exclusively since.

"We are more than pleased with the results gained in the two years the Clemmer theater has been open to the public," said Manager Clemmer.

The Clemmer in two years has achieved a national reputation among picture theaters. It was the third house in the United States to inaugurate a special program for the children, every Saturday morning throughout the year, and its Klemmerklink hour is nationally known. The average attendance, since the special hour was set apart, has been 700. At this time special programs are presented, excepting when the regular screen attraction is one with special appeal for the kiddies.

The Clemmer is much more than a picture theater, just as its owner and manager determined when it was opened. Its organ is making it a musical center. Special recitals have been given by leading organists of the country, among them Clarence Eddy, W. H. Donley, who dedicated the instrument, and John H. McLellan, organist of the Salt Lake Mormon tabernacle. Charles Wakefield Cadman, composer of Indian songs, will appear at the Clemmer in the near future.

The Clemmer has had but two organists, L. C. Yeamans of Chicago, and Jesse J. Crawford the present organist. Mrs. Evangeline Langley has been relief organist since the theater opened. The Washington State University glee club was presented for an extended engagement at the Clemmer a year ago.

Ralph Ruffner Gets Keystones.

Spokane, Wash.—C. F. Hill, Seattle manager of the Triangle, dropped in on Spokane exhibitors and went home with a Liberty contract for Mack Sennett Keystone. These Keystones are now released independent of other Triangle attractions and Ralph Ruffner, manager of the Liberty, which has always handled Sennett's offerings in Spokane, decided not to let them slip.

Pleasing His Clients.

Cheney, Wash.—When G. R. McIntyre took charge of "Twilight" show in Cheney, Wash., a few months ago he faced the opposition and boycott of the Washington State Normal School students and faculty as well as the ministers of the town. Mr. McIntyre, immediately decided to run only clean pictures, according to his own statement to the "Moving Picture World" correspondent, and at the present time is not only receiving the co-operation of these persons, but they are actually urging that his place be supported in the class room and in the pulpit.

During the week of February 11 to 17 the three Protestant churches of the town, held union revival services and despite this McIntyre reports that it was the best week he has had since entering the town. He runs a 10 and 15 cent show nights and occasionally gives matinees for the benefit of the students at 5 and 10 cents. "Patria" is shown each Monday afternoon and the students are crowding the place.

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Seattle News Letter

By J. S. Anderson, East Seattle, Wash.

Manager of Seattle General Office Back.

SEATTLE, WASH.—Frank L. Hudson, General Film Seattle manager, has just returned from an extended trip to Chicago. The cause of the extension of the trip was the heavy snow in South Dakota. Mr. Hudson says that his train spent five days going back and forth on a fifty mile stretch of track out of a small Dakota town, and that if he'd had any idea about the depth and breadth of that snow he'd have gone on to New York from Chicago and made a real journey out of it. He's glad to be back home, however, and tells with a deeply mysterious air of startling announcements that will soon be made from General's head office concerning their new releases. Twenty-four of General's managers attended the conference at Chicago.

Seattle De Luxe Manager Returns from New York.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe features, made the trip from New York to Seattle in less time than it took Mr. Hudson of General to come from Chicago here. But then the snows were kinder to the former. Mr. Rosenberg has been for the past two months in the metropolis, buying new films and studying the eastern methods of exploiting states rights pictures. He is expecting great business from his new features, "War Brides," "The Garden of Allah," and "Vera, the Medium."

Greater Theaters Signs New Contracts.

Seattle, Wash.—The Greater theaters company of Seattle has signed with C. J. Kerr, Northwest Metro manager, for Metro service at their Liberty theater in Seattle, the Columbia in Portland, and their Rialto in Butte.

New Supply House Making Good Start.

Seattle, Wash.—Waring & Fink, Seattle's new supply house opened last November, report an unusually good beginning for February, with several big sales already made and many good prospects ahead. He also announces that he will soon have a big shipment in from the Motiograph factory, accompanied by a demonstrator.

Visitors on Film Row.

Seattle, Wash.—Important exhibitor's who are in Seattle this week are: A. E. Lathrop owner of a string of theaters in Alaska; Ed. James, James Broadway and Majestic theaters, Portland; I. L. Williams, Orpheum, Snohomish; Herman Brown, Princess theater, Boise, Idaho; Carl McKee, Orpheum, Everett; E. L. Armstrong, Star theater, Everett; H. T. Moore, Colonial, Tacoma.

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SCATTERED SNAP SHOTS.

By Kansas City News Service.

In Dakotas.

Linton, N. D.—Adam Thomas has purchased the controlling interest in the Opera house and also purchased the moving picture business from H. N. Turner.

Anamoose, N. D.—S. L. Isaak has bought the moving picture show from L. M. Mitchell.

New Iowa Theaters.

Estherville, Ia.—Frank King, manager of the King theater, is organizing a stock company for the erection of a new theater building to cost about $40,000.

Orient, Ia.—G. E. Joneson has bought a half interest in the moving picture business of Lawrence Garrett.

Lime Springs, Ia.—J. J. Williams and Richard Farrar will open the Star theater about March 1.

Interesting Nebraska Theater Jottings.

Central City, Neb.—The Donelson theater has recently installed an advertising machine.

Fremont, Neb.—Robert B. Wall has taken over the management of the Larson theater.

Fairbury, Neb.—Wiltz Bros. have sold the Rex show to Mont Barnes and Ernest Bonawitz.

Gandy, Neb.—The Pat theater was sold at auction recently by the owners of the building and was purchased by J. T. Norton, of Hastings.

H. Lubin Conferring With Metro Head Office

Head of Standard Film, Ltd., of Vancouver Now in New York—Stole March for Chance to Negotiate for Return of Films Now Withheld.

By E. C. Thomas, 821 Rogers Bldg., Van couver, B. C.

VANCOUVER, B. C.—C. W. Craig of Craig & Parkes, attorneys for Metro Pictures Limited and the Metro Picture Corporation of New York, in their actions to recover the Metro pictures held and concealed by the Standard Film Service, Ltd., recently informed the correspondent of the Moving Picture World that although the distributing franchise held by the Canadian Metro Company had been cancelled by the head office in New York, Metro Pictures Limited would in all probability be forced to continue its fight against the Standard, as its Canadian franchise provides that at its expiration all Metro films are to be returned to the New York company. The disappearance of the films having made this impossible it seems to be up to Metro Pictures Limited to locate and recover them.

Only an error committed by an employee of Craig & Parkes prevented the service of a summons on Herbert Lubin, head of the Standard Film Service, which would have prevented his recent departure from the city, and necessitated his appearance for examination as to the whereabouts of the missing films. Instead of serving Mr. Lubin personally, the lawyer's clerk took the document to the offices of Mr. Lubin's counsel, Russell, Macdonald & McGeer. Stating that they could not accept service on behalf of their client without his consent, they telephoned him in regard to the matter, and Mr. Lubin, thus advised of the impending action, promptly left town. A telegram received from him this week states that he is in New York negotiating with the Metro heads, and that matters are progressing favorably.

Not Satisfied with Winnipeg Censoring.

Winnipeg, Man.—The Winnipeg Methodist Ministerial Association recently made complaint against the showing of the Johnson-Willard prize fight pictures, exhibited for an entire week at the Bijou theater, at a flat 25-cent admission.

Before the adjournment of their meeting, the ministerial organization went on record as being strongly opposed to the showing of prize fight pictures of any kind in Manitoba, and in favor of a more rigid censorship on other pictures, from the standpoint of morals. The arguments presented at the meeting took the form of a general protest against several films which have been passed within the past few months, either by the board of censors or the appeal board. The ministers stated that some of the pictures passed since the establishment of the Manitoba board of censors were such that they should not be allowed in any Canadian city, and while it was admitted that some of these had originally been condemned by the censors, they were afterward passed by the board of appeal. The association announced itself as in favor of the enlargement of the latter body. A more strict censorship of vaudeville was also discussed, and a recommendation will be submitted to the general Ministerial Association.

W. P. Nichols and Associates Are Conducting the Columbia.

Vancouver, B. C.—A bit of carelessness caused us to say last week that the Columbia theater is being conducted by W. P Dewees and associates. It should read "W. P. Nichols and associates."

Dominion Film Incorporators.

Victoria, B. C.—The Manitoba Gazette announces the incorporation of the Dominion Film Corporation, Ltd., in British Columbia, with the following directors: Frank Higgins, A. Gonnason, A. E. Hanes, Guy S. Brown, R. W. Holland and J. Arthur Nelson.

Many War Films Coming.

Vancouver, B. C.—This city is just on the eve of a big drive of war films, which are now swarming over western Canada on their way to the coast. First to visit this city since "The Battle of the Somme" is "Fighting with the Allies," which has opened at the Maple Leaf theater for a week's run at twenty-five cents with all profits donated to the local branch of the Red Cross Society. This film is controlled by the Astral Film Corporation of Calgary. The following week the Rex is due to show "The Canadian Army in Action and the Advance of the Tanks," for which the Canadian rights are held by the Famous Players Film Service. Also headed this way is Donald Thompson's "War As It Really Is," controlled by Regal Films, and the second installment of "Canada's Fighting Forces," taken by Lieut. Dwyer of Victoria, and exhibited under the auspices of the Dominion government. Frederick Palmer is also drawing near, lecturing and exhibiting films of the war.

Some Noteworthy Hits.

Vancouver, B. C.—"Youth's Endearing Charm," starring Mary Miles Minter, and the first of the Mutual's "Big Star" pictures to be shown here, played an engagement at the Globe theater recently, and was an unqualified success from a business standpoint. Several hundred photographs of the star were given away to patrons, and before the engagement two hundred feet selected from the film were run off in connection with the performances given during the previous half-week. Considerable interest has been aroused among local managers by the success of this picture.

Edmonton, Alberta.—Mutual's "Damaged Goods," recently exhibited privately before the convention of the Moral Reform Association here, was enthusiastically endorsed by the entire membership, and has accordingly been passed by the Alberta censors. Manager Marshall of the Mutual office in Calgary is now busily engaged arranging bookings of the feature.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Business Jottings.

Vancouver, B. C.—Ben Soskin, of the local Famous Players office, has just returned from a trip to Powell River, where he visited Manager R. H. Scanlon of the Patricia theater, and incidentally booked him for an exclusive Paramount service.

Canmore, Alta.—The Opera House here has reopened, under the management of T. Lowdon.

Vancouver, B. C.—James M. Maxwell, in charge of publicity for the Rex theater, is putting out some especially attractive advertising for the house, which is attracting a great deal of comment. The novel newspaper advertisements do not appear in the theatrical columns, but are placed on the last page of the leading local daily, and follow the "K. C. B." style of arrangement. The ads are slangy and funny, and run one column wide, with the depth varying according to the copy. Each ad is headed with a large question mark, and many local people immediately turn to the last page on getting the paper, to see what the funny Rex ad man has to say.

$35,000

PAID FOR

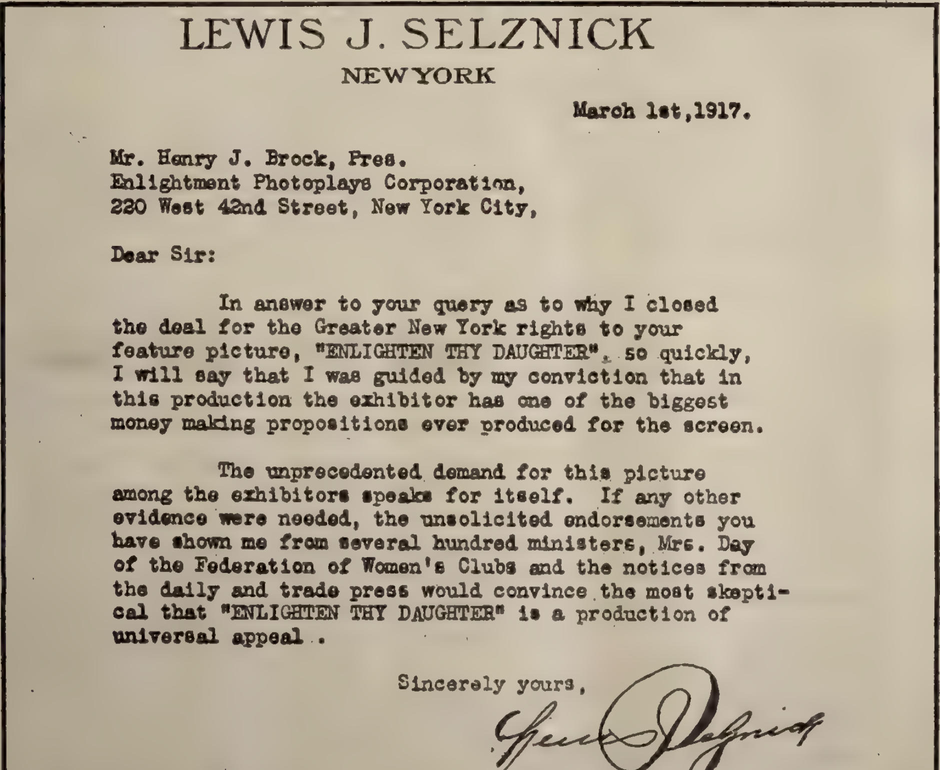
"ENLIGHTEN THY DAUGHTER"

BY LEWIS J. SELZNICK

(CONSIDERED ONE OF THE SHREWDEST BUSINESS MINDS IN THE FILM INDUSTRY)

FOR THE RIGHTS TO THE CITY OF GREATER NEW YORK ALONE

HIS REASON WHY



LEWIS J. SELZNICK
NEWYORK

March 1st,1917.

Mr. Henry J. Brock, Pres.
Enlightment Photoplays Corporation,
220 West 42nd Street, New York City,

Dear Sir:

In answer to your query as to why I closed the deal for the Greater New York rights to your feature picture, "ENLIGHTEN THY DAUGHTER", so quickly, I will say that I was guided by my conviction that in this production the exhibitor has one of the biggest money making propositions ever produced for the screen.

The unprecedented demand for this picture among the exhibitors speaks for itself. If any other evidence were needed, the unsolicited endorsements you have shown me from several hundred ministers, Mrs. Day of the Federation of Women's Clubs and the notices from the daily and trade press would convince the most skeptical that "ENLIGHTEN THY DAUGHTER" is a production of universal appeal .

Sincerely yours,

OTHER UNSOLD TERRITORY NOW SELLING-ADDRESS

ENLIGHTMENT PHOTOPLAYS CORP'N.
220 WEST 42nd ST., PHONE BRYANT 7812 SUITE 1005
HENRY J. BROCK, President

Calendar of Daily Program Releases

Releases for Weeks Ending March 17 and March 24

(For Extended Table of Current Releases See Pages 1832, 1834, 1836, 1838.)

Universal Film Mfg. Company

SUNDAY, MARCH 11, 1917.

REX—It Makes a Difference (Drama)	02234
POWERS—Mr. Fuller Pep—His Day of Rest (Cartoon-Comedy), and The Mysterious City (Dorsey Edu.)	02235
IMP—The Man of Mystery (Two parts—Drama)	02236
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 11, "The Garden of Surprise") (Two parts—Drama)	02237

MONDAY, MARCH 12, 1917.

RED FEATHER—The Girl Who Lost (Drama), and Border Wolves (Drama) (Five parts)	02238
NESTOR—Some Specimens (Comedy)	02239

TUESDAY, MARCH 13, 1917.

GOLD SEAL—The Common Sin (Three parts—Dr.)	02240
VICTOR—A Woman in the Case (Comedy)	02241

WEDNESDAY, MARCH 14, 1917.

LAEMMLE—When Glory Waits (Two parts—Dr.)	02242
L-KO—Summer Boarders (Comedy)	02243
UNIVERSAL—Animated Weekly No. 63 (Topical)	02244
IMP—Sins of a Brother (Drama)	02245

THURSDAY, MARCH 15, 1917.

VICTOR—Dorothy Dares (Two parts—comedy)	02246
BIG U—For Honor's Sake (Drama)	02247

FRIDAY, MARCH 16, 1917.

IMP—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel") (Two parts—Drama)	02248
L-KO—Love On Crutches (Comedy)	02249
UNIVERSAL SCREEN MAGAZINE—Issue No. 10 (Educational)	02250

SATURDAY, MARCH 17, 1917.

BISON—Roped In (Two parts—Comedy-Drama)	02251
JOKER—Art Aches (Comedy)	02252
LAEMMLE—Racing Death (Drama)	02253

SUNDAY, MARCH 18, 1917.

POWERS—The Mystery of the Noiseless Soup (Comedy) and "Palaces of the Forbidden City (Dorsey Edu.)	02254
BIG U—The Hidden Danger (Two Parts—Drama)	02255
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 12), The Vault of Mystery (Two Parts—Drama)	02256
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 1) The Oriental Death Punch (Two Parts—Drama	02257

MONDAY, MARCH 19, 1917.

RED FEATHER—The Scarlet Crystal (Five Parts—Drama)	02258
NESTOR—When the Cat's Away (Comedy)	02259

TUESDAY, MARCH 20, 1917.

GOLD SEAL—The Raid (Three Parts—Drama)	02260
VICTOR—Black Magic (Comedy)	02261

WEDNESDAY, MARCH 21, 1917.

L-KO—Defective Detectives (Two Parts—Comedy)	02262
UNIVERSAL—Animated Weekly No. 64 (Topical)	02263
LAEMMLE—Old Faithful (Drama)	02264

THURSDAY, MARCH 22, 1917.

VICTOR—The Hash House Mystery (Two Parts—Comedy)	02265
POWERS—The Strangest Army in the World (War Special)	02266

FRIDAY, MARCH 23, 1917.

IMP—The Perils of the Secret Service (Episode No. 3) "The Dreaded Tube" (Two Parts—Drama)	02267
UNIVERSAL SCREEN MAGAZINE—Issue No. 11 (Educational)	02268
NESTOR—In Again, Out Again (Comedy)	02269

SATURDAY, MARCH 24, 1917.

BISON—Goin' Straight (Two Parts—Drama)	02270
JOKER—Whose Baby? (Comedy)	02271
REX—The Boyhood He Forgot (Drama)	02272

Mutual Film Corporation

MONDAY, MARCH 12, 1917.

MONOGRAM—"The Adventures of Shorty Hamilton" (No. 9, "Shorty Trails the Moonshiners") (Two parts—Drama)	05367-68
MUTUAL STAR PRODUCTION—My Fighting Gentleman (Five Parts—Drama)	

TUESDAY, MARCH 13, 1917.

GAUMONT—Tours Around the World (No. 19)—Subjects on Reel: The Oasis of Gabes, Sahara Desert: Koursk, Siberia (Travel)	05369

WEDNESDAY, MARCH 14, 1917.

MUTUAL—Mutual Weekly No. 115 (Topical)	05370
GAUMONT—See America First, No. 79 (Subjects on Reel: On the Mississippi River from New Orleans to Baton Rouge (Scenic), and "They Say Pigs Is Pigs" (Kartoon Komic)	05371
NIAGARA FILM STUDIOS—"The Perils of Our Girl Reporters" (No. 12, "Outwitted") (Two parts—Drama)	

THURSDAY, MARCH 15, 1917.

CUB—Jerry's Triple Alliance (Comedy)	05372
GAUMONT—Reel Life No. 46 (Subjects on Reel: A Club-Rifle for the Police; The Fluid of Life (blood under microscope); Making the Cactus Useful; Gold Mining in Alaska; Sprites of the Moonlight (Dance)	05373

FRIDAY, MARCH 16, 1917.

AMERICAN—The Lonesome Mariner (Drama)	05374
AMERICAN—A Ram-Bunctious Endeavor (Comedy)	05375

SATURDAY, MARCH 17, 1917.

VOGUE—A Matrimonial Shock (Two parts—Com.)	05376-77

MONDAY, MARCH 19, 1917.

MONOGRAM—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves" (Two parts—Drama)	05678-79
MUTUAL SPECIAL—The Cure (Two parts—Com.)	

TUESDAY, MARCH 20, 1917.

GAUMONT—Tours Around the World, No. 20 (Subjects on Reel: Montenegro, Island of Guernsey, Cintra, Portland) (Travel)	05680

WEDNESDAY, MARCH 21, 1917.

MUTUAL—Mutual Weekly No. 116 (Topical)	05681
AMERICAN—Cupid and a Button (Comedy)	05682
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 13, "The Schemers") (Two parts—Drama)	

THURSDAY, MARCH 22, 1917.

CUB—Minding Baby (Comedy)	05683
GAUMONT—Reel Life No. 47 (Subjects on Reel: Making Food Cheaper; A Home-Made Motor Sled; Artificial Exercises; A Winter Pageant; Pineapples Under Glass; A Small Race Under Water (Mutual Film Magazine)	05684

FRIDAY, MARCH 23, 1917.

MONMOUTH—Jimmy Dale, Alias the "Grey Seal" (Chapter One—Two parts—Drama)	05685-86

SATURDAY, MARCH 24, 1917.

VOGUE—A Studio Stampede (Two Parts—Comedy).	[illegible]

LEWIS J. SELZNICK

Has Purchased

New York & Greater New York

STATE RIGHTS

On That Stupendous UNIVERSAL Production

"20000 Leagues UNDER THE SEA"

HERE'S 1 of 1000 Reasons

COPY OF TELEGRAM

UNIVERSAL FILM MFG. CO 1600 BROADWAY NEW YORK

TWENTY THOUSAND LEAGUES UNDER THE SEA OPENED AT LIBERTY THEATRE HERE SUNDAY MORE PEOPLE ATTENDED THE LIBERTY SUNDAY THAN EVER BEFORE ATTENDED A THEATRE HERE IN ANY ONE DAY LIBERTY SEATS TWENTYONE HUNDRED PACKED FROM TEN AM TILL ELEVEN PM

GEO H BELMAN
SEATTLE TIMES PHOTOPLAY EDITOR

The Universal Film Mfg. Co. is now ready to receive offers for bookings on its stupendous spectacular attraction "20,000 Leagues Under The Sea" in the Unsold State Rights Territory as listed below.

Prompted by the immense number of requests for bookings on its extraordinary production, Jules Verne's "20,000 LEAGUES UNDER THE SEA," the Universal Film Manufacturing Co. is now ready to receive offers for bookings in the unsold State Rights territory.

Already the following States have been sold: California, Nevada, Wyoming, Utah, Arizona, New Mexico, Colorado, Texas, Montana, North Dakota, South Dakota, Minnesota, Wisconsin, Illinois, Mississippi, Louisiana, Arkansas, Tennessee, Alabama, Georgia, Florida, South Carolina, Michigan, Ohio, New York, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island.

The following States are those in which we will receive offers for bookings: Washington, Oregon, Nebraska, Kansas, Oklahoma, Iowa, Missouri, Indiana, Kentucky, West Virginia, North Carolina, Virginia, Pennsylvania, Maryland, New Jersey, Delaware, Idaho. Be advised that "20,000 LEAGUES UNDER THE SEA" played to over $1,300 in ONE DAY in Portland, Ore., with Eight Competitive Feature Productions—outdrew them all for crowds and outplayed them all for money taken in.

"20,000 LEAGUES UNDER THE SEA" is the biggest money getter on the World's Market. Nothing begins to even compare with it as a House Packer. Communications will be given attention in order of their receipt. Communicate direct with the State Rights Department of the **UNIVERSAL FILM MANUFACTURING CO.** (Carl Laemmle, President), "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BLUEBIRD PHOTOPLAYS inc.
Present
VIOLET MERSEREAU
in
"THE BOYGIRL"

The Romantic Life
Story of a Tomboy
By JOHN C. BROWNELL

DIRECTED
by
EDWIN
STEVENS

BLUEBIRDS HAVE ARRIVED

BLUEBIRD PHOTOPLAYS (Inc.)

We have told millions of people of the really delightful entertainment in every **Bluebird** play. We have told them that **Bluebirds** champion "The Play" first, last and all the time. We have told them that **"If it's a Bluebird it's got to be good."** Thus the number who are now seeking for each **Bluebird** play as it is released in hundreds of the best theatres is growing at a tremendous rate. Hundreds of Exhibitors are reaping the growing rewards of the exhibition of **Bluebirds.** Are you? **Bluebird** photo plays are today the first choice of the Nation. **Bluebirds have arrived** and are coming faster and faster.

If you can see the handwriting on the wall, you'll negotiate immediately for BLUEBIRDS in your territory. Book releases shown here thru your nearest BLUEBIRD Exchange or BLUEBIRD Photo-Plays (Inc.), 1600 Broadway, New York City.

Current Release

RUPERT JULIAN

in

"THE GIFT GIRL"

with

Louise Lovely and Emory Johnston

A Drama of Parisian Life

Directed by
RUPERT JULIAN

"HELL MORGAN'S GIRL"

(PURCHASED OUTRIGHT BY
BLUEBIRD Photoplays (Inc.)

Hell Morgan's Girl was intended for a State Rights picture. It was advertised as such and much territory was sold. Then the **Bluebird** executives saw it and purchased it outright, all State Rights money was returned and further negotiations were called off.

That is how "Hell Morgan's Girl" stands in the estimation of **Bluebird.** It is the sort of a picture that will pack your house for more than a single day's run. If you want to get in on the real money this picture is making write today for bookings.

"EAGLE'S WINGS"

A BLUEBIRD Extraordinary

The greatest patriotic picture on the market. The picture that will enable you to take advantage of the wave of patriotism that is sweeping over the country. The picture that is so far ahead of the flag-waving, sham battle "feature" you have been accustomed to that there is no comparison. "Eagle's Wings" is one of the sensations of the year. We cannot do it justice in this space. Write for descriptive booklet. This is a rare opportunity.

We Serve Film Men The World Over

The Moving Picture World

The supremacy of THE MOVING PICTURE WORLD in North America needs no proof. In its chosen field it has no equal. Its zealous and conscientious service, its fund of information, the fullness and fairness of its news columns, the soundness of its editorial policy are a matter of common knowledge wherever film men are found on the North American continent. It also goes weekly to almost every corner of the Earth.

"Cine-Mundial"

"Cine-Mundial" is the monthly Spanish edition of THE MOVING PICTURE WORLD. "Cine-Mundial" serves the Southern half of our Western Hemisphere as well as Spain and Portugal and their colonies with all the untiring faithfulness typical of The Moving Picture World. It meets the need of the Latin-American and Spanish speaking film men; the staff of "Cine-Mundial" being composed of experts in newspaper work, experts in film knowledge possessed of a thorough and sympathetic understanding of Latin-American men and conditions.

It is the only publication today that is popularizing our American made films in these countries.

NORTH—AMERICA—SOUTH

THE LEADING FILM PAPERS OF TWO CONTINENTS

Stories of the Films

SELIG.

SELIG-TRIBUNE No. 16.

Santa Rosa, Cal.—Luther Burbank presents Frank Leach, representing the Oakland Chamber of Commerce, with the bulb of the largest dahlia ever produced.

New Orleans, La.—This city boasts of the first submarine ever built.

San Francisco, Cal.—Twenty-one students go to France to operate the Stanford Ambulance Corps.

New Orleans, La.—Society women shine shoes at $1.00 per shine, money to go to the Red Cross.

San Francisco, Cal.—The U. S. torpedo boat Hopkins guards interned German vessels.

New Orleans, La.—The Country Club becomes the demontrating school for women interested in Red Cross first aid work.

El Paso, Texas.—Fire sweeps through a section of this city, destroying over thirty carloads of supplies.

Houston, Texas.—Owing to the shortage of print paper, children of the public schools inaugurate a waste paper saving campaign.

El Paso, Texas.—Colorado artillery boys in bivouac find solace for their inability to shoot Mexicans by shooting dice.

Palm Beach, Fla.—"Red bug" racing becomes the fad of well known society women of New York and Philadelphia.

Governor's Island, N. Y.—Zero weather does not deter these wealthy young business men from receiving military training at Governor's Island every Saturday and holiday.

New York, N. Y.—The S. S. Frederick VIII, sailing under the Allies' guarantee of safe conduct, leaves for Europe bearing Count von Bernstoff and his party.

New York, N. Y.—After reaching the very edge of the German submarine area, the S. S. Ryndam is recalled from her eastward voyage and reaches the port safely.

SELIG-TRIBUNE No. 17.

Palm Beach, Fla.—Leaders in the world's society take daily dips in the surf.

Jackson, N. H.—Wildcat Valley in the White Mountains is stripped of its last big cut of timber, when 6,000,000 feet of spruce is skidded down the mountain sides.

North Conway, N. H.—A member of the Alpine Club takes his plunge in an icy mountain pool with a temperature of five below zero.

Portland, Ore.—This lone vessel flying the flag of Emperor William, is moored in Portland's harbor.

Oakland, Cal.—As part of the annual advertising pageant a company of Grecian dancers disport on the green.

Portland, Ore.—Linking Oregon and Washington with bands of steel, the great interstate bridge, spanning the Columbia River and costing $1,750,000 is officially opened.

Verdun, France.—Endless columns of tired fighters are constantly being sent to the rear for recuperation.

New York, N. Y.—The French steamship Guyane arrives after having sunk a German submarine in a 40-minute battle off the coast of France.

Miami, Fla.—The third Miami regatta for motor boats brings to this resort the speediest crafts in the United States.

Portland, Ore.—Mrs. Constance Meyer, Portland's water nymph who will attempt to bring home the National swimming championship next June.

Hachita, N. M.—Impressive ceremonies mark the funeral of three American cowboys, murdered and mutilated by Mexicans immediately after our troops were recalled.

AN ACTRESS' ROMANCE (Two parts).—The cast: Frank Wade (Casson Ferguson); Carol Loring (Barbara Gordon); Ann Loring (Cressy Gotschalk); Rich Wade (Fred Eckard); John Palmer (M. Von Betz). Written by Daisy Slocum. Directed by Otis B. Thayer.

Frank Wade quarrels with his father, a banker and leaves home. He meets and learns to love Ann Loring, sister of an opera singer, Carol Loring. Becoming involved in a struggle between two thugs, in order to save his father the disgrace of such publicity, Frank disappears. He is later caught and, though innocent, is convicted of crime in connection with the fight of the two thugs.

A mutilated body is found in the river; also Frank's suitcase. The body is identified as that of Frank. Ann Loring sees the article in the paper, with Frank's picture, and she is struck by the resemblance. Meanwhile, Frank is convicted of crime and sentenced to a long term in prison.

Two years elapse, in which time Frank's father has become engaged to Carol Loring, the opera singer. She sings for the prisoners of the state penitentiary. Her sister, Ann, who accompanies her, notices Frank Wade, and is again startled by the resemblance to the man she had loved and thought dead.

Ann interests her sister in attempting to help the mysterious prisoner. In turn, the singer enlists the services of the man she is engaged to marry, who sees the governor and asks for a pardon for Frank. Later, a criminal confesses that he is responsible for the crime for which Frank Wade has been imprisoned and there is a reunion between Frank and his father. In time Frank makes known to Ann his love for her.

FORTUNE PHOTOPLAYS.

THE INSPIRATIONS OF HARRY LARRABEE (Four Parts).—Harry Larrabee, a young playwright, lives in the same studio apartment house with Carolyn Vaughn, a painter of miniatures, with whom he falls in love. "The Wolf," a famous criminal, supposed to be dead, returns and communicates with his wife, a friend of Carolyn's. He forces his wife and her brother to aid him in a plot to rob Carolyn of her valuable jewels. Harry, by one of his famous "inspirations," discovers that a crime is being committed, rescues Carolyn and bears her away in a taxicab. He is himself suspected of the crime, but, undisturbed by the web of circumstance by which he is entangled, his wonderful inspirations give him the key to the conspiracy which led up to the crime. In an unusual and powerful finale the guilty parties fight among themselves and justice triumphs in an exciting climax.

ESSANAY.

THE INVISIBLE WEB (Black Cat Feature—Two Parts).—The cast: Helen Delaine (Mabel Bardine); Eddie Martin (William Burns); "Diamond" Flora (Florence Oberle); Jack Delaine (Royal Douglas).

Helen Delaine, a noted woman detective, is assigned to run down a gang of robbers. She trails "Diamond" Flora and Eddie "Frisco" Martin, two of its members, to a Canadian hotel. Posing as Ruth Dayton, an heires, she gets acquainted with the crooks and invites them to visit her. Flora and Eddie arrive at the Dayton home, and there Helen, with the aid of Jack Delaine, her husband, lay their trap. They show the crooks the safe where "Ruth" keeps her jewels, and even give them the combination. That night Helen and Jack hide in the vault room. Flora and Eddie appear after midnight and blow open the safe's door. Out step the detective and her husband with drawn revolvers. A fight ensues but the crooks finally are overpowered.

TINY, SLIM AND FAT.—Tiny is the object of the attentions of Slim and Fat, two friends, who have become bitter foes because of their affection for the little lady. They engage in a battle, which is speedily ended when both are tossed off the lot by the young lady's mother, who is anything but tiny.

The reel is shared by beautiful scenic, showing the famous Nakimu Caves of British Columbia.

IS MARRIAGE SACRED? (No. 12, "The Vanishing Woman"—Two Parts).—The cast: Helen Wheeler (Marguerite Clayton); Conrad Carson (Edward Arnold); Hector Dufrane (Sydney Ainsworth).

A college education has made Helen Wheeler dissatisfied with her old-fashioned parents and her staid, steady-going suitor, Conrad Carson. She harkens to the siren of Hector Dufrane, an "up-to-date, twentieth century" stock broker, and weds him. Dufrane "unloads" worthless stock on Jonathan, taking the old man's entire fortune. The maney he squanders on a cabaret singer. The stock fraud is discovered, and Carson protects Dufrane and the singer from a mob which storms his office, until the police rescue him. Helen realizes her waywardness has been responsible, not alone for her father's ruin, but the disaster to her happiness. She divorces Dufrane and marries Carson.

THE FIVE DOLLAR BILL (Black Cat Feature—Two Parts).—The cast: Thomas Dibby (Webster Campbell); Mrs. Dibby (Anna Mae Walthall).

Thomas Dibby, commuter and underpaid clerk, craves a watch which a tobacco company offers for 2,000 coupons. He needs only 100 more coupons to get it. Thomas finds an envelope which contains fifty $1,000 bills. Joy runs riot in the Dibby home. But gloom comes next morning. The loser of the fortune plays a ruse. He advertises that the bills are counterfeit and that anybody who cashes them will be arrested. Dejected, Thomas returns the fortune to its owner, innocent of its real value. He is rewarded with a $5 bill. It happens that $5 worth of tobacco will just get the much needed 100 coupons. Thomas rushes to the cigar store and comes out with the watch. He is just as happy as if he had the $50,000.

CANIMATED NOOZ PICTORIAL No. 26 (Cartoon Comedy).—Great Spanish and Mexican athletes are caught by the Canimated Nooz camera in celebration of Hottamale day at Garlicpie, Spain. Salveo, the great, slings the cow's husband. Oscar, of ebony hue, eats eighteen chicken pies, Spanish style, in three minutes. In Washington, D. C., the arrival of Prince Gobuvink, ambassador from Umphumph, and his charming frau is shown. The prince, according to report, is here to confer with the President on the ear muff shortage in Africa. Forgetting his mission, however, the prince engages the ambassador from Afghanistan in a little game of his national pastime. There is trouble when prince endeavors to "sneak one" while his opponent is not looking. A study in high flying concludes the Canimated program.

How freight cars and great locomotives are built, from beginning to end, forms the other half of the reel.

THE PULSE OF MADNESS ("Is Marriage Sacred?"—Two Parts).—The cast: Isobel Franklin (Marguerite Clayton); Wesley Westbrook (Edward Arnold); Stanley Simmonds (Sydney Ainsworth).

If Wesley Westbrook, a struggling young architect, can get his plans accepted for a big office building, his future will be assured, he will be able to marry Isobel Franklin and send her father to a milder climate for his health. The decision on the plans rests with Stanley Simmonds, a wealthy builder, in whose office Isobel is employed. Simmonds proposes to Isobel, but she tells him she loves Wesley.

Rev. Franklin is stricken and must go south. Isobel decides to sacrifice her happiness and weds Simmonds to save her father's life. She tells the builder she will wed him, and explains the reason for her change of mind. Simmonds, however, proves himself a man by accepting Westbrook's plans, and enabling true love to run its course.

VIM.

THIS IS NOT MY ROOM—(March 1).—"The thoughtful husband" decides wifey needs a vacation and sends her to a quiet hotel. Her hand baggage is placed in the wrong room by a "dime-novel crazed" bellboy, who also places another guest's baggage in her room. The imilarity of the numbers "66" and "99" cause the error, and when Ethel, a newlywed, arrives and is escorted to her husband's room she is astonished to find woman's wearing apparel thrown about.

Ethel decides to make trouble and therefore removes the lingerie and places it in room 99, where it is discovered by "the thoughtful husband," who has also arrived in response to wifey's telegram. In the small hours of the morning "the cabaret rounder" returns to the hotel, and when he attempts to retire in Ethel's room a general mixup ensues, which ends satisfactorily.

A DEAL IN FURNITURE.—Stooge, manager and truck-driver, of the Fall-a-Part Furniture Company, is successful in selling the complete furnishings for Mr. Groucho's new flat, and arranges to make immediate delivery. Stooge experiences considerable difficulty in loading all the furniture bought. Finally it is placed on the truck and Stooge starts for his destination. Upon arrival at the flat he is met by Mr. Groucho and his wife. The latter insists upon giving instructions and in attempting to follow these instructions Stooge becomes tangled up in the furniture and the carpets. Groucho and his wife, assisted by the landlady, attempt to adjust matters by holding on to one end, but they only make matters worse, for a tug-o-war ensues and Stooge is knocked out of a window and falls into a garbage can below. In falling he upsets the can and rolls away from the trouble.

DEEP STUFF.—Dud and Bert are enjoying a stay at a fashionable summer resort. Realizing that in order to continue they will have to raise funds, Dud secures a position as life guard. His wife sees him surrounded by a number of beauties and chases him into the briny, she after him. She forgets she is unable to swim until she is over her head. Dud rescues her and receives a reward of $5,000 for bravery. His pal, Bert, feels that he is entitled to a share of the reward and when it isn't forthcoming he threatens to blow up Dud. Bert places a bomb in Dud's home and Dud enters just in time to plant the bomb behind Bert, who is making his retreat. The bomb explodes and Bert takes a flying trip through the clouds and when he returns his wife receives him with wide open arms.

WILLIE WALRUS PAYS ALIMONY.—Willie Walrus, a baker, is ordered by the court to pay alimony, but this Willie refuses to do, as he thinks his wife can earn her own living. Wifey, however, imbued with the militant spirit, decides to force him to pay her and visits the bake shop where Willie juggles the dough. Willie, assisted by his fellow bakers, succeed in getting wifey out of the shop. Knowing she will return again, he decides to poison her by placing rat poison in some candy. His friends see an opportunity to play a practical joke and instead of sending the poisoned candy to Willie's wife, they send her a box of good candy and the poisoned candy is replaced with castor oil nuggets which Willie presents to the cashier. Explanations are now in order, and a reconciliation takes place between Willie and his wife.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURES.

THE PURPLE MASK (Episode No. 12—"The Vault of Mystery"—Two Parts—March 18).—The cast: Patricia Montez (Grace Cuxard); Detective Phil Kelly (Francis Ford); His Assistant, Pete Gerald (Jerry Ash); Pat's Aunt (Jean Hathaway). Written and Produced by Grace Cunard and Francis Ford.

Phil Kelly goes to "The House of Mystery" and gains entrance, with one of his assistants, by climbing a tree which gives access to a window on the second floor. Pat, having been advised of the presence of the detectives, is prepared to receive them. Kelly discovers Pat seated in a chair, the only piece of furniture in the room. When he approaches her, she pushes a button and is surrounded by partitions.

Kelly and his man are dumfounded when suddenly they are dropped through a trap into a packing case that shuts and makes them prisoners. The box starts on a journey down a shute and is shot onto a motor truck waiting to receive it. The truck finally dumps Kelly and his man onto the ground far out in the country.

Some time later Pat reads of Johnson, a wealthy man, who has constructed a submerged vault that can be surrounded by water, making it burglar proof. Pat has her men investigate the source of Johnson's income and learns he is the head of a vice syndicate.

Johnson has seen strange men prowling around his grounds and calls in Kelly to investigate. By strategy Pat's Apaches capture Johnson's private secretary and "make up" to resemble him. This man traps Kelly and his assistant in a room, when they call to consult Johnson. Pat's men dig their way until they are directly beneath the submerged vault. With drills and other appliances they break through the floor. With two of her men Pat sneaks up behind Johnson, while he is counting the day's haul of the vice syndicate, and throw over his head a purple cloak, while her men pinion his arms, rendering him helpless.

THE VOICE ON THE WIRE (Episode No. 1—"The Oriental Death Punch"—Two Parts—March 18). The cast. Howard Van Cleft (Ernest Shields); John Shirley (Ben Wilson); Professor Montague (L. M. Wells); Polly Marion (Neva Gerber); Alvin Van Cleft (Frank McQuarrie); Captain Cronin (Howard Crampton); Dr. Reynolds (Joseph Girard). Scenario by J. G. Alexander. Produced by Stuart Paton.

Alvin Van Cleft has a penchant for chorus girls, particularly Polly Marion. One night they leave a cafe and enter a taxi, closely watched by two muffled figures. As Van Cleft and the girl are riding through the park Van Cleft falls into a stupor, a mysterious hand which seems to have no attachment to a body, enters the cab and kills Van Cleft. Later Howard, his son, is notified by a mysterious voice that his father has been murdered and is the third victim—two others interested in chorus girls having preceded him.

Howard notifies John Shirley, interested in criminology, and Professor Montague, a prominent physician, and they, together with Cronin, head of a detective agency, start working on the case.

Shirley arrives at the conclusion that Van Cleft was murdered by the Japanese death punch, Sen Si Yao; as he is telling this to his friends he receives a telephone message that Cronin is in Bellevue Hospital with a crushed skull and that Montague may be the fourth victim. Shirley visits Cronin, who tells how he was beaten by two chaps who had been in the same taxi with him. Shirley then receives a message that he will be the next victim if he does not stop meddling in others' affairs.

The professor, to the surprise of Howard, disguises himself and goes out the back way; as he jumps over the wall he is attacked by two thugs, whom he overpowers and marches to the police station.

RED FEATHER.

BORDER WOLVES (Two Parts—March 12).—The cast: The "Bum" (Neal Hart); Tina (Janet Eastman); Mexican Joe (Joe Rickson); McGowan (L. M. Wells); Cowboys (Bud Osborne, Pedro Leon, Jack Walters, Tom Grimes and Bill Gillis).

In the town of Snakehead, close to the Mexican border, McGowan, owner of the "Open House" dance hall, makes arrangements with "Mex" Joe to run some guns across the border. All plans are made. The guns are cached at Hell-Hole, but more men are needed. Joe tries to make love to McGowan's daughter, Tina, but McGowan fiercely commands him to keep away from her. Joe is angry and determines to get even.

The "Bum" arrives at Snakehead, and while in the saloon becomes friendly with "Mex" Joe, who hires him to join in the gun-running. Tina, while walking near the station, has caught her foot between the tracks. The "Bum" rushes to her and carries her from the tracks just in time to escape a train.

That evening Joe approaches Tina and embraces her. The girl struggles and her father rushes out. He tears Joe from Tina and knocks him down, telling him that after that they will part company for good. Joe tells the other men that McGowan is going to double-cross them. He advises them to make a rush for Hell-Hole. The boys are easily persuaded. Late that night they make a dash into McGowan's saloon, and, forcing every one to hold up their hands, begin to rob them. Joe fires at McGowan, killing him instantly. The runners jump on their horses and Joe abducts Tina.

Some of the men, while examining McGowan, find a message urging them to summon the Rangers encamped at Little Creek, and saying that the gun runners would be at Hell-Hole. They decide to notify the Rangers. Joe tells his men to stay at Hell-Hole for half an hour. The "Bum" sees Joe approach Tina and determines to help her escape. He slips off in the opposite direction and fires a shot, causing the men to think the Rangers are after them. During the confusion he unties Tina and the two of them dash down the road on their horses.

Joe discovers they have disappeared and starts after them. The "Bum" tells Tina to ride on, that he will hold the pursuers. The girl meets the Rangers and gives them directions. After a fierce struggle the Rangers succeed in capturing the bandits. They discover that the "Bum" is the best Ranger in the service.

THE GIRL WHO LOST (Three Parts—March 12).—The cast: Mary (Cleo Madison); Frances (Roberta Wilson); Millicent (Molly Malone); Hayden Van Holt (Jack Nelson); Andrew Van Holt (Daniel Leighton); Landlady (Lydia Y. Titus).

Although Mary belonged in the chorus, still she did not belong to the gay night life which is supposed to be synonymous with theatrical work. Instead she hurried home to her younger sister, Frances, whose one ambition was to go on the stage. At length the season closes and Mary has to go "on the road," leaving her sister with the good natured landlady.

Frances becomes dissatisfied and seeks work, entering the employment of Andrew Van Holt, and ere long has sacrificed her honor. When Mary returns she learns that her young sister is about to become a mother and determines to avenge her.

Chance makes her acquainted with Hayden, the son of Van Holt, who is engaged to Millicent. Insidiously, Mary wins his affections, until he is willing to throw Millicent aside. She sends word to Van Holt that his son is in the hands of an unscrupulous chorus girl, and to Millicent that her sweetheart is paying attention to another woman.

Millicent, heart-broken, determines to see "this woman," and beg her to give up Hayden. Van Holt accompanies her to Mary's apartment, where the two see Hayden beseeching Mary to marry him.

Mary delivers the ultimatum to Andrew Van Holt—either he will marry her sister or she will marry Hayden. Andrew decides he will right the wrong. Mary has learned to love Hayden, and now has to give him up that her sister may be happy.

IMP.

SINS OF A BROTHER (March 14).—Will, a detective, has a younger brother, who is becoming a crook. Will sees him sneaking away from a saloon, follows him home and catches him hiding jewelry. He makes him confess that he took it from a peddler in the saloon. Will thinks that the best thing for John would be a prison sentence to bring him to his senses. He handcuffs John and sends for the police. Their mother begs Will to give his brother another chance. Just as the police are about to enter, Will puts a chair through the window, takes the handcuffs off his brother and tells the officers that the burglar has made a getaway through the window. John promises to go straight.

PERILS OF THE SECRET SERVICE (Adventure No. 2—"The Ciash of Steel"—Two Parts—March 16).—The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley (Jay Belasco); Princess Seraphina (Claire Du Bray); Count Stefan (L. C. Shumway); Prince Feodor (Jean Hersholt); Prince Paul (Francis Marion). Written and Produced by George Bronson Howard.

Princess Seraphina, taking her small son, Paul, flees from Yulania to the village of Champ Fleury in Normandy, because of the debauchery of her husband, Prince Feodor. The agent of Saxonia, Count Stefan, calls to convince Feodor he should divorce his wife and marry Princess Sofia Anoria with her fifty million francs, for Saxonia needs Yulania as a buffer state in case of war. Prince Feodor consents and agrees to the conspiracy of the agent to gain reason for divorce.

Champ Fleury is the rendezvous of Yorke Norroy and Carson Huntley. Huntley has become acquainted with Princess Seraphina.

Count Stefan follows the Princess and watches the growing friendship between her and Huntley. He wires Prince Feodor to hasten to the village.

Yorke Norroy is on his way to Camp Fleury. He passes the prince, and wonders what can have brought him, incognito, so far from his court.

Meanwhile, Stefan and Gregor, his assistant, have kidnaped Prince Paul and enticed Seraphina to Huntley's rooms. Stefan enters and accuses her of having left her husband for Huntley. He holds them prisoners while awaiting the coming of Feodor.

Norroy arrives shortly before the prince, and, scenting trouble, enters Huntley's house with drawn revolver. As Stefan points a revolver at the head of the princess, Norroy realizes that they are at a deadlock and suggests fighting with rapiers.

Stefan is one of the best swordsmen in Europe. Soon Norroy is apparently exhausted. He staggers against the table and overturns the candelabra. Then he grasps the wrist of Stefan with one hand and with his other sweeps the candelabra from the mantle, leaving the room in darkness.

Huntley and the princess escape, while Norroy, covering Stefan, forces him to disclose the hiding place of Paul. When Prince Feodor arrives he realizes his folly and pleads forgiveness. The princess pardons him because of their son.

GOLD SEAL.

THE COMMON SIN (Three Parts—March 13).—Sheba, a beautiful gypsy woman, is betrothed by her father to Carlo, a member of the tribe. Later she meets and falls in love with George Lattimer. She protests against her father's wish but he pays no attention and preparations for the ceremony go on. George is engaged to be married to a girl of his own town, but he keeps Sheba in ignorance and when he asks her to go away with him she consents. She is forced to submit to the marriage with Carlo, but steals away after the ceremony and meets George. Her awakening comes soon, for he tires of her and leaves her, and she returns heartbroken to the tribe, to bear her child. She dedicates the little girl with her last breath to the task of vengeance.

Sheba's daughter, Eldora, grows into a beautiful woman. Lattimer and his wife visit the woods on a vacation. They meet Eldora, and her old grandmother recognizes the man, and tells the girl the story of her mother. Pretending not to know him, Eldora begs the wife to take her to the city, and Mrs. Lattimer does so. Eldora takes with her a bundle containing the clothes worn by her mother when she first met Lattimer. Eldora becomes a social favorite and has many suitors, including Lattimer's son. But she still dreams of the gypsy boy, David, with whom she has grown up. He, in the meantime, is nearly distracted with grief at losing her. The old grandmother perceives this, and giving him the girl's ragged gown and a knife, tells him to go to her, make her return with him or kill her. He sets out for the city.

Lattimer one day makes open love to Eldora. She tells him that his words are an insult not only to her, but to his wife. Mrs. Lattimer comes in with her son, while the girl is struggling in Lattimer's arms. She manages to clear herself by pretending that she loves the son. Then, that night, she writes him that she is returning to her mountains, and that he is to try to think well of her. She has led Lattimer to think that she is going to leave home with him. She dresses in the gypsy gown of her mother, and reveals herself to Lattimer as the child of Sheba, whom he wronged. He is terrified. Just at that moment her gypsy lover, David, breaks in. He throws at her the rags she has worn in the forest and says "Put these on; you are coming with me!" He stabs Lattimer and drags Eldora away with him.

Later we see them restored to happiness in the depths of the forest.

LAEMMLE.

WHERE GLORY WAITS (Two Parts—March 14).—The cast: King (Allen Holubar); Scylla (Fritzi Ridgway); Prime Minister (Wadsworth Harris); Professor (Thomas Jefferson); His Daugher (Roberta Wilson); Court Chamberlain (George Pearce).

The young King was dreaming of the happy days gone by when cares of state were unknown. His reveries were broken by the coming of the learned counselors and the last of his boyhood's visions vanished as he was told that a marriage of state had been arranged for him with a princess.

The counselors handed him her portrait. As he looked at the cold, passionless features his thoughts reverted to the laughing face of a sunny, curly-haired girl, the daughter of the university president. He rebelled at the hard, stern responsibilities before him, and abruptly left the palace to wander in the forest.

Following the sound of blows, he discovered a ragged, barefooted peasant girl wielding an axe. Thinking him but an ordinary man, she mockingly addressed him: "Well! Want some work?"

The King sprang forward, took the axe from her hands and sent the chips flying. He learned that her name was "Scylla," that she was the sole support of a bedridden mother and four little hungry brothers and sisters. Once she had had a sweetheart, but they had never married, for she was forced to look after her family. Later he went to war and gave his life for the king.

Upon learning that Scylla did not quarrel with her fate, but unselfishly regarded it all as a sacred duty, the young King looked at her in amazement, for an ignorant peasant girl had taught him a lesson. Some days later Scylla received a purse of gold and a message from the King, which she never forgot. Later, when the King was loved and honored for his good deeds and his marriage to the haughty princess was an old story, a baby girl was born to them and the King insisted that they call her "Princess Scylla."

RACING DEATH (March 17).—The child of a mechanician is stricken with a malady which may require an operation at a moment's notice. He has to accompany his master, a racer, in a big auto race for a large prize, to run from their town to Los Angeles, fifty miles away. On the day of the race the child becomes worse. The parents know that an operation is necessary. The doctor cannot be reached. The mechanician takes the child, jumps into the car, and though he is the last to start in the race, he drives with such reckless speed that he comes in first and is awarded the prize. When he reaches Los Angeles, instead of stopping for congratulations from the crowd, he drives to the hospital. The child's life is saved.

JOKER.

"'ART ACHES (March 17).—The cast: The Artist (William Franey); The Patroness of Art (Gale Henry); Her Husband (Milburn Moranti); Her Maid (Lillian Peacock); Butler (John Cook); Footman (Bobby Mack). Scenario by Jack Cunningham. Produced by W. W. Beaudine.

Gale is a patroness of art, and the only one who receives Bill, a vendor of pictures. She declares that he must paint her as "December Afternoon." She gets ready to pose, with her feet in a basin of water for realism, and Bill has to make good his bluff of being an artist. He enlists the aid of Lillian, the maid. She snaps the model, and goes out to have the plate developed and enlarged. As revenge upon her mistress, who has found fault with her, Lillian changes the enlarged portrait for that of a donkey.

A reception is held for the ceremony of unveiling the picture, and consternation reigns when the substitution is discovered. Bill is kicked out, and Gale gives up the patronage of art.

NESTOR.

SOME SPECIMENS (March 12).—The cast: Wallie Montgomery (Eddie Lyons); Mrs. Montgomery (Margaret Whistler); Percy Willoughby (Lee Moran); Bess Willoughby (Edith Roberts); Mrs. Willoughby (Mrs. Witting); Nance La Belle (Gertrude Aster); Chorus Girl (Hazel Page).

At a card party, Mrs. Montgomery meets Mrs. Willoughby and her daughter, Bess. They decide to have their sons, Walter and Percy, meet. Wallie is a student of minerology and Percy of botany.

Meanwhile Percy and Wallie are having troubles of their own. They both wait for Nance La Belle, an actress, outside the stage door. She chooses Percy, and Wallie picks up a chorus girl and follows them. At a cafe Nance flirts with Wallie and finally the two boys begin to fight.

The following morning both boys have black eyes and tell their mothers it was caused by trying to save a girl in an automobile accident. That afternoon the boys are introduced. Percy shows Wallie his specimens and displays a collection of drinks. Their mothers want to see the specimens, so Percy goes to the garden and pulls up various vegetables. Wallie loads himself with pieces of brick, cobblestones, slag and coke, and joins Percy. The boys give a fake lecture and their mothers think their knowledge amazing.

L-KO.

SUMMER BOARDERS (March 14).—In the summer hotel there is a call for a decorator. One of the boarders wants her room repapered. The boss paperhanger arrives with Phil, his assistant. The proprietor's wife is of a flirtatious disposition, and her husband is jealous. He suspects her of flirting with the boss paperhanger. Phil is hard at work cutting out scraps of paper and pasting them on the desk, the sofa pillows and everywhere else where wallpaper does not belong. The proprietor starts a chase in which several people become covered with paste, but Phil, as usual, is the chief sufferer.

LOVE ON CRUTCHES (March 16).—Bill gets into a fight with a young interne. They have a scrap over a nurse, and the interne leaves Bill for dead. He and the nurse hurry to the hospital. Bill is found by policemen and carried into the hospital. In the ward an anarchist offers to stand treat. Bill steals his bottle, but the nurse catches him with it. The nurse is sweet to Bill and this arouses the ire of the anarchist, who puts a bomb under Bill's bed. The nurse sits on the bed and the anarchist tries to get her away. Then the bomb is discovered and the entire hospital force tries to get rid of it. In the end both the anarchist and Bill are blown away by the explosion.

BIG U.

FOR HONOR'S SAKE (March 15).—Harry and Joseph are hunting together and both fire at a rabbit the same instant. The rabbit falls and both claim it. They quarrel and Joseph knocks Harry down at his gate. Thinking he has killed him, he rushes into the woods. Gertrude, Harry's wife, finds her husband and revives him. He tells her the story of the blow. Anna, Joe's wife, hears of it, and goes into the woods to hunt for her husband. She finally comes upon him, exhausted. She tells him that Harry is not dead and he returns to the house with her and begs forgiveness.

THE HIDDEN DANGER (Two Parts—March 18).—The Apache Indians are on the rampage and the Americans go out against them. They capture all the Indian squaws. Then the braves attack the Americans, to rescue the women, and especially Minato. They dig holes in the ground at night and hide in them, hoping to get the Americans by this ambuscade. By chance the soldiers see that the ground has been tampered with. But the Indians jump out and attack them. There is great loss of life, but they are finally repulsed.

VICTOR.

A WOMAN IN THE CASE (March 13).—The cast: Eileen (Eileen Sedgwick); Ralph (Ralph McComas); The Kid (Milton Sims). Written by W. Warren Schoene. Produced by Allen Curtis.

Eileen told every one she would never marry a man who had a mother living, but a wise guy fell in love with her and, when he said he had no mother, she married him. Eileen was a most abominable cook.

Eileen found an envelope addressed in a woman's handwriting in Ralph's pocket and forced the messenger to lead her to the house from which he received the letter.

Through the window she saw her husband and a woman in close embrace. She climbed in and began to beat Ralph. The woman fainted and Ralph climbed up the chimney. Eileen sent the kid to the roof with a long pole with which to poke Ralph. Ralph fell down into the grate, where Eileen had lighted a fire. The woman had revived and came to the rescue. Finally Eileen's husband told her that the woman was his mother, who had invited him to her house for dinner.

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BISON.

ROPED IN (Two Parts—March 17).—The cast: Skeeters (Neal Hart); Raz (Tom Grimes); Sleeper (Bud Osborne); Beauty (Pedro Leon); Hi Pockets (Bill Gillis); Lady (Countess Du Cello).

All the boys on the ranch clean up for the arrival of their new boss, only to find that it is a woman. She is dignified. The new owner is introduced to the foreman, and then goes into the house and finds the table covered with cigaret butts.

Next day she makes the boys clean up the place. At the end of the week the house looks fine, but the grounds have not been touched and the cattle are straying. The boys decide that one of them must propose to her so the others can work the ranch. They draw matches and "Skeeters," the foreman, wins. He takes a drink and starts into the room where the boss is drinking tea. She asks him what he wants and all he can stammer is something about the day's work. She orders him out of the house.

Next day another one of the boys, "Hi Pockets," suggests that he can turn the trick, because she has always liked him. He is picked out. The boss finds him under a tree. It occurs to him that if he marries her he can be boss of the ranch and have all the boys working for him. He proposes and is accepted. The wedding takes place and the bridegroom beats it for town. The boys think he is running away and pursue. He buys a gown and starts back. He throws the gown at his wife, saying that it is a scrubbing outfit and that she is to get to work at once. He puts his feet on the table, lights a large cigar and orders the boys to work when they come in. They see it is useless to protest.

POWERS.

THE TAIL OF THOMAS CAT" (Animated Cartoon—March 18).—The cat is rocking in a chair, and his tail is through a knothole in the fence. A chicken grabs it in its beak and pulls it out till it snaps. The cat goes through the fence to settle with the chicken. They fight and the cat leaves the chicken for dead. But he wakes up, comes through the fence, and pulls the cat's tail right out. The cat cries. Along comes a dog and laughs at the cat. Then a boy ties a tin can to the dog's tail, and the cat is consoled, for it sees that tails are no good, after all.

FOREIGN LEGATIONS IN CHINA (Dorsey Educational on Same Reel).—We see first the Imperial Palace, now the residence of the president of China, and then the foreign quarter, with the legations of various countries. The Japanese, Dutch, German, Belgian, British and American legations are seen. The Russian legation and bank and the French cathedral. At the American legation the Marine Guard is being reviewed.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (Issue No. 10—March 16).—The Government Weather Bureau at Washington, D. C., is the first subject in this reel. Then comes an interesting study of the armadillo, the little creature of the cactus country, which is chiefly used as a pet. A domestic science lesson by Mrs. A. Louise Andrea follows, and shows us how to make our own chocolate creams. A timely subject is the testing of Government torpedoes, which cost $10,000 apiece. A few minutes of animated sculpture with Willie Hopkins closes the reel.

UNIVERSAL SCREEN MAGAZINE No. 11 (March 23).

What we eat.—The peanuts you eat, like potatoes, peanuts are dug, not picked, at harvest. In the northern cities comparatively few persons know that peanuts are tubers. Subtitles: A Virginia field which yields fifty bushels of "goobers" to the acre. After harvesting, the vines are placed on long poles for drying, a giant shocking machine, separating the nuts from the vines. Pickers sorting; some of the peanuts are selected for seedlings, while the others are classed in three different grades. Roasters preparing the kernels for candy manufacturers. Then we get 'em at five a bag.

Nature Studies.—Our friends of the Zoo. "Bill' Snyder, veteran head keeper of New York's Central Park Zoo, whose love for animals makes him known the world over. Subtitles: Feeding his baby mountain sheep. Zebra. He won't make friends. Bear cubs. The Zebu —Father, mother and baby. Old, but still on the bottle. Fallow deer. Camera shy. American elk. A true American—The Bison. Pals.

Manufacturing.—A locomotive in the making.

The intricate mechanism of the rails is assembled with incredible rapidity by the skilled workers of the Baldwin Locomotive Works, Philadelphia, Pa. Subtitles: The boiler is first set. A sheath of asbestos for the huge boiler. The ponderous wheels are placed. Mounting the superstructure. The piston rod connected. Riveting the engineer's cab in position. Heavy steel plates encase the body of the engine. Ready for a trial run. Finishing touches are applied; painters and decorators at work. The finished product.

Art.—Animated sculpture. A few minutes with Willie Hopkins, world famous sculptor.

ANIMATED WEEKLY No. 61 (Feb. 28).

After 3 Weeks' Drill.—Naval recruits manoeuvre to show wonderful progress in short training—Naval training station, Lake Bluff, Ill. Subtitles: On parade ground. Hats off to the flag! Ready for sham battle. U. S. Sailors in trenches. Firing 3-inch guns.

Out of U-Boat Zone.—American liner "Philadelphia" arrives after dash through restricted waters bringing survivors of sunken ship—New York Harbor, N. Y. Subtitles: Passengers who braved barred zone. Crews of the sunken ships, "Japanese Prince," and "Housatonic." Mate Robert Ferguson who, with two companions, received $25,000 from Britain for saving tug "Vigilant" at sea.

Fled From Villa.—Refuges driven from homes by bandit camp where Uncle Sam keeps watch—near Columbus, New Mexico. Subtitles: Camp barber. A little music. Animated cameraman in Army aeroplane photographs return of General Pershing's force from Mexico—On border near Columbus, New Mexico. How it looked from half mile up. Moving groups are Pershing's soldiers. The Army camp.

Flames Destroy School—Cincinnati firemen aid in fighting blaze that leaves $75,000 building in ruins, Norwood, Ohio.

King Momus Resigns at New Orleans.—Hundreds of thousands of visitors attend the annual Mardi Gras ceremonies in Southern City. Subtitles: Rex arrives in his royal yacht and ascends his moving throne. Some of the gaily decorated floats. The keys of the city presented to his majesty, Rex.

Mothers Clamor for Food.—Carrying their half-starved babies, women of lower East Side call upon Mayor Mitchel to use his influence in lowering prohibitive prices—New York City. Subtitles: "Our babies need milk!" Bystander advises against rioting. The committee to which Mayor Mitchel pledged his aid.

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1 lb. of cabbage	.02	.20

Remember the Maine.—Veterans, inmates of Soldier's Home, unveil tablet in memory of sailor dead—Sawtelle, Cal. Subtitles: The tablet, made of one of the destroyed battleship's armored plates.

Submarine Manoeuvers.—Uncle Eam's sea fighters, both bristling with menace for foe—New London, Conn. Subtitles: The submarine is ready. A ride on the bow. Here she comes.

President Decorates Schoolboy.—Harold F. Stose, Washington High School pupil, wins medal offered for best patriotic essay written by an American boy or girl—Washington, D. C. Subtitles: President and Mrs. Wilson arrive for the ceremony. "Hal" Stose, the winner.

Giant Hydroplane for Denmark.—Giant twin machine is tested for neutral government, which is preparing to defend rights—Newport News, Va.

Fashions—Made in America.—Manikins display newest styles in gowns—New York City. (Solon of Harry Collins). Subtitles: A blue and black bugle embroidered net robe over black meteor. Sport suit of carnival faille and blue satine. Navy and black charmeuse with Chinese embroidered panels. Trantricotine and taffetta with blue soutache embroidery.

Cartoons by Hy. Mayer.

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MUTUAL.

MUTUAL WEEKLY (No. 114—Mar. 7).

San Antonio, Tex.—Body of General Funston rests in Alamo, prior to removal to San Francisco for burial.

New Orleans, La.—Annual Madri Gras. King Rex rules over gay carnival.

Galveston, Texas.—This city also celebrates Mardi Gras. King K. K. K. receives key to city.

New London, Conn.—Off for home. Spanish submarine, American built, sails for home port.

New York City.—Food problem is real to East Side's poor. Their protest meeting in Madison Square.

Copenhagen, Denmark.—Danish troops preparing for an emergency. They endure winter's hardships in mountain camp to keep in trim. Sub-titles: Training war horses to charge through liquid fire attack. Testing swords and swordsmanship: Thin strips of paper floating in the air must be cut with an accurate hand and a keen blade.

Seattle, Wash.—Ocean-going motorship is launched. The "Oregon" is the first full-powered motorship built in the U. S.

Minneapolis, Minn.—Special flour trains start East. Will run on passenger train schedule, under Federal supervision, to relieve food shortage in eastern markets.

New York City.—Bell boys learning to become soldiers. Raw recruits have first drill on Hotel Biltmore roof.

Paris, France.—Newest tailor costumes by Wingrove.

Seattle, Wash.—New submarine for Uncle Sam. The N-3 is launched amid cheers of crowd.

Norfolk, Va.—Danish Navy buys seaplane here. Giant flyer passes final tests.

Oakland, Cal.—Attacking the high cost of living. Society girls will raise vegetables in backyards.

Olympia, Wash.—Gov. Lister welcomes troops. Soldiers from border are guests at State Capitol.

AMERICAN.

THE TELL-TALE ARM (March 9).—The cast: Ben Hart (Wallace Reid); Mabel Whitaker (Vivian Rich).

Ben Hart, a youthful mining expert, arrives in the mining town and promptly seeks out Mabel Whitaker and her mother, who have a map purporting to lead to a gold deposit. They determine to look at the deposit, but are warned by Jim Halliday, a bad man. That night Mabel sees a hand steal through the window and grasp for the map. She plunges a knife through the arm and it is hastily withdrawn. The next day Ben sees Jim Halliday near the gold mine and sees that he is nursing a wounded arm. Ben overcomes the bandit and has him jailed.

MY FIGHTING GENTLEMAN (Five Parts—March 12).—The cast: Frank Carlisle (William Russell); Virginia Leighton (Francelia Billington); Huntley Thornton (Jack Vosburgh); Isaiah Gore (Clarence Burton); Judge Tenbroke (Harry Von Meter); Colonel Carlisle (Charles Newton); Jubilee (William Carroll); Jim (Sid Algier. Directed by Edward Sloman.

Frank Carlisle, a southerner, educated at West Point, in love with Virginia Leighton, a southern belle, fights for the union army when the civil war breaks out. Virginia is angered by Carlisle's devotion to the union and breaks off their engagement. Carlisle returns to his ruined estate, after the war, a social outcast among his people. Isaiah Gore, carpetbag politician and negro cultivator, plots against Carlisle, arousing hostility among the freedmen. Carlisle subdues the hostility among his people and is nominated for state senator against Gore. In a riot which follows Carlisle is injured and is nursed by Virginia, who forgets the trouble and a reconciliation is affected. Gore and his gang are put to rout.

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THE LONESOME MARINER (March 16).—An old sailor tells his young companion the tale of his life. He tells of a party of tourists visiting the fishing village. He falls in love with one of the girls, but her parents refuse to let them wed. The girl pines away and finally becomes delirious. She calls for the fisherman, but he arrives too late and she dies in his arms calling his name.

A RAM-BUNCTIOUS ENDEAVOR (March 16). —The cast: Jim (Wallace Reid); Marjie (Vivian Rich).

Jim has been away for a long time. Marjie heard that he was returning from college and so dressed up for the occasion. Jim dons his cowboy outfit, however. The boys decided to give him a party. This was the inspiration of Chick, who tells his sweetheart Polly about it. Jim, in his exuberant spirits, kissed Polly and was seen by Chick. A riot follows and Chick was thrown into a corral with a vicious ram.

CUB.

JERRY'S TRIPLE ALLIANCE (March 15).—The cast: Jerry (George Ovey); Tiny, the Girl (Claire Alexander); The Housekeeper (Helen Gilmore).

Jerry is in love with Tiny, whose father prefers Bill, who, unknown to him, is a bad man. Tiny is captured by Bill and placed in a deserted cabin. She manages to let Jerry know of her predicament and he determines to use his pet elephants, Ena and Lulu, to rescue the girl. Tiny climbs on the back of one of the elephants, while Jerry gets on the back of the other. They ride into a restaurant, where the elephants start in to do the tango, and then they sit down to their dinner.

NIAGARA FILMS CORP.

THE PERILS OF OUR GIRL REPORTERS (No. 12 "Outwitted"—Two Parts—March 12).—Jim Adams, son and heir of a wealthy New Yorker, is left a fortune in a will, providing that he is married before a certain date. He wakes the morning of the fatal day and realizes that he has forgotten to get married. He advertises in the papers for a wife and is besieged. Beth Alden, a young newspaper reporter, is sent to cover the case, and when she arrives Jim will not listen to her story. He thinks that she has come in answer to the advertisement and so carries her off to the minister's, where they are married, and he gets his fortune.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 9—Two Parts—March 12).—"Shorty Trails the Moonshiners"—Shorty is called upon by Anita to come into the mountains of Kentucky to break up a band of moonshiners. Anita is trapped by the moonshiners, who are running a roadhouse, where the signs tell the traveler that soda water and ice cream are sold within. She is imprisoned in the cellar, which is just over an aqueduct leading to a deep reservoir. Shorty arrives in the mountains just in time to save the moonshiner's daughter from a band of incensed people and she is the means of rescuing Anita from the hands of her father. The moonshiners are captured and Shorty takes Anita into his arms.

VOGUE.

A MATRIMONIAL SHOCK (Two Parts—March 17).—Lillian Hamilton is the young heiress, who, with her colored maid, goes to a fashionable summer resort. There she is seen and admired by John and Owen, who set out to win her. She is locked out of her room one night and so dons her brother's clothes. She is seen by John, who, thinking she is a boy, plans a trick on Owen. John goes up to Lillian's room and there he sees Lillian's maid, heavily veiled and dressed in Lillian's clothes. Thinking it is Lillian he drags her downstairs and there is astounded when she unveils. Meanwhile Owen marries Lillian.

GAUMONT.

TOURS AROUND THE WORLD, NO. 20 (March 20).—So much has been written about the tiny kingdom of Montenegro that pictures of this diminutive realm will have instant welcome when released. First come pictures of the zigzag climb through the mountain passes between Dalmatia and Montenegro, passing finally through a high valley to Cettinge, capital of Montenegro. With only 4,000 inhabitants, the town is little more than a cluster of whitewashed cottages and plain public buildings.

Most of the men are soldiers, ever fearful (before the war) of invasion, while the toilsome tasks are performed by women. His majesty, King Nicholas, is seen among his people, going about with that democratic simplicity which has always characterized him.

Guernsey is one of England's Channel islands. Here Victor Hugo passed many years of his exile from France. His house is shown, as well as the room in which the great man of letters worked. St. Peterport, the principal town, dates from the twelfth century, the harbor being protected by breakwaters built by Edward I. Many pretty spots along the Guernsey coast are shown in this section.

Cintra is one of the better known summer resorts of Portugal. Situated near Lisbon, it joins nearness to the capital to a wonderful climate in making its bid for the summer visitor. The royal palace shown in this section was occupied by Queen Amelie when she learned that her son, King Emanuel, had lost his crown and had been exiled. During the Moorish occupation Cintra was a stronghold of that nation, extensive fortifications having been built. Their ruins are shown in the pictures.

REEL LIFE, NO. 47 (March 22).—"Making Food Cheaper," by removing its water content before transporting, is shown in this release of "Reel Life." As fruits and vegetables are 90 per cent water, the saving in bulk and in freight and express charges can readily be understood. Air currents remove the water, the original flavor being retained. The vegetable is shredded before being dried. In preparing to cook, all that is necessary is to soak the dried shreds in water.

"Artificial Exercise" brings to the screen special machines for those unable or disinclined to exercise. All that one does is to place himself in the proper position. The machine does the rest.

"A Snail Race Under Water" presents a number of these fresh-water gastropods in a leisurely contest with a lettuce leaf as the reward for the winner. The pictures serve as an opportunity to present Japanese, Singapore, Danish and Trinidad snails. In addition, there are views of snail eggs in clusters and a picture of a microscopic X-ray of an egg just before hatching.

"Pineapples Under Glass" acquaints spectators with the fact that the tropical pineapple is now being grown in hot-houses because of the high prices obtained for these delicacies. The fruit is not gathered until a year after the plant is set out.

A fifth section of this reel is a graceful series of outdoor dances by California girls. They appear in a winter pageant—although "winter" is just a name to these nymphs, who are clad in the filmiest of costumes that leave bare arms and legs. The dances were features of the "Ad Masque" held at Oakland, Cal., by the local advertising fraternity affiliated with the International Advertising Clubs of the World.

Miscellaneous Subjects

ARTCRAFT PICTURES CORP.

A POOR LITTLE RICH GIRL (March 5).—The cast: Gwendolyn (Mary Pickford); her mother (Madeline Traverse); her father (Charles Wellesley); Jane, the nurse (Gladys Fairbanks); the plumber (Frank McGlynn); the organ grinder (Emile LaCroix); Miss Royle, the governess (Marcia Harris); Thomas, the footman (Charles Craig); Potter, the butler (Frank Andrews); the doctor (Herbert Prior); Johnny Blake (George Gernon); Susie May Squoggs (Maxine Hicks).

Gwendolyn, the "poor little rich girl," is so called for her wealth of material comforts and her poverty in the happiness and affection she craves. Surrounded by everything that money can purchase, she longs for the maternal love and care that her mother's social duties leave no time for. Wall street so occupies her father's attention that he neglects to show affection.

Each morning the tutors instruct her in the schoolroom under the guidance of Miss Royle, the governess, and each fine afternoon, Jane, her nurse, accompanies her for a ride through

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the park in her limousine, guarded by liveried footman and chauffeur. At sundown a hurried kiss dismisses her from the parents, who must hurry off to some social function or to a business conference.

On her eleventh birthday her mother finds the anniversary an excuse to invite a number of guests to celebrate the event, but excludes Gwendolyn, who is sent to bed in charge of her nurse. Jane has already arranged with Thomas, the footman, to see the latest feature at a neighboring theater and her vigil grows monotonous.

To dispose quickly of her charge, the nurse gives Gwen a dose of sleeping potion. Gwen falls into a delirium as she tries, in her last semi-consciousness, to reach her mother. As she passes from the scene of her childish tribulations, she awakens in the Tell-tale Forest, where things appear "as they are."

Here she meets those she knows as they have impressed her innocent mind. Jane, the nurse, appears as the "two-faced thing," wearing a replica of her own countenance upon the back of her head. Miss Royle, the governess, glides into her dream as the "snake in the grass." Potter, the butler, cavorts as the "silly ass" and Thomas, who is suspected of being "all ears," pursues her with aural appendages that equal his head in size.

Accompanied by a friendly plumber, who has recently been to the house to fix the pipes and who she pictures as "The Piper," and Mr. Grinder, who is her dream conception of a Kindly old philosopher that turns the crank of a hand organ for a livelihood, she journeys on, pursued by Big Ears, Silly Ass, et al.

From the Tell-tale Forest she wanders to the Land of Lights. Here she meets her mother with the Social Bee in her bonnet. Her father gallops in, "riding his hobby," and dressed in an armor of coins which is the result of being "made of money."

Thus her delirious brain carries her around "Robin Hood's Barn," where the society peacocks squawk at her and the crocodiles shed tears into the Lily Pond. Fierce bears growl in Wall street, while her father and his associates beat upon the gates at the head of the street for admission.

The symbolism of Gwen's dream has its sequel at the bedside, where those she pictures are gathered to urge the doctor to bring her back. Her childish talk of what she sees impresses upon the parents the terrible neglect they have been guilty of. Grief and remorse seizes them, and when the vigil of the night is broken at dawn by the child's gradual recovery, they, too, see things "as they are," and she greets with a smile her reconstructed father and mother.

The doctor's prescription of plenty of play, to be taken in a gingham dress is immediately acted upon, and love leads three loving hearts over the hill of shadow into the valley of sunshine.

CHRISTIE FILM CORP.

AS LUCK WOULD HAVE IT (March 5.)—The cast: Mrs. Newlywed (Betty Compson); Mr. Newlywed (Harry Ham); His Friend (Eyddie Barry.) Scenario by Epes Winthrop Sargent. Directed by Al. E. Christie.

Mrs. Newlywed has all the money, so Newlywed can not be as firm as he would like to be in discouraging her fads. Her latest one is Red Cross nursing, and she practices bandaging on Hubby. She wants him to distinguish himself, and when she reads that an auto-racing driver has gotten promotion in the aero-corps, she decides to break her Hubby in that way. She orders a racing car and enters it in the coming race. Newlywed bewails his fate to his friend, Eddie, who sends for Chantelot, the racing driver. Chantelot agrees to drive the car without letting Mrs. Newlywed know of the substitution.

Harry bravely bids his wife good-by, but Chantelot faces the starter's flag. The race is thrilling when—Look! No. 13 is in the ditch! Eddie rushes Newlywed to the hospital and bribes the doctor to bandage him up. Chantelot, slightly hurt, is brought to the same hospital. Mrs. N. goes remorsefully to her husband. But insists upon renewing the bandage and discovers his deception. It angers her and she threatens to cast him off. Eddie has an inspiration and takes her to see the injured Chantelot, saying, "This might have been your husband." This brings another revulsion of feeling, in which Mrs. Newlywed sees her folly and asks Hubby's forgiveness.

METRO PICTURES CORP.

THE MORTAL SIN" (Columbia Pictures Corp. —Five Parts—March 12.)—The cast: Jane Anderson (Viola Dana); George Anderson (Robert Walker); Emmet Standish (Augustus Phillips); Flora, his stenographer (Lady Thompson); Jean Rambeau (Henry Leone); The Doctor (Louis B. Foley); The Landlady (Ricca Allen). Written and directed by John H. Collins.

George Anderson, a struggling author, works in the daytime as a clerk in the office of Emmet Standish, the publisher, and at night writes on his novel, "The Mortal Sin." "The Mortal Sin" deals with a wife's sacrifice of her honor in order to enable her sick husband to go to a western sanitarium to ward off the tuberculosis which threatens him. The husband, returning unexpectedly, learns the truth, but forgives his wife when he realizes that her sacrifice was made for him.

Anderson plods on at his writing. His wife worries over his weakened condition. The doctor tells him that a trip to the West is the only thing that will save him. Worrying over this, he continues to work feverishly, but he collapses, and is obliged to leave at once. In order to make both ends meet, since he has saved only enough to pay his railroad fare, Jane goes to take her husband's place in Standish's office. The publisher is considerate of her, and she is encouraged to show him her husband's novel and ask him to publish it. Standish says that it is untrue to life, since no man would forgive his wife for having been unfaithful to him, no matter what her motive.

Standish refuses to publish the novel, but tells Jane that she need not depend on the sale of her husband's book for money. In anger she leaves his employ. She tries to place the novel with other publishers, but fails, and poses for Rambeau, the artist, for his painting of the Madonna. When the work is over she takes refuge in a cheap lodging house, where Standish finds her. Letters from her husband indicate that he is in actual need. He is too ill to do any work, and thinking that Jane is still in Standish's employ, he appeals to her for money.

She makes a bargain with Standish. She will go with him to his home if he will accept her husband's novel. He accepts and Jane changes the ending of the book in order to make it saleable. The husband of the story, returning, kills his unfaithful wife. The book is printed and has a phenomenal sale, and Jane sends regular remittances to her husband.

Another publishing house makes Anderson an offer for his next novel, and having regained his health he decides to return east and give his wife a surprise. He goes to the address she has given and asks for Mrs. Anderson. The maid says she knows no Mrs. Anderson, but that Mrs. Standish is at home. Suspicious, Anderson hides and watches developments. Standish returns from his club to escort Jane to a party, but she asks to be excused. He rebukes her and leaves the room angrily.

Anderson leaps from his hiding place and upbraids his wife for her infidelity. She tells him that her desire to aid him has been her only motive, and that she still loves him. Anderson will not listen to her pleadings, but rushes forward, grapples with her and deliberately chokes her to death in cold blood.

Anderson is led away to a cell, tried and sentenced to die. As he is being led to the death house the chaplain shakes and arouses him, and Anderson, waking up, sees his wife bending over him. He has been asleep and incidents connected with "The Mortal Sin" have woven themselves into his dreams. He puts away the novel, promising Jane to conserve his health in the future so that no such events as those contained in his dream can come to pass.

FOX FILM CORP.

THE HOUSE OF TERRIBLE SCANDALS (Two Parts—Foxfilm—March 5).—The cast: A Society Individual (Henry Lehrman); Another Society Individual (Billie Ritchie); A Debu-

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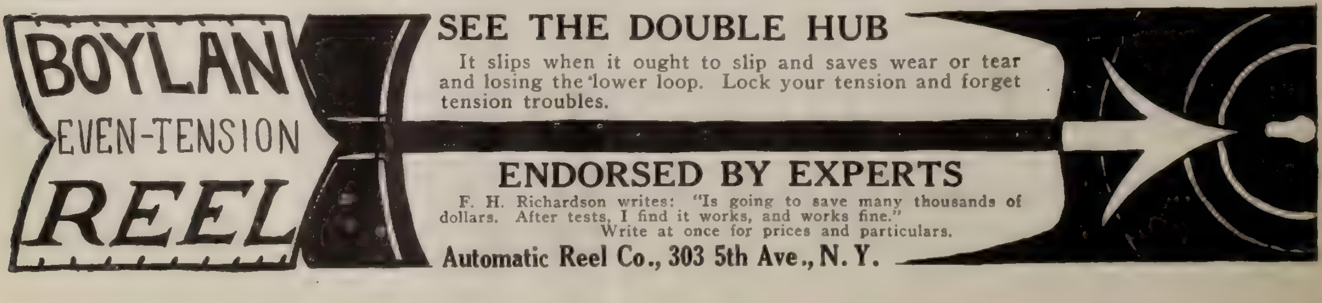
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tante (Gertrude Selby); Mistress of Ceremonies (Dot Farley).

Henry Lehrman and Billie Ritchie,, as the result of a gay night, are visited by a joint nightmare which shows them the horrors of their present life. First, a cat knocked a birdcage down upon them and then chased a mouse into the yawning face of Henry. Then both Henry and Billie sought to take a bath at the same time in the one bath their hotel boasted. Then Billie found himself on the end of a ladder, balanced over a railing eighteen stories above the street. All of a sudden, the bath overflowed and washed everything in the hotel out into the street.

Then the two woke up just in time to attend a reception given in honor of the young woman Billie was to wed. Just to queer the affair, Henry held a lighted match in front of Billie's mouth and the breath therefrom, being inflammable because of the previous night's indulgence in firewater, burst into flame.

At the luncheon table Henry sat next to a lady who ate her soup aloud. He put a carnation in his ear as a sort of silencer, but the lady removed it. Then he placed before her a copy of the song, "I Hear You Calling Me," and she ate in time with the music, while he marked time with a fork. Finally, he captured the end of a piece of spaghetti which was being inhaled by one of the diners and inserted it in the noisy soup. In a flash the soup disappeared up the spaghetti tube and the noise was stopped.

Then the house caught fire and Henry rushed out to summon aid. He found a hose lying loose in the street and carried it into the burning building, proceeding to play its contents on the flames. The hose was connected with the traveling equipment of a gasoline vender and what Henry thought was water was gasoline, so that didn't help put out the fire very much.

The fire and police departments were called and they ran over each other trying to get to the fire. The fire department finally got there, but the police department fell through the street into a sewer. Everybody was rescued. The building was burned to the ground, a runaway locomotive crashed through a string of box cars and that's about all.

LOVE'S LAW (Five Parts—March 12).—Innocent, after being cast off by her wealthy uncle, wanders into the forest and is found by Andre, the guiding force of a roving band. The man takes her prisoner against her will, but she is liberated by Rosella, who loves Andre herself.

In escaping, Innocent meets Standish Driscoll, son of her wealthy uncle, who imediately falls in love with her. But Andre overtakes her and brings her back to the camp. It is there that she gives the first evidence of her marvelous dancing abilities.

Another escape brings Innocent to the city. There she cultivates her talents and soon, under the name of Moner Moyer, she achieves fame. Standish Driscoll still loves her and wants to marry her, but the girl finally realizes that she loves the big gypsy of the forests.

So she forsakes her career and returns to the hills.

GREATER VITAGRAPH.

THE MONEY MILL (Five Parts—March 5).—The cast: Helen Ogden (Dorothy Kelly); Jack Burton (Evart Overton); Richard Drake (Gordon Gray); Gregory Drake (Edward Elkas); Rev. Dr. Granger (Charles Kent); Thomas Ogden (Logan Paul); John King (Mr. McCormack); Mrs. King (Mrs. Costello); Carter McGee (Mr. Sterrer). Directed by John Robertson.

Having sold his share in a mine, Gregory Drake blows it up in pique when it turns out to be good, and disappears, leaving Helen Ogden sole owner, as her father was killed in the mine.

Later, in New York, Helen is much sought because of her money. Dr. Granger, a worker among the poor, induces her to see his "family," as he calls the many in want. Helen becomes interested and is loved by the poor for her good deeds among them. She buys a pin from Jack Burton on the bread line. Later Dr. Granger secures him employment as a reporter. Jack loves Helen, and she begins to feel affection for him, but he realizes that her money stands between them.

Richard Drake, Gregory's son, is operating a get-rich-quick investment scheme in New York when his father turns up. By changing the names on the old sales document Gregory has preserved, the swindlers are able to steal the mine from Helen. She feels that now she and Jack are on a plane, but Dr. Granger convinces her that they must both work to recover the mine. This Helen does by becoming a stenographer at the "Money Mill" and after many adventures she and Jack are united through Dr. Granger.

THE SECRET KINGDOM (Episode No. 12—"Shark's Nest"—March 19).—Phillip, Juan and Julia reach Havana, they are followed by Ramon and Savatz. A telegram from Simond, warning of disaster to themselves if Phillip is not killed, excites them to push their attempts against Phillip. Without funds Phillip's party is denied lodging, but Julia raises cash on some rings. She gives Juan the remainder of the jewels with instructions to sell them and then finds a priest to marry her and Phillip. Juan advises Julia not to marry until she is aware of the contents of the sealed packet which she has in her possession. This is read and for the first time Phillip knows he is king of Alania, and Julia knows that the blood of the parents of the man she loves is upon her father's head.

Savatz meets Captain Romero, a Cuban, who presents her with a diamond brooch, which she and Ramon recognize as Julia's, and they trace her to the hotel. Romero, believing Ramon is the Madame's brother, agrees to help her. He shows them "Shark's Nest"—a pool infested with man-eaters. Julia and Phillip are attacked and while Julia is carried off and placed aboard a steamer Phillip is put into a cab which is unhorsed and started rolling down hill toward Shark's Nest. Throwing himself against the door, Phillip breaks out of the cab just as it is about to plunge into the pool. Captain Romero tries to throw Phillip into the pool, but is himself thrown to the mercy of the sharks by Juan. Phillip and Juan reach the waterfront in time to see the steamer with Julia aboard fading into the distance.

METRO PICTURES CORP.

THE GREAT SECRET (Chapter No. 10—"The Woman and the Game"—Two parts—Mar. 12).—Although he is now a ruined man, Strong determines to begin all over again. He is an excellent portrait painter, and he opens a studio. Detective Sears visits him. They see from a window a number of thugs kidnap the chauffuer who drove Sears to Strong's home, and placed one of their own men in charge of the taxi. Sears tells Strong not to worry; that he will play the game with them and will probably find the murderer of Detective Ackerton, and with the papers in Strong's hands they have little to fear. Sears enters the taxi, and is driven to one of the haunts of the Secret Seven and imprisoned. Dr. Zulph brings the news of the capture of Sears to the Great Master. Zulph orders a servant to bring all the food for Sears to him first. Fearing the food is poisoned, Sears refuses to eat. The jailer leaves and Sears takes from the band of his hat some pellets of condensed food. The servant reports to The Great Master, who tells him to sample the food himself to show Sears it is not poisoned. The servant returns and, picking up a portion of the food, does as ordered. But Sears has in the meantime anticipated this and has drugged the food. After eating, the servant collapses and Sears strips him of his clothing and escapes.

Meantime Dr. Zulph instructs Sara Loring, an adventuress, to visit Strong and under guise of having her portrait painted, find the securities. This she does. While she is posing, Strong and Wee See leave the room. Miss Loring seizes the opportunity to open Strong's desk and locate the papers. Strong returns and she begs to use the telephone in another room. Her message is to Dr. Zulph, telling him of her discovery. He suggests a plan by which he can obtain possession of them. She pretends to faint and Strong carries her to a couch, sending Wee See out for medicine. He tries vainly to revive her.

In her new and palatial home Beverly is in deep thought and wondering how she can restore Strong's shattered fortune. She feels that in some measure she is to blame for much of his misfortune. She tries, with the aid of her mother, to concoct some scheme to overcome Strong's pride and re-establish him in business. Mother and daughter talk it over and decide to visit Strong in his studio, and make a proposition to him.

They arrive at Strong's studio and find the outer room vacant. Beverly, her heart full

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of newfound love, starts for his work room to find him. As she opens the door she sees Strong trying to revive Miss Loring from her pretended faint. She closes the door noiselessly and sadly departs, believing the man she loves is false.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 17 (February 24).

New Orleans, La.—The reign of frivolity holds sway once more as his Majesty Rex arrives aboard the U. S. S. Comanche to open the Mardi Gras Carnival. Subtitles: He receives the keys to the city and then leads the parade of elaborate floats. A large crowd throngs the course of the procession.

Laredo, Mex.—A contingent of Carranza's troops is on hand to guard America's new ambassador, H. F. Fletcher, upon his arrival. Subtitle: The Envoy (second from left) is greeted by prominent officials and General Garcia.

Boston, Mass.—Fast and skillful playing marks the contest between Andover and Exeter for the hockey leadership. Subtitle: Andover wins by the score of 2 to 0.

Erzerum, Asia.—The important Turkish city captured by the Russians after a vigorous campaign over the snow covered Caucasian hills. Subtitles: Much valuable booty is taken by the victorious armies. A large number of prisoners also fall into their hands. The mountains around Erzerum which could not deter the Russians' advance.

Canton, China.—Quaint methods are still employed by the Chinese for transportation on their many narrow streams. Subtitle: Hundreds of little junks line the wharves of the ancient city.

New York City.—The large liner St. Louis of the American line, which is being held in port for possible use as an auxiliary cruiser. Subtitles: The S. S. Philadelphia of the same line which may serve the government. Fears of submarines do not trouble the passengers of the S. S. Chicago, who have full faith in the vessel's gun.

Norfolk, Va.—A non-capsizable lifeboat, which can defy the roughest seas, is tested for use on ships visiting U-boat zone. Subtitle: The boat is operated from the interior.

Columbus, N. M.—The aviators who risked their lives in the treacherous air currents of the Mexican deserts are now prepared to guard against further raids. Subtitles: They make frequent flights over the border territory to watch for the advance of any bandits. The desolate nature of the country in which the American troops operated is seen from the aeroplane.

New York City.—Hundreds of women gather at the City Hall to complain against the enormous increase in the cost of necessities. Subtitles: The leaders urge a peaceful but vigorous campaign. Even pushcart purchases cannot reduce the high cost.

HEARST'S PATHE NEWS NO. 18 (Feb. 28).—

New Orleans, La.—A gorgeous array of floats, depicting Nature's bounteous gifts to the State, is a feature of the Carnival. Subtitle: His Majesty Rex, King of joy and mirth, bids success to the fair visitors.

New York City—The four-masted schooner Dustin G. Cressy is overturned in the busy harbor by collision with a freighter. Subtitle: Wrecking crews soon set to work to right the vessel.

In the Balkans—The Entente powers organize for a strong counter-offensive against the Teutons, whose advance has been halted. Subtitles: The men are now accustomed to the precipitous mountain passes. A large contingent of British troops recently arrived to augment the ever-increasing armies.

Salonica, Greece—The Allied Fleet maintains a vigilant watch over the armies ashore to prevent any secret attack that may be plotted. Subtitles: Wig-wagging instructions from the flagship. The destroyers often plow through heavy seas in the performance of their scout duties.

San Antonio, Tex.—The body of Major-General Frederick Funston, whose untimely death is a sad loss to the country, is taken for interment at Presidio. Subtitles: His favorite charger follows the caisson. A military guard meets the funeral train as it passes through El Paso on its way to the coast. Generals Pershing (left), Bell and Mirtin, who attended the services in honor of the departed hero.

Boston, Mass.—A new type of torpedo calculated to outdo the havoc of the U-boat weapon, is completed for the U. S. Navy. Subtitles: Vibrator discs are fitted to the head to direct the deadly missile towards the ship.

New York City—Threatened with starvation in the midst of plenty and prosperity, thousands of families unite their efforts to stop the bounding cost of foodstuffs. Subtitles: Types of the famine-stricken people who find it difficult to make both ends meet. Large numbers of freight cars made idle in Western terminals by the U-boat campaign, are being rushed east. Governor Charles S. Whitman, who promises relief from the greedy food speculators. Egg cartoon.

PATRIA No. 9 ("Cat's Paw and Scapegoat"—Astra—March 11.)—The cast: Patria (Mrs. Vernon Castle); Donald (Milton Sills); Baron Huroki (Warren Oland.)

Patria and Donald are rescued from the horrors of the Black Tom disaster and go to the latter's apartment, where Anne ministers to their comfort. Rodney Wrenn, the son of Patria's chaperon, and in love with her, visits his apartment and discovers Patria there. Driven wild with jealousy, he insults Donald and flaunts out of the house in a rage. Huroki persuades Rodney to aid Iris Mayne (an adventuress in Huroki's employ) in a scheme to compromise Donald.

Donald is lured to Iris' apartment and Rodney brings Patria to the house so that she may see with her own eyes the unfaithfulness of her lover. But Donald in a masterful way escapes from the trap and walks out as Patria is coming in, free from suspicion. Donald obtains warrants for the arrest of Huroki, De Lima and the rest, charging them with having caused the Black Tom explosion.

Huroki is informed and makes hurried preparations for flight. He causes his house to be dismantled and plants a bomb in the secret passageway he uses to make his escape, so anyone attempting to follow him will be destroyed. Senor De Lima, also in fear of arrest, goes to the house and finds it dismantled with some agents patrolling the street. In his efforts to escape by the secret passageway, the bomb is exploded and the house is wrecked. Donald and the Secret Service men are about to break down the door when the explosion occurs.

MYSTERY OF THE DOUBLE CROSS (No. 1—Two Parts—March 18—Astra Film Corp).—The cast: Phillipa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (? ? ?).

Peter Hale, a wealthy young man of leisure, returning to America, received a puzzling wireless: "If you have not as yet received the sign of 'The Double Cross' come at once upon your arrival in New York to the Hotel Astor, and there read your father's will."

Peter was surprised. On board among the passengers was "The Mysterious Lady in No. 7." She was not listed and appeared always in a heavy veil and coat, so as to make recognition impossible. Returning unexpectedly from dinner, the evening on which his peculiar wireless arrived, Peter heard a noise in his room. Bursting in he discovered the Mysterious Lady. She restrained him from switching on the lights and dropped her handkerchief on the floor. Bending down to pick it up, Peter found the rug pulled out from under him, sending him sprawling on the floor, while the lady dashed to her own room.

In the meantime, up on deck a panic had been started by the cry of "Submarine." In the excitement that followed Peter, assisting the Mysterious Lady, suddenly discovered the mark of the Double Cross on her right arm. Before he could question her she had fled and he was left as mystified as before. Who was this Mysterious Lady and what was the mark of the Double Cross?

PARAMOUNT PICTURES CORP.

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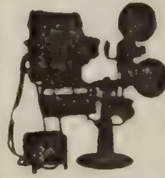

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"Colonel Heeza Liar, Detective," a Bray Cartoon.—Our dear old friend, "Col. Heeza Liar," that little fellow of unending attainments, has set out to be a regular detective, and his experiences along that line of endeavor will be told in this release.

OUT OF THE WRECK (Morosco—Five Parts—March 8).—James Aldrich, honest and respected, is a candidate for United States senator, and his home life is a happy one. The Clarion, a newspaper of opposite politics, casts about for something with which to "get" him. His own life is clean, so it is suggested that they try to learn something of his wife. The services of Ruby Sheldon, whom newspaper work has made into a cynic, are engaged. She goes to a reception given by Agnes, James Aldrich's wife, and recognizes her as Josephine Dargie, who was tried for murder. Agnes also recognizes Ruby as the one unkind face in the court room.

Duncan, managing editor of The Clarion, tells Aldrich he must quit—revealing to him the identity of his wife. Agnes overhears the statement, admits her identity, and tells her story to Aldrich, Duncan and Ruby—of the loss of her parents, of meeting Steve O'Brien, who through kindness wins her love, and how, after their marriage, his incessant drinking plunges them into poverty; how Steve finally attempts to force her into the streets and in a drunken rage tells her he has a wife.

She places a pistol under her pillow and as Steve attempts to kill her she shoots him. She is acquitted at the trial and goes into mission work. It is here that she meets Aldrich. Duncan, Ruby and Aldrich listen, spellbound, to her story, and Duncan reports to the rival politician that they can find nothing against Agnes Aldrich. The revelation of her life's story only increases the great love of Aldrich for his wife.

FLIVVERING (Klever Komedy—March 12).—Victor Moore starts out to purchase an automobile. He is confronted by a salesman who offers him a dilapidated "flivver" for $99.99. Vic is enthused, but cannot see his way clear to spend such a vast amount of money. He therefore reverses the card so that the figures become $66.66.

Vic, elated over the happiness he has brought to his family, proceeds homeward to show them his purchase. Mrs. Moore, followed by a group of little Moores, crowds out to view this "new" toy. They glory in anticipation of coming pleasures, while their neighbors, green with envy, sneer at the car and ridicule it.

Having foreseen the necessity of a garage, Vic has already had one built, and, deciding that it is time to store the car for the night, he backs it into the garage, only to find it is not large enough, and in consequence the hood of the flivver projects over the front of the garage. With the conviction that he should have bought a smaller car, and having no alternative, he chains the car to the garage.

The next morning Vic spends $6.66 on accessories, which include an automobile map, and outlines a trip that extends over 300 miles. Even little baby Moore has been supplied with an auto duster and goggles, and they are ready to start.

Vic proceeds to get the car out of the garage. He cranks the car and it starts toward him, taking garage and all. His neighbors rejoice at his plight. He finally succeeds in untangling himself and ushers his family into the car. No sooner seated comfortably than he discovers the horn is out of order and rushes into the house and comes back with the "family parrot." "Friend wife" discovers she has forgotten to take the baby's milk, which is boiling on the gas stove, and Vic rushes to get it. He finds the milk boiling over and in trying to save it gets his fingers scalded.

He again gets into the car. He starts the machine and has not gone over six feet when it stalls, and he is compelled to "get out and get under." He gets a cinder in his eye, which forces him to shut both eyes, and one of the little Moores starts the car accidentally.

Vic is unaware that the car is no longer over him. A rag man coming down the street stations himself over Vic's body. Vic succeeds in getting the cinder out of his eye. Through a hole in the rag man's wagon Vic pulls out old shoes and clothes and begins to realize what he imagines is the matter with his automobile. The rag man starts again and comes into contact with Vic's body.

Vic gets up, sees his family far down the road, and starts after the flivver. He catches up with it just as the engine stalls. Vic decides he has had enough of automobiling and orders his family to assist in "pushmobiling" home.

CASTLES FOR TWO (Lasky—Five Parts—March 15).—The cast: Patricia Calhoun (Marie Doro); Brien O'Neil (Elliott Dexter); Patricia's Secretary (Mamye Kelso); Brian's Sisters (Jane Wolff, Harriett Sorenson and Lillian Leighton); Brian's Mother (Julia Jackson); Neough (Horace B. Carpenter); Callahan (Billy Elmer); Nanny (Marie Mills).

Brian O'Neil, a poor Irish lord, has recently come into the title and lands of Kilcuddy, and his sisters decide that he must marry for money to save the estates. Patricia Calhoun, a wealthy American heiress, tiring of the butterfly life which her position forces her to lead, leaves suddenly for Ireland with her Irish nurse. She conceives the idea of changing places with her secretary. She hears from Lord Brian O'Neil's tenants tales of poverty caused by his high rents, and gives them money, forming a great dislike for the man who is supposed to be so oppressive.

Nagged continually by his sisters, Brian endeavors to propose to the supposed heiress, but fails dismally. In the meantime, he rescues Patricia from a tree where she has taken refuge from a cow. She airs her views of Lord O'Neil's methods, and he finally discloses his identity. However, Patricia and the secretary keep up the deception and the innocent Brian falls into the snare of the rougish Patricia, and also in love with her, still believing her to be only a menial. In a burst of confidence Brian tells Patricia that he must marry the rich American to save his estates.

Patricia plans a party for the O'Neils. Brian steals a few moments with her alone, then presents himself at the front door and is admitted with all due formality by Patricia herself in maid's costume. Excusing himself a little later, he again seeks out Patricia, or Clutie, as she is known to him, tells her he wants to marry her, goes back and breaks the news to his mother and sisters, who are horrified. Patricia hurriedly slips into a beautiful evening gown and jewels, enters the room with great dignity, and Brian, taking in the situation, withdraws his offer of marriage. Patricia takes Brian's mother into her arms and tells him that she and his mother will decide the matter.

SELZNIC PICTURES.

THE PRICE SHE PAID (February).—The cast: Mildred Gower (Clara Kimball Young); Mrs. Gower (Louise Beaudet); Frank Gower (Cecil Fletcher); Presbury (Charles Bowser); General Siddall (Snitz Edwards); Stanley Baird (Alan Hale); Donald Keith (David Powell).

At the death of John Gower, his widow and daughter, Mildred, find themselves with only a few thousand dollars, as the family lived almost up to the limit of Gower's income. Mildred's mother tells her it is necessary that she marry money. Mildred is fond of Stanley Baird, but her hopes in this direction are shattered by the announcement of his engagement to another woman. Mrs. Gower marries Presbury, an elderly man who thinks she is wealthy, and when he learns the truth he begins taunting Mildred until she is willing to do anything to escape from her humilitating position.

Presbury arranges a marriage between Mildred and a multimillionaire, General Siddall. The bride soon discovers that while her husband will buy anything for her she wants, so that he can make an impression upon the world with her beauty, he will not give her any money. This forces her to realize that she is hardly more than a piece of furniture in the General's establishment. She leaves him, and meeting Baird learns that he and his wife have separated. He undertakes to furnish her with funds for the cultivation of her voice for an operatic career, with the hope that one day they will be free to marry.

Mildred makes slow progress. Her voice is good but uncertain. She meets a young lawyer, Donald Keith, who tells her that she will never succeed because she is too fond of luxury and ease.

Meanwhile she discovers through Keith's investigation that she was not legally married to General Siddall, as his first wife was still living, confined in an insane asylum. The General has made many attempts to get her to come back to him, but she refuses. Finally she declines to take any more money from Baird, and by economy, self denial and hard work succeeds in her musical ambition. Having achieved her independence she is now free to choose between Stanley Baird and Donald Keith, to both of whom she owes a debt of gratitude. Her choice is a happy one, and leaves the story of the life of this typical American girl perfectly rounded out.

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TRIANGLE FILM CORP.

SEVEN DEADLY SINS NO. 6 ("Wrath"—Five parts—McClure—Mar. 5).—The cast: Grand Duke and Feodor (H. B. Warner); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Evelyn Burnham (Edith Hallar); John Burnham (Charles Wellesley); Olga, his daughter (Thea Talbott); Count Nikolai (George Arvine); Ashraf Abdallah (John Nicholson). Directed by Theodore Marston.

The Grand Duke is governor of Transcaspia, a Russian province, bordering the desert of Kara-Koom. His son Feodor, spurning Count Nikolai's daughter, Olga, loves Evelyn Burnham, an American girl whom he rescues from Abdallah, a Turk, who has kidnapped her. Evelyn and Feodor are married and, trying to escape, are captured. Feodor is sent to prison for trying to desert his post and Evelyn is sent to New York, where a child is born to her.

Sixteen years later the great war is on. Feodor believes his wife is dead. He is sent to New York to buy ammunition and there meets Eve Leslie and Adam Moore. Eve has just learned that all her fortune comes from the manufacture of munitions. She does not believe in war and shuts down her enormous plant, depriving the Russians of one of their chief sources of supply.

Feodor returns to Russia. While he was in the United States his wife, who had been told he was dead, had seen him with Olga and believed he had married Olga.

Eve hears of Evelyn and of the child. She and Adam have heard from Feodor his story. All messages to Feodor are intercepted and Eve and Adam, with Evelyn, go to find him in Transcaspia.

There exciting events occur. Feodor is about to wed Olga. Eve learns that Evelyn is her own mother. The Turks attack the Russians. Eve is near death, but Adam and Feodor, coming to the rescue in an armored motor with machine guns, save the day, and in the end love triumphs over wrath.

VILLA OF THE MOVIES (Mack Sennett—Two Parts—March 11).—Peggy and Bobby are preparing breakfast for Slim, the star boarder. Slim tries to make love to Peggy and her husband becomes jealous. The landlord calls and threatens to throw them out next day if the rent is not paid. Peggy and Bob have words over Slim and the latter runs away. He meets a messenger from Villa's army, who shows him where he has some powder cached under a tree. Just as Slim is preparing to deliver the powder two guards approach and the messenger hurries across the boundary.

Bob catches up with Slim and asks him for the money for the rent. Slim tells Bob that the powder in the box is lace, and if he will carry it across the border he will get the rent money. Bob takes the box and is arrested as a smuggler. Bob goes to Villa's camp and is made an officer; Slim gets into camp, and the epualettes are removed from Bob's shoulders and placed on Slim's. Peggy is captured and brought into the camp, but makes her escape.

Bob is scheduled to be shot at sunrise and Slim desires to do the shooting. Peggy is on her way with the rescue party. Slim misses Bob, who sails away on the cannon toward the rescuers. Villa is disgusted with Slim's marksmanship and shoots at him; the powder explodes and Slim takes refuge in the corner where the powder has been hidden. Slim goes across the line, where the United States sheriff arrests him as a smuggler. On one side is Villa with epualettes begging him to accept a commission, and on the other is the sheriff with handcuffs waiting to arrest him. Slim looks at Villa, bids him good-by and turns toward the United States.

A LOVE SUBLIME (Fine Arts—Five Parts—March 11).—The cast: Philip (Wilfred Lucas); the girl (Carmel Myers); the professor (Fred Turner); the sculptress (Alice Rae); her husband (George Beranger); Piney the rat (Jack Brammall); the policeman (James O'Shea); the little red doctor (Bert Woodruff).

Philip, a Greek, works in a rolling mill. Near at hand is a small restaurant where Philip and other mill hands eat. They are waited on by a little French waitress with whom Philip falls in love. Being in poor health, however, she refuses to accept him. She leaves a note for Philip and goes to the home of a girl friend in a nearby city.

Philip follows, finds his love and, seeing she is too ill to work, engages rooms for her and himself in a neat rooming house. He gets work on the docks, when a sculptress, having seen and admired his strength, gets him to pose for her.

At the studio he comes in contact with the husband and friends of the sculptress, among them "The Little Red Doctor," who asks why a big, strong man like Philip does not get suitable work, instead of posing. Philip tells of his sweetheart and the doctor insists upon seeing her. He tells Philip it is imperative the girl go to a hospital, and she is taken to one.

Philip calls each day to see her.

A gangster, injured in a fight, makes trouble one day in the hospital because he cannot get cigarettes. Philip gets some and has his sweetheart's nurse smuggle them to the gangster. Later the gangster learns who it is that is smuggling in the smokes and never loses his interest in the girl.

Philip and the girl had seen "La Boheme" together. So every midnight he steals beneath her window and plays softly on his flageolette. Going to the hospital one morning, Philip is informed that his sweetheart died during the night. The big Greek starts in to muss up the hospital, is arrested and sent to jail for two months.

Released from jail, Philip hurries to his old rooming house and takes both the rooms he and the girl occupied, hoping some day she may come back to him. He also continues his nightly playing in the park. An old professor of languages, seeing him one night, learns his story. The professor recalls the story of "Orpheus," who lured his sweetheart from Hades by his playing.

Some gangsters, headed by Piney the Rat, attack the policeman one night, but he beats them off with Philip's aid. Later one of the gang recognizes Philip, the gang is called, and Philip is attacked. Friends of the sculptress, the doctor one of them, hearing the row, hasten to the rescue. The battle ends with the police in control and Philip and Piney badly hurt. The doctor attends the wounded men and takes the Rat to his house.

The Rat plans to stab Philip as the one who beat him up. He asks for a cigarette, gets one like those the girl used to slip him and becomes Philip's friend. The sculptress, having gone to the hospital to find the girl, learns she really recovered. The girl and sculptress by appointment meet the Rat that evening and the gangster recognizes her as the one who got him those nice smokes. The girl, being told that Philip had returned to Greece, became a probation nurse at the hospital. The professor sends for Philip and when he comes he is told the girl is living. The two are reunited.

THE LITTLE BROTHER (Kay Bee—Five Parts—March 11).—The cast: Jerry Rose (Enid Bennett); Frank Girard (William Garwood); Janet Girard (Josephine Headley); Dulcie Hayes (Dorcas Matthews); Dillon (Carl Ullman).

Jerry Ross, bright, lovable daughter of the East Side tenements, is "little mother" and homemaker for her Uncle Dan Burke and his boys, Ben and Tony. Jerry is about fourteen and the boys are near the same age. Uncle Dan is a sailor, and during his long cruises the children have to shuffle for themselves.

Jerry not only looks after the boys, but "little mothers" half the waifs of the tenement. The few pennies that support her charitable enterprise are earned by selling papers on the street. Even these are hard to gain and Jerry recognizes that in a rough and tumble struggle for life skirts are a handicap. So one day she trims her curls and sallies forth in the discarded vest and pants of Tony. This departure does not bring immediate success, as poor Jerry is chased from the street corners by jealous competitors. In a free for all fight with other newsies a window is smashed and Jerry is hauled up before the magistrate in the Children's Court.

In this court Jerry is paroled in charge of a "Big Brother," Frank Girard, who promises to do all he can do to help the promising lad. The "big brother" lives up to his word, and takes Jerry to his country house and proceeds to make a man of her. Girard is an expert on mineralogy and is engaged in a series of experiments for extracting opals by a chemical process from their native rock. The work in the laboratory fascinates Jerry, who in her worship of the big brother does everything in her power to aid him in his research.

And then a great blow falls. Girard is summoned to Mexico to take up his experimental work at the mines. He provides handsomely for Jerry by sending her—or him, as he supposes—to a leading co-educational college. Arriving at the college Jerry's well kept secret leaks out and she is transferred to the girls' side of the institution. As years go on, Jerry, with the thought of the big brother ever present, works with all her might on special branches of mineralogy and obtains the highest honors in the gift of the college.

In the meantime, Frank's work is being held up by successive failures in experiments at the mines, and hearing of Jerry's great achievement wires for his protege to join him. Jerry sets out for Mexico and Frank, who is anxiously waiting, is greeted at the depot by a fascinating young girl, who explains to the bewildered big brother that she is not a little brother but a little sister.

Frank's experiments have brought him to the verge of ruin and the story has to deal with the exploits of the watchful Jerry, who saves the big brother from ruin, discovers the long lost formula for extracting the opals from the matrix, foils a burglar and a matrimonial adventuress and repays a debt of gratitude by entering into a life partnership with the big brother.

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Sinn, Clarence E........................ 1824

POSTERS AND FRAMES.
Menger & Ring.......................... 1822

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co........ 1822
Enterprise Optical Mfg. Co............... 1831
Power, Nicholas, Co..................... 1844
Precision Mch. Co....................... 1833

PROJECTION SCREEN MANUFACTURERS.
Castle & Rowley......................... 1837
Genter, J. H., Co., Inc.................. 1841
Gold King Screen Co.................... 1796
Minusa Cine Products Co................ 1839
Radium Gold Fibre Screen, Inc........... 1828

THEATRICAL ARCHITECTS.
Decorators' Supply Co................... 1841

IMPORTANT ANNOUNCEMENT

To Exhibitors and Moving Picture Musicians:

On January 22nd the Supreme Court of the United States handed down a decision making it unlawful to publicly perform for profit a copyrighted musical composition without payment of a performing fee to the owner of the copyright.

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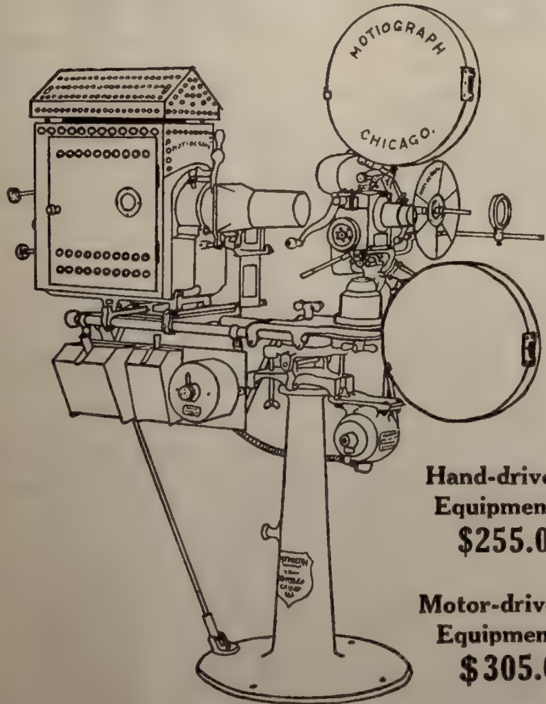

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 1814.)

BIOGRAPH.

	(Serial No.)
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama).	21579

ESSANAY.

The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?" — Two parts — Drama).	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16
The Lighted Lamp (Black Cat Feature—Two parts—Drama).	
All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.	
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).	
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).	
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).	
The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).	
The Invisible Web (Black Cat Feature—Two parts—Drama).	
Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.	
Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).	
The Five Dollar Bill (Black Cat Feature—Two parts—Drama).	
Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.	
The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).	

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).

KALEM.

The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy).	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
The Trap (No 17 of "Grant, Police Reporter"—Drama)	21712
The Prima Donna's Special (Drama)	21717
The Model Janitor (Comedy).	
Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).	
The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).	
A Flyer in Flapjacks (Comedy).	
The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).	
The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).	
In the Path of Peril (an episode of "A Daughter of Daring"—Drama).	
The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).	
Efficiency Experts (Comedy).	

SELIG.

The Making of Bob Mason's Wife (Dr.)	21633
Delayed in Transit (Two parts—Com.)	21633-34
Selig-Tribune No. 5 (Topical)	21636
Selig-Tribune No. 6 (Topical)	21643
Cupid's Touchdown (Comedy)	21654
On Italy's Firing Line (Three parts—Drama)	21655-56-57
Selig-Tribune No. 7 (Topical)	21659
Selig-Tribune No. 8 (Topical)	21666
The Luck That Jealousy Brought (Dr.)	21677
Lost and Found (Two parts—Dr.)	21678-79
Selig-Tribune No. 9 (Topical)	21681
Selig-Tribune No. 10 (Topical)	21688
The Saddle Girth (Drama)	21701
Cupid's Thumb Print (Two parts—Drama)	21702-3
Selig-Tribune No. 11 (Topical)	21705
Selig-Tribune No. 12 (Topical)	21710
A Strang Adventure (Drama)	21718
The Redemption of Red Mullin (Two parts—Drama).	
Selig-Tribune No. 13 (Topical).	
Selig-Tribune No. 14 (Topical).	
For Reward of Service (Comedy—Drama).	
The Great Treasure (Two parts—Drama).	
Selig-Tribune No. 15 (Topical).	
Selig-Tribune No. 16 (Topical).	
A Brother's Sacrifice (Drama).	
Selig Tribune No. 16 (Topical).	
Selig Tribune, No. 17 (Topical).	
An Actress' Romance (Two parts—Drama).	
No Place Like Home (Comedy).	

VIM FEATURE COMEDY.

It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21680
A Job for Life (Comedy)	21694
Nora Declares War (Comedy).	
The Newlyweds' Mistake (Comedy).	
Happy Nat's Dilemma (Comedy).	
Art and Paint (Comedy).	
Harry's Pig (Comedy).	
Seeing Double (Comedy).	
This Is Not My Room (Comedy).	
A Deal in Furniture (Comedy).	
Deep Stuff (Comedy).	
Willie Walrus Pays Alimony (Comedy).	
In Stump Land (Comedy).	
Wanted, a Bad Man (Comedy).	

VITAGRAPH.

The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)...	
His Little Spirit Girl (Comedy)	2166[illegible]
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature)	
The Seventh Son (Drama).	
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).	
Missing (Two parts—Drama).	
The Meeting (Drama).	
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).	
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).	
Dimple's Baby (Two parts—Comedy-Drama).	

BROADWAY STAR FEATURE.

The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92
The Beloved Vampires (Three parts—Drama).	

OFFICIAL WAR FILMS, INC.

February—The War.

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1814.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 21—Number 60 (Topical).
Feb. 28—Number 61 (Topical).
Mar. 7—Number 62 (Topical).
Mar. 14—Number 63 (Topical).
Mar. 21—Number 64 (Topical).

BIG U.

Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).
Mar. 7—A Soldier's Dream (Drama).
Mar. 8—Good for Nothing Gallagher (Drama).
Mar. 15—For Honor's Sake (Drama).
Mar. 18—The Hidden Danger (Two parts—Dr.).
Mar. 25—The Rebel's Net (Drama).

BISON.

Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).

GOLD SEAL.

Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).

IMP.

Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).
Mar. 9—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"—Two parts—Drama).
Mar. 11—The Man of Mystery (Two parts—Dr.).
Mar. 14—Sins of a Brother (Drama).
Mar. 16—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"—Two parts—Drama).
Mar. 23—The Perils of the Secret Service (No. 3, "The Dreaded Tube,"—Two parts—Drama).

JOKER.

Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).
Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wanta Make a Dollar (Comedy).
Mar 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).

LAEMMLE.

Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).
Mar 3—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).

L-KO.

Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy)
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar 16—Love on Crutches (Comedy).
Mar 21—Defective Detectives (Two parts—Comedy).

NESTOR.

Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).
Mar. 5—A Bundle of Trouble (Comedy).
Mar. 12—Some Specimens (Comedy).
Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).

POWERS.

Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).
Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).
Mar. 11—Mr. Fuller Pep—His Day of Rest (Cartoon Comedy).
—The Mysterious City (Dorsey Educational).
Mar. 18—The Tail of Thomas Kat (Cartoon Comedy) and Foreign Legations in China (Dorsey Educational).
Mar. 22—The Strangest Army in the World (War Special).
Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).

RED FEATHER.

Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).

REX.

Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).

VICTOR.

Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).
Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).
Mar. 6—Good Morning Nurse (Comedy).
Mar. 9—The Beauty Doctor (Comedy).
Mar. 13—A Woman in the Case (Comedy).
Mar. 15—Dorothy Dares (Two parts—Comedy).
Mar. 20—Black Magic (Comedy), and Landmarks of France (Scenic).
Mar. 22—The Hash House Mystery (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 2—Number 8.
Mar. 9—Number 9.
Mar. 16—Issue No. 10 (Educational).
Mar. 23—Issue No. 11 (Educational).

UNIVERSAL SPECIAL FEATURE.

Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).
Mar. 4—The Purple Mask (Episode 10, "The House of Mystery"—Two parts—Drama).
Mar. 11—The Purple Mask (Episode No. 11, "The Garden of Surprise"—Two parts—Drama).
Mar. 18—The Purple Mask (Episode No. 12, "The Vault of Mystery"—Two parts—Drama).
Mar. 18—The Voice on the Wire (Episode No. 1, "The Oriental Death Punch"—Two parts—Drama).
Mar. 25—The Purple Mask (Episode No. 13, "The Leap"—Two parts—Drama).
Mar. 25—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 2—Calamity Anne's Protege (Comedy).
Mar. 3—Cupid and a Brick (Comedy—Drama).
Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).

CUB.

Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).
Mar. 1—Jerry's Romance (Comedy).
Mar. 8—The Flying Target (Comedy).
Mar. 15—Jerry's Triple Alliance (Comedy).

NIAGARA FILM STUDIOS.

Feb. 21—The Peril of Our Girl Reporters (Episode No. 9, "Misjudged"—Two parts—Drama).
Feb. 28—The Peril of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama).
Mar. 7—The Peril of Our Girl Reporters (No. 11, "The Meeting"—Two parts—Drama).
Mar. 14—The Perils of Our Girl Reporters (No. 12, "Outwitted"—Two parts—Dr.).

GAUMONT.

Mar. 6—Tours Around the World, No. 18 (Subjects on Reel: Munich, Germany; Schonbrunn Castle; Vienna, Rustchuk, Bulgaria—Travel).
Mar. 7—See America First, No. 78 (Subjects on Reel: Oregon's Rocky Coast—Scenic; and "Rastus Runs Amuck"—Kartoon Komic).
Mar. 8—Reel Life, No. 45 (Subjects on Reel: From Trapper to Wearer; Stimulating the Appetite of the Tired Business Man; Artistic Vases; The Pelican Mutual—Film Magazine)
Mar. 13—Tours Around the World, No. 19 (Subjects on reel: The Oasis of Gabes, Sahara Desert; Koursk, Siberia (Travel).
Mar. 14—See America First, No. 80 (Subjects on reel: On the Mississippi River from New Orleans to Baton Rouge (Scenic). and "They Say Pigs Is Pigs" (Kartoon Komic).
Mar. 15—Reel Life, No. 46 (Subjects on reel: A Club-Rifle for the Police; The Fluid of Life (blood under microscope); Making the Cactus Useful; Gold Mining in Alaska; Sprites of the Moonlight (Dance).

MONOGRAM

Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama)
Feb. 26—The Adventures of Shorty Hamilton (No. 7, "Shorty Hooks a Loan Shark"—Two parts—Drama).
Mar. 5—The Adventures of Shorty Hamilton (No. 8, "Shorty Traps a Lottery King"—Two parts—Drama)
Mar. 12—The Adventures of Shorty Hamilton (No. 9, "Shorty Trails the Moonshiners"—Two parts—Drama).

MUTUAL.

Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).
Feb. 28—Number 113 (Topical).
Mar. 7—Number 114 (Topical).
Mar. 14—Number 115 (Topical).
Mar. 21—Number 116 (Topical).
Mar 28—Number 117 (Topical).

(Mutual Releases continued on page 1836.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1814.)

(Mutual Releases continued from page 1834.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).
Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 151).
Mar. 5—The Girl from Rector's (Five parts—Drama—No. 172).
Mar. 12—My Fighting Gentleman (Five parts—Drama).

VOGUE.

Feb. 18—Lured and Cured (Two parts—Drama).
Feb. 25—The Butcher's Nightmare (Two parts—Comedy).
Mar. 4—A Rummy Romance (Two parts—Comedy).
Mar. 10—His Bogus Boast (Two parts—Com.).
Mar. 17—A Matrimonial Shock (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 19—The Hidden Children (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).

SERIAL PRODUCING CO.

Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).
Mar. 5—The Great Secret (Episode No. 9, "Cupid's Puzzle"—Two parts—Dr.).
Mar. 12—The Great Secret (Episode, No. 10—Two parts—Drama).

METRO COMEDIES.

Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).
Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).

FAMOUS PLAYERS.

Jan. 18—A Girl Like That (Five parts—Dr.)
Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).
Feb. 26—Some Doctor (Comedy).

LASKY.

Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).
Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Feb. 26—Exquisite Lake Louise (Scenic).
Mar. 5—The Yoko Valley (Scenic).
Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Feb. 26—56th Edition (Subjects on reel: Colonel Heeza Liar, Detective—Cartoon Comedy); Swapping Foundations Under Sky-Scrapers; Experiments With Light Rays (Educational).
Mar. 5—57th Edition (Subjects on reel: Bobby Bumps Adopts a Turtle—Cartoon Comedy); Industrial Paradise; Fitting Heads to Hats; Birdland Romance (Educational).

Pathe Exchange, Inc.

ASTRA.

Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).
Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).
Mar. 4—Pearl of the Army (No. 14, "Flag Despoiler"—Two parts—Astra—Dr.)
Mar. 11—Pearl of the Army, No. 15 ("Colonel's Orderly"—Two parts—Drama).
Mar. 18—The Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two parts—Drama).

GOLD ROOSTER.

Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).
Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).
Mar. 4—Her Beloved Enemy (Thanhouser—Five parts—Drama).
Mar. 11—The Empress (Popular Plays and Players—Five parts—Drama).
Mar. 18—Pots and Pans, Peggie (Thanhouser—Five parts—Drama).

PATHE.

Feb. 18—Florence Rose Fashions, No. 19 (Fashions — Picturesque Algeria—Province of Constantine (Scenic).
Feb. 25—Florence Rose Fashions, No. 20 (Fashions).
—Bursting Buds (Educational).
Feb. 25—How "Patent" Medicines Are Made (Educational).
Feb. 25—Max's Vacation (Comedy).
Mar. 4—Florence Rose Fashions, No. 21 (Morning Hours) (Fashions).
—Picturesque Catalonia (Spain) (Colored Scenic).
Mar. 11—Florence Rose Fashions, No. 22, "As the Day Wanes" (Fashions), and "Birds of Gay Plumage" (Parrakeets) (Colored Educational)
Mar. 18—Florence Rose Fashions, No. 23 (Fashions), and Nomads of the North (Lapland) (Educational).

COMBITONE.

Mar. 18—Know America, the Land We Love—Southern California (Scenic).

HEARST-PATHE NEWS.

Mar. 10—Number 21 (Topical).
Mar. 14—Number 22 (Topical).
Mar. 17—Number 23 (Topical).
Mar. 24—Number 24 (Topical).
Mar. 25—Number 25 (Topical).

INTERNATIONAL.

Feb. 18—Jerry Saves the Navy (Cartoon Com.).
—Old Glory in the Far East (Scenic).
Feb. 25—Patria No. 7—"Red Fawn" (Two parts—Drama).
Feb. 25—Sharks Is Sharks (Cartoon Comedy).
—Uncle Sam's Wards (Educational).
Mar. 4—Bringing Up Father, "A Hot Time in the Gym" (Cartoon Comedy).
—Winter in Yellowstone Park (Scenic).
Mar. 4—Patria (Episode No. 8—Two parts—Drama).
Mar. 11—Patria No. 9 (Two parts—Drama).
Mar. 18—Patria (Episode No. 10, "War in the Dooryard"—Two parts—Drama).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).
Mar. 11—Hooey Heroes (Comedy).

ROLIN.

Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy).
Mar. 18—Lonesome Luke's Lively Life (Two parts—Comedy).

Triangle Film Corporation.

FINE ARTS.

Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).
Feb. 25—Stage Struck (Five parts—Drama).
Mar. 4—Betsy's Burglar (Five parts—Drama).
Mar. 11—A Love Sublime (Five parts—Drama).

KAY-BEE.

Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).
Feb. 25—The Last of the Ingrahams (Five parts—Drama).
Mar. 4—Back of the Man (Five parts—Drama).
Mar. 11—The Little Brother (Five parts—Dr.).

TRIANGLE KOMEDY.

Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).
Feb. 25—A Bachelor's Finish (Comedy).
Feb. 25—Done in Oil (Comedy).
Mar. 4—Her Cave Man (Comedy).
Mar. 4—A Film Exposure (Comedy).
Mar. 11—Caught With the Goods (Comedy).
Mar. 11—Hobbled Hearts (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 18—Stars and Bars (Two parts—Comedy).
Feb. 25—Maggie's First False Step (Two parts—Comedy).
Mar. 4—Her Circus Knight (Two parts—Com.).
Mar. 11—Villa of the Movies (Two parts—Com.).
Mar. 18—Dodging His Doom (Two parts—Com.).

SUPERPICTURES, INC.

Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1814.)

Feature Releases

ART DRAMAS, INC.

Feb. 15—The Adventurer (U. S. Amusement Co.—Five parts—Drama).
Feb. 22—The Moral Code (Erbograph—Five parts—Drama).
Mar. 1—Pride and the Devil (Apollo Pictures, Inc—Drama).
Mar. 8—The Cloud (Van Dyke—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).
Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 5—Hell Morgan's Girl (Five parts—Drama—Special Release).
Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

EDUCATIONAL FILM CORPORATION.

Feb. 19—The Living Book of Nature ("American Bears"—Educational).
Feb. 26—The Living Book of Nature ("Foreign Deer"—Educational).
Mar. 5—The Living Book of Nature ("The Beaver Prepares for Winter"—Educational).
Mar. 12—The Living Book of Nature ("Jungle Vaudeville"—Educational).

FOX FILM CORPORATION.

Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—Melting Millions (Five parts—Drama).
Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—Love's Law (Five parts—Drama).
Mar. 19—The Blue Streak (Five parts—Drama).

FOXFILM COMEDY.

Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—A Bon Bon Riot (Two parts—Com.).
Mar. 5—The House of Terrible Scandals (Two parts—Comedy).
Mar. 12—Her Father's Station (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 26—Arsene Lupin (Five parts—Drama).
Feb. 26—Dubs and Drygoods (Com.).
Feb. 26—Captain Jinks' Explosive Temper (Comedy).
Feb. 26—The Secret Kingdom (Episode No. 9, "The Swamp Adder"—Two parts—Drama).
Mar. 5—Intrigue (Five parts—Drama).
Mar. 5—Masks and Mishaps (Comedy).
Mar. 5—Captain Jinks' Kids (Comedy).
Mar. 5—The Secret Kingdom (Episode No. 10—"A Goat Without Horns"—Two parts—Drama).
Mar. 12—Arsene Lupin (Six parts—Drama).
Mar. 12—Footlights and Fakers (Comedy).
Mar. 12—Captain Jinks' Alibi (Comedy).
Mar. 12—The Secret Kingdom (Episode No. 11, "The White Witch"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).
Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

March—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. JUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

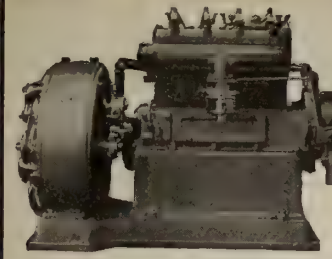
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

WARRENTON PHOTOPLAYS.

Mar. 15—The Birds' Christmas Carol.



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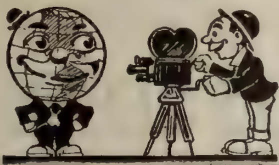

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The Butterfly	5	Barbara Tennant	100	1/3/6 heralds
In the Land of the Head Hunters	6	S. Curtess	60	1/3/8 heralds
Chicago Tribune Allied War Films	3	Chicago Tribune	75	1/3/6 photos
Spectro	5	Lucky Film Co.	100	1/3/6 heralds and photos
Arizona	6	Cyril Scott	100	1/3/6
Mixup	4	Charlie Chaplin	50	1/3/6 photos

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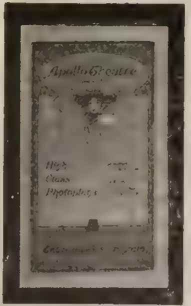

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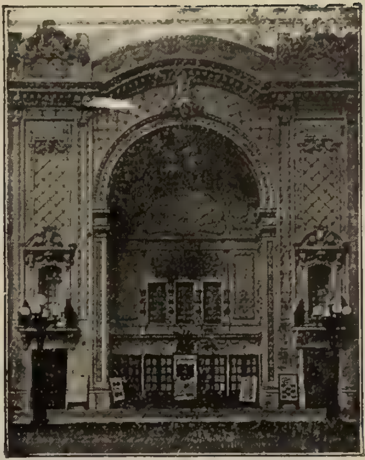

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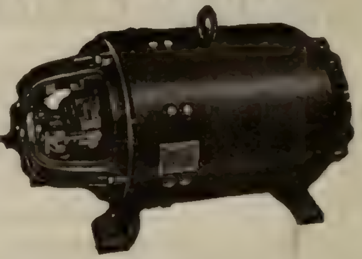

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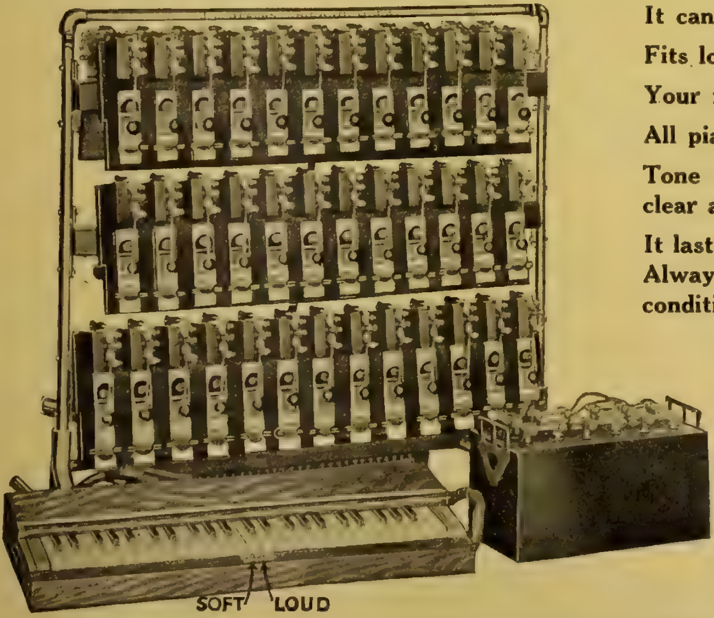

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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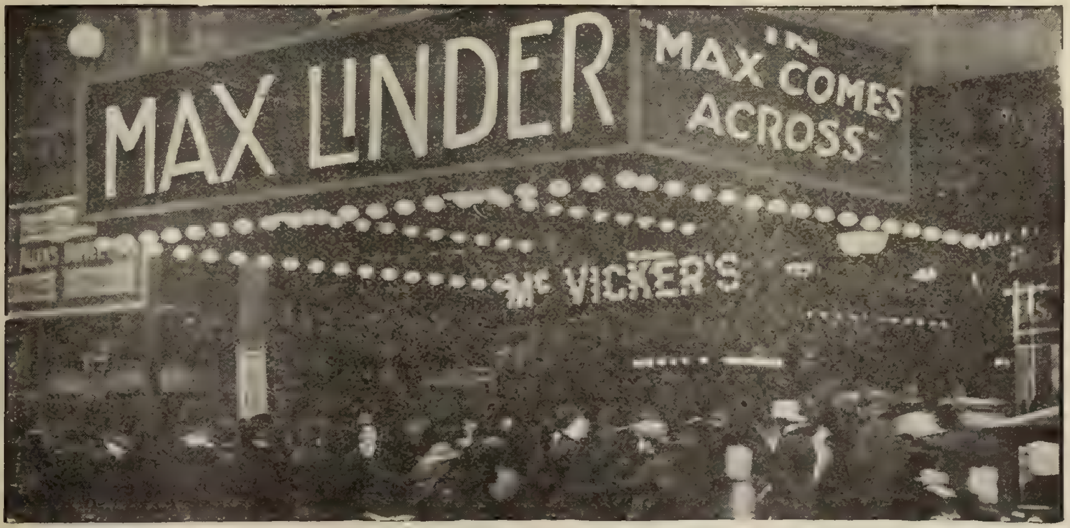

Section of crowds besieging McVicker's theatre, Chicago, to see Max Linder in "Max Comes Across."

DON'T MISS

MAX LINDER'S

Second American-Made Comedy

"Max Wants a Divorce"

His first comedy, "Max Comes Across," is making the hit of the year. It is packing every theatre playing it. Here is just a sample of what all the exhibitors think:

Rochester, Minn., March 1, 1917.

Mr. George K. Spoor,
President Essanay Film Mfg. Company,
Chicago, Ill.

Max Linder in ''Max Comes Across'' positively a knockout. Played to capacity today. Audience absolutely in convulsion. Will have to have an ambulance corps for next release.

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Universal

VOL 1 UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Fil*

A Serial Sensation!

"The Voice on the Wire"--the Universal's Latest and Greatest Serial a Huge Success

SELDOM in the history of films has a serial been accorded the splendid appreciation that has marked the showing of the first episode of "The Voice on the Wire." From theatres all over the country come enthusiastic reports of the genuine ovation given to this remarkable screen drama. Based on the popular novel of the same name, written by the brilliant author, Eustace Hale Ball, this lavish production marks a new era in serials. Directed by Stuart Paton, who so successfully produced that remarkable Broadway sensation, the Universal's filmization of Jules Verne's "20,000 Leagues Under the Sea," "The Voice on the Wire" is a genuine novelty, crowded with action, imbued with an air and atmosphere of mystery, and carrying through to the end a love story that fascinates all who see it. The leading male role is in the capable hands of Ben Wilson, the popular Universal star, whose vigorous and energetic methods have won him admirers by the million. Opposite, in a charming and sympathetic role, is beautiful Neva Gerber, the young Universal film star, who has achieved a large following by the brilliance of her acting and her gracious and captivating manner. Closely following the huge success of the first release, bookings have been pouring in to all of the 73 Universal Exchanges, and again the mighty Universal has demonstrated that in the matter of serials, as well as in all other lines, it has no real competition. Exhibitors who want a consistent crowd-getter should write or wire their nearest Universal Exchange for booking or reservation on "The Voice on the Wire," without delay.

A Screen Innovation

"The Perils of the Secret Service," the Universal's Remarkable Series of Dramas, Gratifies Exhibitors

Kingsley Benedict.

ALWAYS in the lead in the matter of catering to the Exhibitor's needs, the Universal again scores a decided hit with its remarkable series of eight two-reel dramas, released under the general title of "The Perils of the Secret Service." These two act plays, each complete in itself, are screen adaptations of the famous and popular stories published under the name of "Yorke Norroy—Diplomatic Agent." Their author, George Bronson Howard, is one of America's best-known and most widely read novelists, and the stories in their printed form have been eagerly read and enjoyed by millions. Moving picture lovers who have read these fascinating stories may be sure of a real treat when they see the pictures, for the direction was personally made by Mr. Howard. The resources of the mighty Universal at Universal City, California, were placed at Mr. Howard's disposal, and the productions are markedly lavish for short subjects. The opportunity is afforded Exhibitors who do not care to book or show serial photoplays, to give their patrons this supreme novelty for eight straight weeks, with the assurance that the stories, being complete in each two-reel release, they will miss no connecting link from episode to episode. Kingsley Benedict, the popular Universal star, plays the lead, a remarkable character, that of an internationally famous secret service operative. The leading woman is different in each release, and the various parts are assigned to eight of the Universal's cleverest woman stars. Universal Exchanges report heavy bookings on "The Perils of the Secret Service," which proves that Exhibitors are quick to appreciate the efforts of the Universal on their behalf.

THERE WITH A PUNCH

Universal Comedies—Nestor—L-KO and Joker—Have Established a New Standard in Screen Fun

POPULAR WITH EVERY FAN

EVERY week in thousands of theatres throughout the country millions of film fans revel in the delightful entertainments afforded by Universal Comedies. They keenly enjoy Eddie Lyons, Lee Moran and dainty Edith Roberts in the refined comedies of the Nestor brand; they laugh till the tears come at the antics of Phil Dunham, Fatty Voss and the big group of L-KO comedians; and they have spasms of delight whenever Gale Henry, William Franey and that merry Joker bunch appear on the screen. Universal Comedies are different from all other brands of film fun. They are never coarse, never suggestive, never vulgar. If of the slap-stick variety, there is reason—reasons of fun for the horse play. It is more common to see the highest type of burlesque and travesty in Universal Comedies than any other kind of humor, and that this fact is appreciated by the moving picture patrons is evidenced by the constantly increasing number of bookings reported by the 73 Universal Exchanges. Universal Comedies are released on the regular Universal Program, but they may be booked through any Universal Exchange separately, if desired.

Gale Henry and Wm. Franey in Joker Comedies.

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

ufacturing Concern in the Universe.” 1600 Broadway, NEW YORK No. 2

THE UNIVERSAL PROGRAM

Twenty-nine Reels of Superior Screen Entertainment Every Week--Greater Quantity and Quality than in all Competition Combined

SPECIALS ON THE UNIVERSAL PROGRAM

are listed below. They include all such novel features as appeal to the Exhibitor who shows an “open” programme. They are thus arranged to give him an opportunity to see at a glance the Universal’s wonderful array of specialties and distinct novelties that will add lustre to any sort of program he cares to offer his patrons.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 2nd, 1917

RED FEATHER—“THE BRONZE BRIDE” (Five-Reel Drama)—Claire McDowell, Charles Mailles and Eddie Polo.

NESTOR—“MIXED MATRIMONY” (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

LAEMMLE—“THE STAR WITNESS” (Two-Reel Human Interest Drama)—Lee Hill, Lena Baskett and Elizabeth Janes.

L-KO—“NABBING A NOBLE” (One-Reel Comedy)—Phil Dunham.

IMP—“THE PERILS OF THE SECRET SERVICE”—No. 5, “THE MAN IN THE TRUNK” (Two Reels)—Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 13.

JOKER—“A BOOB FOR LUCK” (One-Reel Comedy)—William Franey and Gale Henry.

POWERS—“PHOOL PHAN PHILMS” (Comedy Cartoon), and Educational (title not decided)—Split Reel.

L-KO—“CROOKS AND CROCODILES” (One-Reel Comedy)—Fatty Voss.

REGULAR RELEASES on the UNIVERSAL PROGRAM

may also be booked separately. They are the highest standard of short subjects in the world. Great stories and great stars under the ablest direction are the basic foundation of the marvelous dramatic releases listed below. Whenever you see a Universal three-reel subject, you may rest assured that it has all the punch of the average five-reeler; a two-reel Universal subject has the power of the average three, and the Universal one-reel subject is in a class by itself.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 2nd, 1917

GOLD SEAL—“THE MAGPIE” (Three-Reel Drama)—Tina Marshall.

VICTOR—“THE $1,000 DROP” (One-Reel Comedy)—Eileen Sedgwick, Ralph McComas and Milton Sims.

UNIVERSAL ANIMATED WEEKLY—Weekly No. 66.

VICTOR—“SOMEBODY LIED” (Two-Reel Comedy-Drama)—Priscilla Dean and Harry Carter.

POWERS—“HAGENBECK’S WILD ANIMALS” (One-Reel Educational).

BIG U—“THE DAWN OF DECENCY” (One-Reel Drama).

VICTOR—“PLEASE BE MY WIFE” (One-Reel Comedy)—Bob Leonard.

BISON—“THE BURNING SILENCE” (Two-Reel Western Drama)—George Pearce, Jane Bernoudy.

LAEMMLE—“THE BLUE PRINT MYSTERY” (One-Reel Drama)—King Baggot.

BIG U—“THE TERRORS OF WAR” (Two-Reel War Drama)—Grace Cunard.

The most successful Exhibitors in the world today are those who book and show the complete Universal Program of twenty-nine reels. The two lists given above, when combined, constitute the complete Universal Program. Write your nearest Universal Exchange for full particulars today.

SCORES ANOTHER BEAT

Presidential Inauguration First Shown In Leading Broadway Theaters by Universal Animated Weekly

PROVEN BY MANAGER’S STATEMENT

RUNNING true to form the great, unequalled Universal Animated Weekly scored another beat over all competitors by showing the first moving pictures of the official ceremonies attendant upon the inauguration of President Wilson, at Washington, D. C., Monday, March 5, in all leading Broadway, New York theatres. Every week since its inception the Universal Animated Weekly has “been first on the screen with moving pictures of the world’s leading news events.” In this latest great scoop the resources and facilities of the Animated were again proven more effective than those of its competitors. Proof positive of the statement made here may be obtained from statements of the managers of the house where the inauguration picture was shown. (Names on request.) Shown on the regular Universal Program, the Animated may also be booked separately from any Universal Exchange or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

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Universal Screen Magazine Released Weekly to Meet Overwhelming Popular Demand

ORIGINALLY planned for an every other week release, the Universal Screen Magazine is now released weekly to meet the demand of Exhibitors and their patrons. Including as it does subjects that are of interest to every man, woman and child, it is not strange that this remarkable one-reel became a notable feature for any program immediately upon its first release. It is to the great popular magazines what the Animated Weekly is to a great newspaper, and its appeal is equally wide. The Exhibitor who is looking for a distinct and popular novelty in a short subject should get in touch with his nearest Universal Exchange at once and get full particulars about this screen favorite. Book now before your competitor beats you to it, either through your Exchange or direct from the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

Willie Hopkins Animated Sculpture Universal Screen Magazine.

If you are not on the mailing list of the Moving Picture Weekly—GET ON!

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HARRY CAREY

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"The FIGHTING GRINGO"

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DIRECTED BY FRED. KELSEY

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IN

"Susan's Gentleman"

A Delightful Story of a Bowery Waif and the Surprising Effect of a London Inheritance

Directed by EDWIN STEVENS

"Hell Morgan's Girl"

Purchased Outright by

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In other advertisements we have announced the purchase of all State Rights for America on "HELL MORGAN'S GIRL," by Bluebird Photo Plays (Inc.). Shrewd exhibitors who have witnessed its presentation pronounce it one of the most unusual and remarkable screen productions of the decade, with a Box Office value that compels the attention of all who seek large and certain financial rewards. No salesmanship is required with those who view the production. See it at your nearest Bluebird Exchange, or Bluebird Photo Plays (Inc.), New York City.

"The Eagle's Wings"

"THE EAGLE'S WINGS"—the tremendous BLUEBIRD preparedness drama of the hour, has the backing of the entire 1,500 Chapters of the Daughters of the American Revolution, represented in almost every city and town throughout the United States. This backing was won on the merits of the production and means more than all the sales talk we could write for a month of Sundays. In 5 reels it tells a brilliant story of unusual dramatic power, with a suspense and action guaranteed to grip any audience, while affording magnificent entertainment in every foot of the picture. It is a repeater and should be booked for from 3 to 7 days. Book thru your nearest BLUEBIRD EXCHANGE or BLUEBIRD PHOTO PLAYS (INC.), 1600 Broadway, New York City.

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The Goldwyn organization and its stars are not persons to whom small accomplishments appeal. In pictures, as in life itself, it is the *Somebodies* who achieve the big things, who possess the highest values, who attract the greatest followings.

Behind its stars, in plays by the world's ablest authors, Goldwyn inaugurates a tremendous advertising and publicity campaign covering the entire world.

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MADGE KENNEDY

She has youth, freshness and beauty. Her smile has won the friendship of a nation. She is the finest and ablest farce comedienne in the entire world of the theatre and is to be starred exclusively in Goldwyn Pictures. These are some of the things the critics have said about Miss Kennedy:

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JACKSON, MICH., PATRIOT: Madge Kennedy is a noteworthy addition to the Goldwyn collection of stars.

BOSTON JOURNAL: Madge Kennedy has had the most sensational success of any of the younger actresses. . . . If there is anyone quite like her we know three managers who will give a fortune for her services. . . . Madge Kennedy is matchless.

CHICAGO EXAMINER: All hail Madge Kennedy of Goldwyn Pictures. She is the greatest popular favorite among comediennes and the only one of her type.

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N. Y. MORNING TELEGRAPH: Goldwyn has robbed the stage of another great favorite by signing Madge Kennedy.

ROCKY MOUNTAIN NEWS: Goldwyn is fortunate in signing Madge Kennedy. . . . No other comedienne can touch her.

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ATLANTA AMERICAN: Madge Kennedy has been starred in "Over Night," "Little Miss Brown," "Twin Beds" and 'Fair and Warmer"—the last two being America's greatest farces.

In every Exchange Zone on the motion picture map this new star has been welcomed by the great newspapers and the public

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gavest me etc.-

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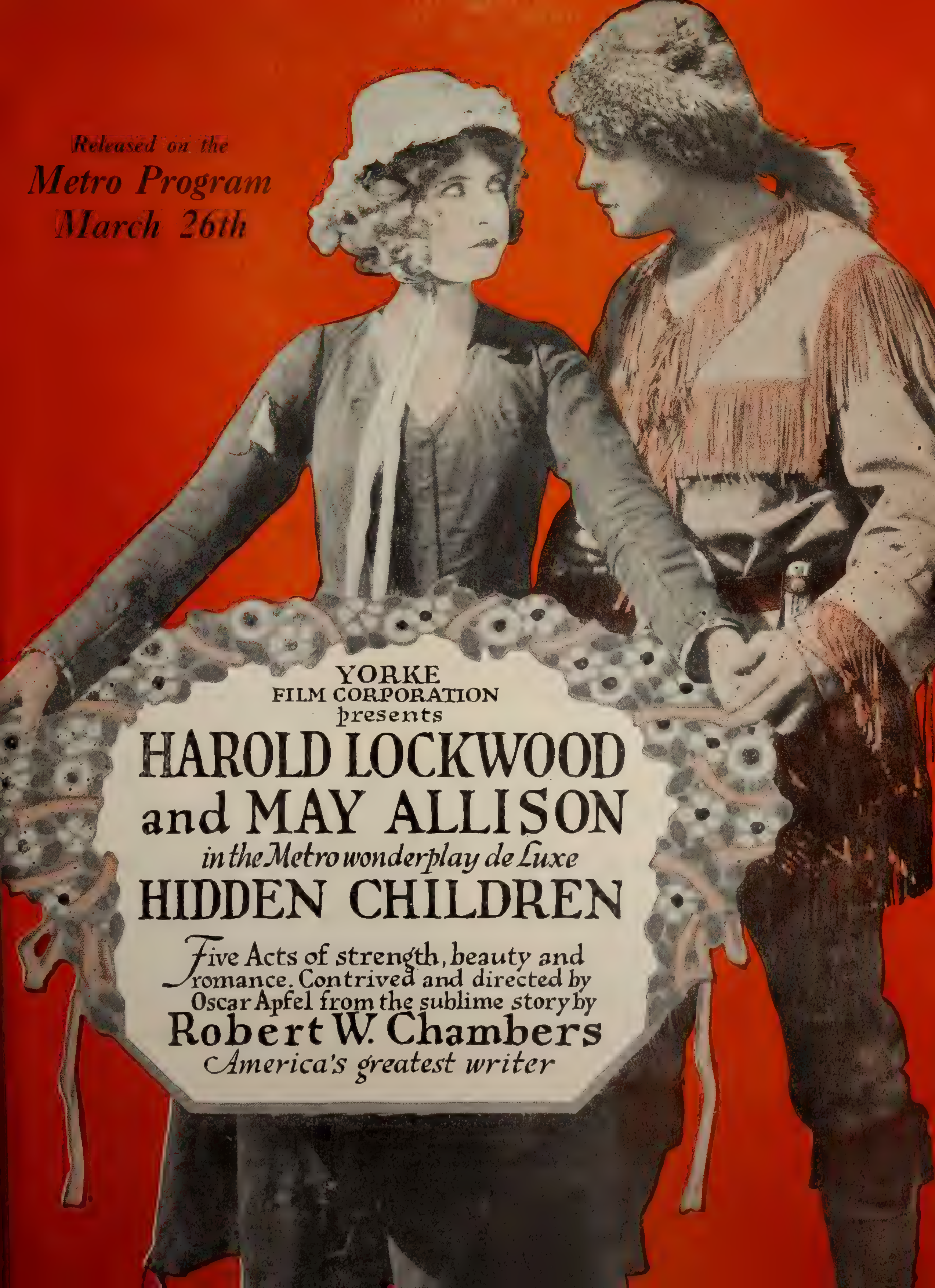

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America's greatest writer

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FRANCIS X. BUSHMAN and BEVERLY BAYNE

What more need we add?

Produced by SERIAL Producing Co. *Presented by* QUALITY Pictures Corp'n

BOOKING
THROUGH
METRO EXCHANGES

? Are your Comedies UNIFORMLY GOOD ?

ARE YOU EXHIBITING a brand of comedies you CAN DEPEND UPON to satisfy your patrons and show pleasing profits? Or are you gambling with your box-office receipts, booking comedies that are sometimes money-makers, sometimes money-losers, and often indifferent—**COMMONPLACE!**

CHRISTIE COMEDIES

are UNIFORMLY GOOD COMEDIES because their merit is not due to CHANCE but to the fact that they are produced by successful, experienced comedy stars and directors.

Last week's issue of this magazine contains a list of independent exchanges from whom you can obtain CHRISTIE COMEDIES. Start running CHRISTIE COMEDIES this week—book the latest release—

"SAUCE FOR THE GOOSE"

Open Market Release for
Week of March 19th.

An original plot, with real action, real acting and real comedy, featuring

Betty Compson and Neal Burns

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"SUSPENDED SENTENCE"

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are the kind of pictures that will *build* a reputation for You

Pauline Frederick in "Sapho"

Thousands of Paramount exhibitors requested a production of Alphonse Daudet's famous story—as only Pauline Frederick could interpret it. "Sapho"—although arranged to avoid the objectionable and emphasize the human element of the story—gives Pauline Frederick an exceptional opportunity to display her great dramatic power, and is another Famous Players contribution to photoplay history.

Wallace Reid and Myrtle Stedman in "The Prison Without Walls"

is a thrilling prison reform story, written from the story by Robert Emmett MacAlarney, well known to magazine readers, and prepared for the screen by the novelist, Beulah Marie Dix.
There is real punch to this exceptional story in the form of three "knock down and drag out" fights. This production has the usual Lasky perfection of detail and presentation.

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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Pinning Bubbles on the Wall

It might be done—but it wouldn't be worth trying.

You might build up a reputation for your theatre with a half dozen kinds of pictures, but it would take you a long time if you could do it at all.

That's one reason Paramount made up a "short reel program" for you.

Keep the number of brands down. Keep the standard of quality up.

Let the unsurpassed productions of Famous Players, Lasky, Morosco and Pallas, who produce

Paramount Pictures

be your standard. Have your short reels as good as the "features."

Keep your theatre and method of presentation up to the Paramount standard, and "nothing can stop you."

Don't try to pin a bubble on the wall—make as *many* days as possible *Paramount Days.*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

Member of National Association Motion Picture Industry

World's Greatest Newspapers Acclaim Mary Pickford's

"A POOR LITTLE RICH GIRL"

NEW YORK TELEGRAPH said:

"The production is a genuine credit to Mary Pickford, Maurice Tourneur and its authors, and the work of a well-chosen cast also deserves comment. The lavish settings, fine photography, lighting and tinting effects, combined with a story that is novel, full of humor and pathos and subtly instructive, make it one of Mary Pickford's best—perhaps the most satisfactory picture, every detail considered, in which she has ever appeared."

NEW YORK HERALD said:

". . . Needless to say, Gwen is a typical 'Little Mary' role, giving every opportunity for the Pickford pout, smiles, curls and cute mannerisms. Miss Pickford's playing of the appealing role has much charm, and the Artcraft Film Corporation evidently spared no pains to give it an artistic production."

NEW YORK EVENING SUN said:

"'Little Mary' Pickford is pre-eminently qualified to interpret sympathetically the woes of 'A Poor Little Rich Girl,' and she did so to the entire satisfaction of her most ardent admirers yesterday at the Strand.

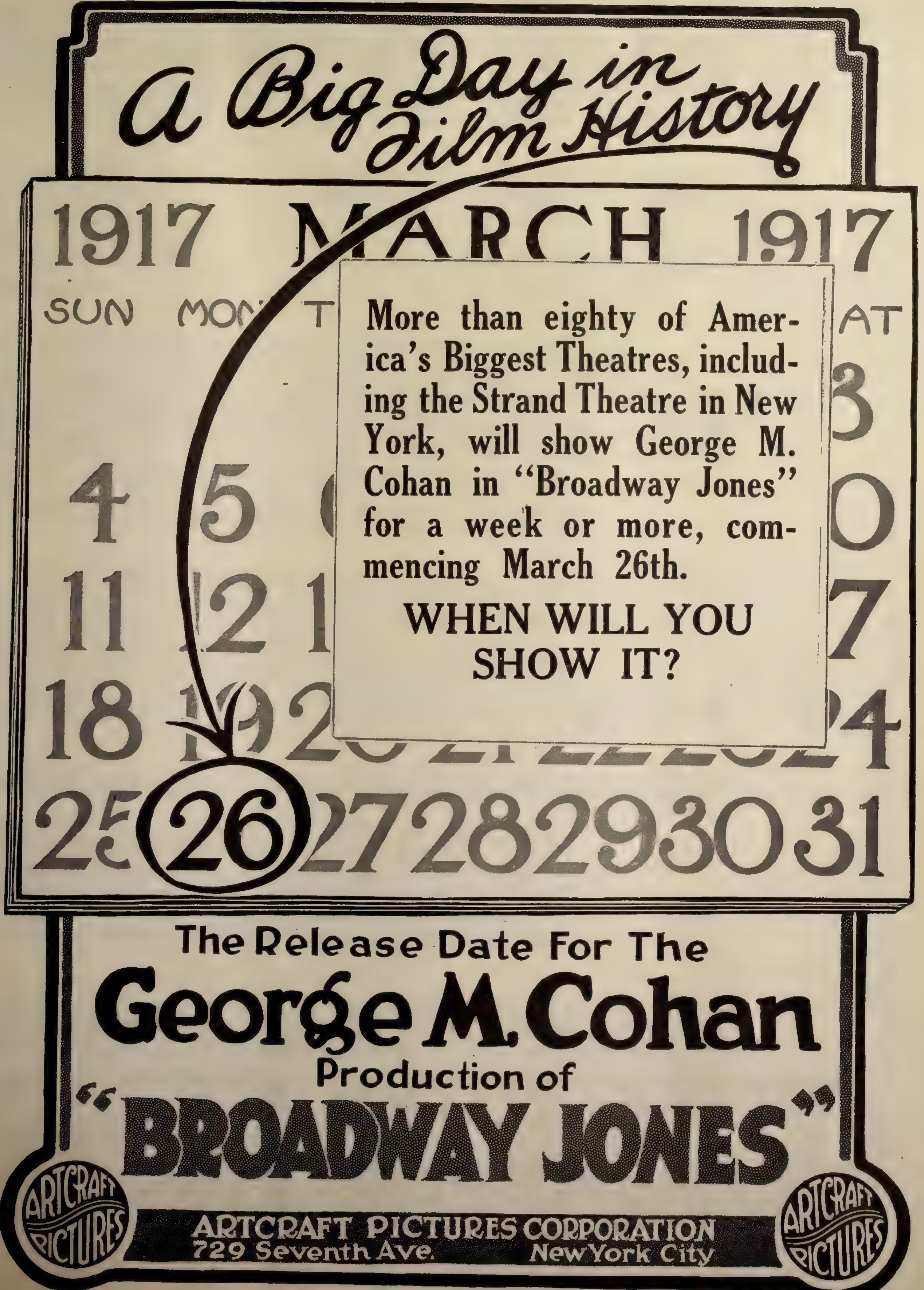
"The settings for the photoplay are elaborate. There are many amusing moments of real comedy in the picture. There seems to be no limit to the illusion of extreme youth which Miss Pickford is capable of producing and the 'Poor Little Rich Girl' no doubt will be better liked than any of Mary Pickford's recent pictures."

NEW YORK TIMES said:

"The fact that Mary Pickford acted the title role in the 'Poor Little Rich Girl' added to the interest of the translation into movie form of one of the most imaginative plays the American stage has produced."

Released by

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City



A Big Day in Film History

More than eighty of America's Biggest Theatres, including the Strand Theatre in New York, will show George M. Cohan in "Broadway Jones" for a week or more, commencing March 26th.

WHEN WILL YOU SHOW IT?

The Release Date For The

George M. Cohan

Production of

"BROADWAY JONES"

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

ARTCRAFT PICTURES

MER

LEWIS J. SELZNICK · **JOHN H.**
NEW YORK CITY DETROIT
FRANK HALL · · **N. H.**
NEW JERSEY BOSTON

THE SIX MOST IMPORTANT FACTORS

COMB

IN THEIR OPINION OF
IVAN ABRAMSON'S EIGHT

“ENLIGHTEN

AND BACKED THEIR COMBINED OPINIONS

LEWIS J. SELZNICK *NEW YORK CITY*
GLOBE FEATURE FILM CO. *NEW ENGLAND*
CIVILIZATION CO. *NEW JERSEY*

OTHER TERRITORY

ENLIGHTMENT PHOTO

220 WEST 42ND ST. N.Y.C.

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KUNSKY · **JOS. M. GAITES**
MICH. PHILADELPHIA PA.
GORDON · **WILLIAM SEIVERS**
MASS. MISSOUI

IN THE INDEPENDENT FIELD

INED

THE FORCEFULNESS OF
ACT DRAMATIC SPECTACE

"THY DAUGHTER"

BY PURCHASING THE FOLLOWING TERRITORY

JOHN H. KUNSKY *MICHIGAN*
FONTANA FILM CO. *PENNSYLVANIA*
WILLIAM SEIVERS MISSOURI

NOW SELLING ADDRESS

PLAYS CORPORATION

HENRY J. BROCK *PRESIDENT*

MUTUAL
GAUMONT'S "REEL LIFE" No. 48 RELEASED MARCH 29

WEAVING INDIAN BLANKETS

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

WINTER SPORTS IN FLORIDA—

"O Boy, It's a Goat-Getter"

Didja ever have a pernickety cuss switch up to your box-office and say, "I declare to goodness, I'd come real often if you had a little variety"?

Didja?

And didja ever stop to consider that with Gaumont Single-Reels you get that much-hankered-after variety, that "something doing all the time, good peepul" that makes a country fair a hum-dinger of an entertainment?

If you didn't, we don't ask, "Why didn'tja?" We merely follow the bubbles to the surface and stick our head out of the water long enough to remark, "For a goat-getter when the crab sidles up, just spring a Gaumont Single-Reel going on inside." You deport his money and put it to work for you—and you get him to come back.

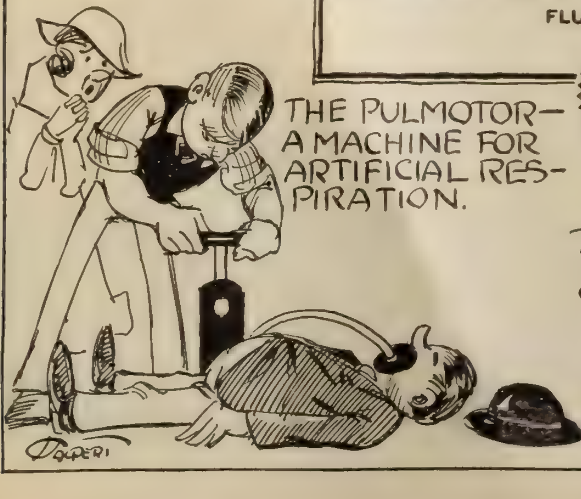
Gaze along the side lines at "Reel Life" No. 48. Angels could do no more.

Gaumont Co.

FLUSHING, N. Y.

SWEDISH GYMNASTICS

Gaumont



THE PULMOTOR—A MACHINE FOR ARTIFICIAL RESPIRATION.

THE FAMOUS HERALD CLOCK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 24, 1917

JACKIE SAUNDERS TO BE STARRED IN SIX MUTUAL PICTURES

A SERIES of six five-part Mutual Pictures, starring Jackie Saunders, will be released by the Mutual Film Corporation beginning March 26. This new series will be presented by E. D. Horkheimer. Miss Saunders is known to photoplay fans everywhere and has been starred in countless productions. She has a tremendous following and is winning new admirers with each new release.

"Sunny Jane" the First.

"Sunny Jane" is the title of the first of the new Jackie Saunders series of Mutual Pictures. It is in five reels. It tells a clean, wholesome little story that should interest every photoplay patron. It has plenty of thrills, plenty of action, a lot of excellent acting and photography that is all that can be desired. It is a drama of every-day life.

Dramas of Lighter Type.

"The Checkmate" and "The Wild Cat" are two of the next offerings of this new series. They, too, are dramas of the lighter type. They are cheerful, sprightly and snappy. They display to advantage the graces of Miss Saunders. The three other releases of the Jackie Saunders series will be announced shortly. All of them are to be feature offerings of the highest class. All of them will be suitable for showing in the highest class theaters in America. Reservations for the entire Jackie Saunders series of Mutual Pictures can be made now at Mutual Exchanges. Prices, press matter, posters, publicity helps, etc., will be cheerfully supplied by any Mutual Exchange.

Circulation of the Blood Shown In Film

Reel Life No. 46, released through Mutual Exchanges the week of March 11, offers exhibitors of the country an unusual opportunity for attracting the so-called "high brows" to their theatres. That issue of the Mutual magazine contains a bit of film showing the actual circulation of blood in the human body. It is most unusual—a positively marvelous bit of motion photography. Exhibitors, by playing it up, can attract patrons who never ordinarily attend a motion picture theatre.

Good old-fashioned "back home" atmosphere abounds in the next Mary Miles Minter offering through Mutual Exchanges. "Environment" is its title. It is a New England romance that will set all your patrons to talking. April 9 is the tentative date of its release. Make reservations now at any Mutual Exchange.

Mutual Star Productions For March

Title.	Lead.
Week Beginning March 5th.	
The Girl From Rector's	Ruth MacTammany
Week Beginning March 12th.	
My Fighting Gentleman	William Russell
Week Beginning March 19th.	
The Painted Lie	Crane Wilbur
Week Beginning March 26th.	
Motherhood	Marjorie Rambeau
Sunny Jane	Jackie Saunders

ANN MURDOCK AT WORK IN "THE OUTCAST" FOR EMPIRE-MUTUAL

Modern, perfectly equipped studios of the newly organized Empire All-Star Corporation, formed by John R. Freuler, president of the Mutual, and Alf Hayman of the Charles Frohman organization, to present the successes of Charles Frohman in motion pictures, for release through Mutual Exchanges, have been opened at Glendale, L. I. Floor space sufficiently ample to accommodate twelve big sets at one time, marks the new studios as among the largest in the country. There are dozens of elaborate dressing rooms for the principal players and other quarters sufficiently large to accommodate two hundred or more supernumeraries. Every modern bit of apparatus and paraphernalia that will tend to improve the making of the films has been installed and a large and remarkably competent technical staff has been assembled. Frank Beresford, who was a prominent member of the Maude Adams Company for several seasons, is technical director and studio manager. Arthur Englander, who has spent some sixteen years in theatrical work, is chief scene artist. Arthur Peck, of the staff of the Metropolitan Opera House for five years, is in charge of the erection of stage settings, and Harry Redmond, for ten years building electrician of the Metropolitan, is the electrical engineer of Empire All-Star. Miss Ann Murdock, the first of the Frohman stars to appear in Empire productions, is already at work in the Glendale plant on "The Outcast," one of the big Frohman successes, from the pen of Hubert Henry Davis, who wrote "Cousin Kate" and "The Mollusc."

Many exhibitors have already made reservations at Mutual Exchanges for the entire series of Ann Murdock Empire-Mutual Pictures.

"THE PAINTED LIE" WITH CRANE WILBUR STARTS NEW SERIES

THIS week the Mutual Film Corporation releases the first of the Crane Wilbur series of Horsley-Mutual Pictures. "The Painted Lie" is the title of the first production. It is in five acts. It is released the week of March 19. In it Mr. Wilbur has some splendid chances for the display of his abilities. An all-star supporting cast assists the star.

Six Five-Reel Productions.

In all there will be six productions in the Crane Wilbur series. Each will be five reels in length. Each will present the star in a different sort of story. "The Single Code" is one of the next releases in the series. "Love Everlasting" will follow it. "The Eye of Envy" is now in production. Assisting Mr. Wilbur in the staging of these photoplays is Harrish Ingraham, who is widely known for his abilities as a director. Bookings on the Crane Wilbur series of Horsley-Mutual Pictures can be made now at any Mutual Exchange.

New Helen Holmes Serial in Demand

Exhibitors everywhere have already begun to clamor for the new Helen Holmes chapterplay, "The Railroad Raiders." This is the new photo-novel of railroad life which is being made at the studios of the Signal Film Corporation. It is complete in fifteen chapters. Frank Hamilton Spearman, one of America's foremost authors of railroad novels, is writing the fiction version. A nation-wide campaign of advertising is informing the public through the biggest newspapers of the country of the new serial. Exhibitors running the picture are sure to profit. In fact from present indications "The Railroad Raiders" should break all previous box office records for Helen Holmes successes. Reservations can be made now at Mutual Exchanges. April 9 is the release date of the first chapter.

"Jimmie Dale" Mystery Featurettes Ready

"The Grey Seal" is the title of the first of the new series of Mutual Featurettes entitled "Jimmie Dale, Alias the Grey Seal." The stories are crammed with action, suspense, mystery and romance. They have been widely advertised but have never before been released. Exhibitors who have seen the first two or three are agreed that they are going to "go like wildfire." E. K. Lincoln is the star. March 23 is the release date of the first Jimmie Dale Featurette.

MUTUAL

MUTUAL

David Horsley *Presents*

The Well-Known Screen Star

CRANE WILBUR

In A Series of Six, Five-Act

MUTUAL PICTURES

A new series of photodramas featuring Crane Wilbur will be released through the exchanges of the Mutual Film Corporation, beginning March 19th. This series comprises six productions written especially for CRANE WILBUR and produced by David Horsley. Each production will be in five acts. The first two subjects of the series are:

1. The Painted Lie (Released March 19th)
2. The Single Code

The titles and release dates of the additional four subjects that complete the series, will be announced later. These productions will be released at regular intervals through Mutual Exchanges everywhere.

For complete details wire or write
your nearest Mutual Exchange at once.

Produced by	*Distributed by*
DAVID HORSLEY	MUTUAL FILM CORPORATION

MUTUAL FILM CORPORATION
Presents

CHARLIE CHAPLIN

In the latest MUTUAL-CHAPLIN Special

"The CURE"

Illustrating one instance in which The Old Oaken Bucket "Wins Out" over Demon Rum.
Tenth of the Mutual-Chaplin Specials.

Release Date to be
Announced Shortly

Now Playing:

"THE FLOORWALKER" - "THE FIREMAN" – "ONE A. M."
"THE VAGABOND" – "THE COUNT" – "THE PAWNSHOP"
"BEHIND THE SCREEN" - "THE RINK" – "EASY STREET"

Booking NOW At All MUTUAL EXCHANGES

MUTUAL

MUTUAL FILM CORPORATION
Presents

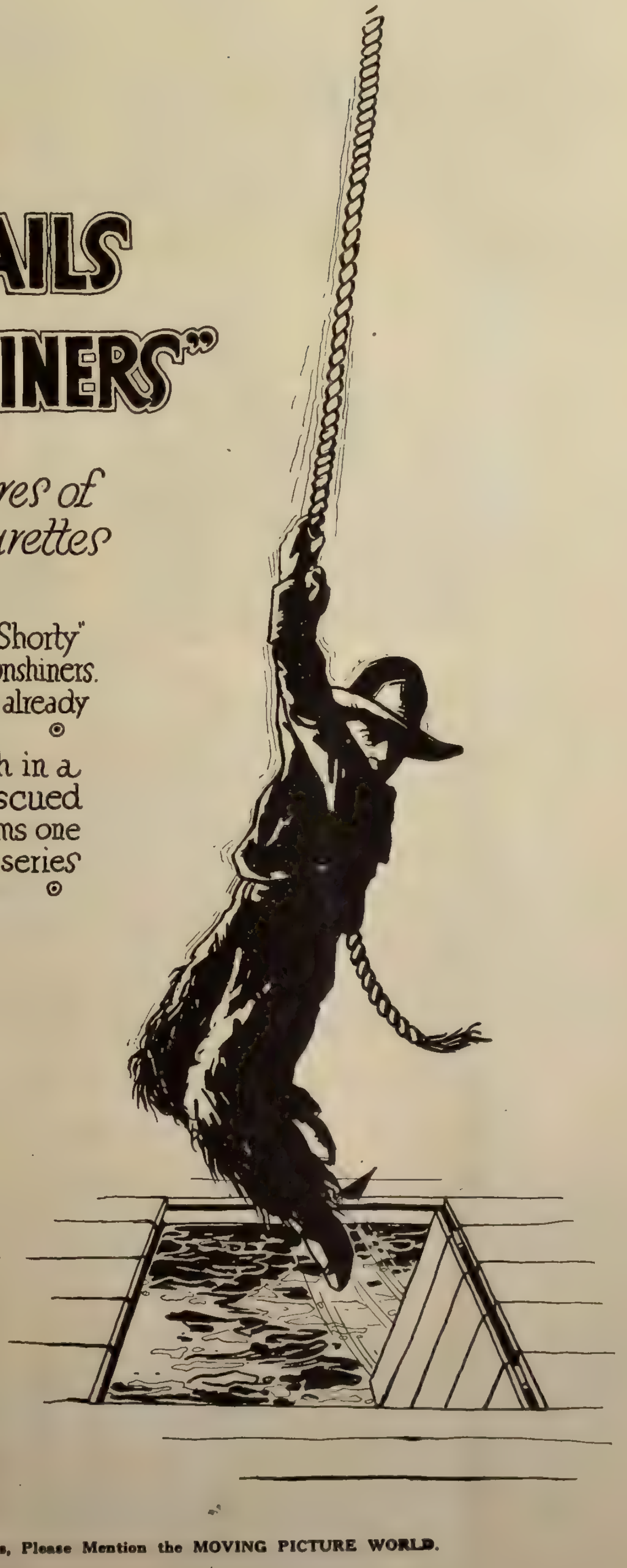
"SHORTY TRAILS the MOONSHINERS"

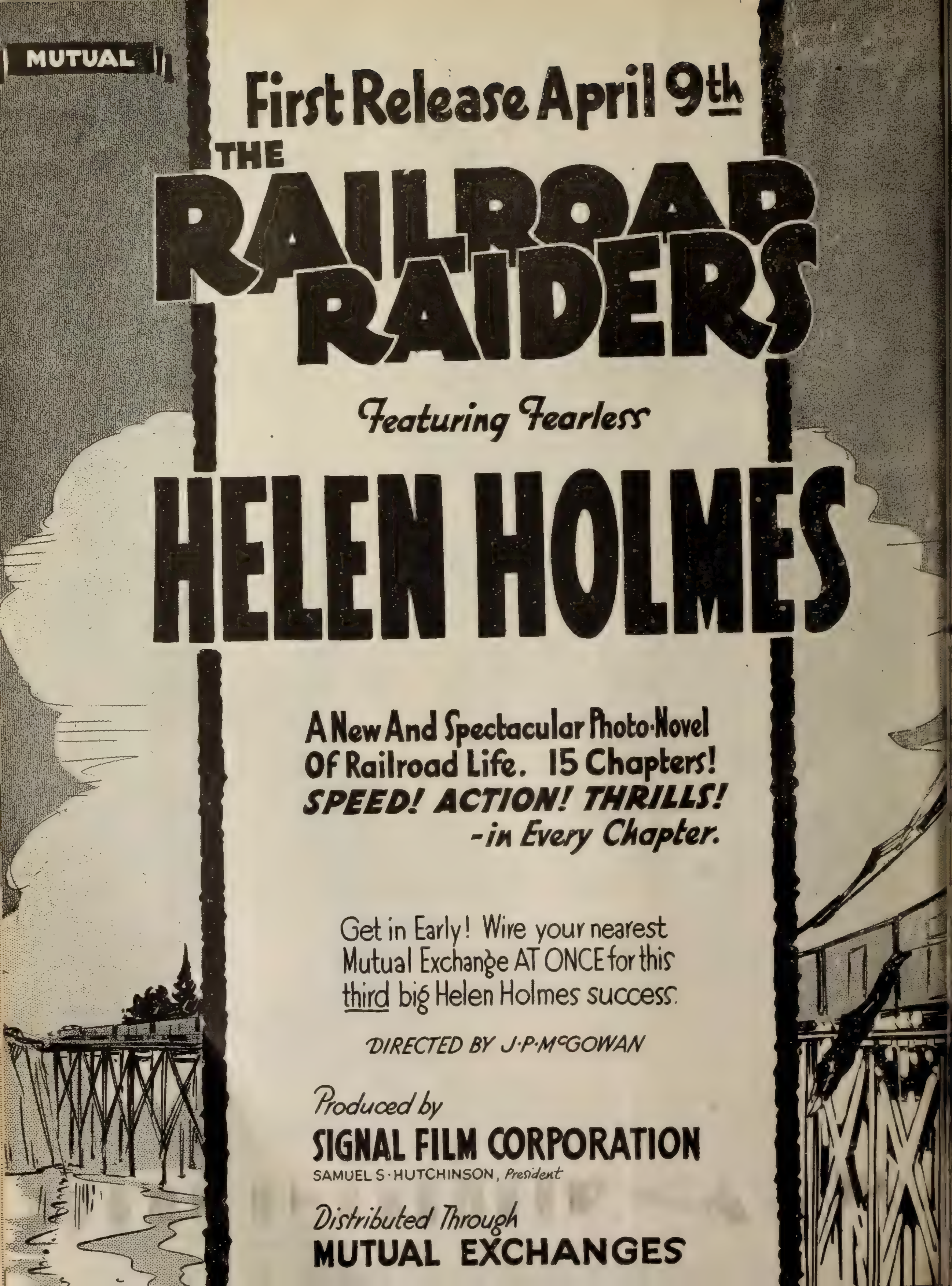
Ninth of "The Adventures of Shorty Hamilton" Featurettes

In the Kentucky mountains "Shorty" is made prisoner by the moonshiners. Anita Keller, his sweetheart, has already been put out of the way. ⊙ ⊙ ⊙ How "Shorty" faces death in a subterranean trap and is rescued just in the nick of time, forms one of the most exciting of this series of two-reel Featurettes. ⊙ ⊙

RELEASED MARCH 12th

Produced by
MONOGRAM FILMS
Distributed Thru
MUTUAL EXCHANGES





MUTUAL

First Release April 9th

THE RAILROAD RAIDERS

Featuring Fearless

HELEN HOLMES

A New And Spectacular Photo-Novel Of Railroad Life. 15 Chapters!
SPEED! ACTION! THRILLS!
-in Every Chapter.

Get in Early! Wire your nearest Mutual Exchange AT ONCE for this third big Helen Holmes success.

DIRECTED BY J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S·HUTCHINSON, *President*

Distributed Through
MUTUAL EXCHANGES

CHAPTER TITLES OF

"The Railroad Raiders"

Circumstantial Evidence
A Double Steal
Inside Treachery
A Watery Grave
The Car of Gold
A Race for Wealth
The Yellow Peril
The Millionaire's Special
The Fight for the Pass
The Great Tunnel Disaster
The Mystery of the Counterfeit Tickets
Total Paralysis
The Road Wreckers
The Trap
Hearts Are Trumps

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A MATRIMONIAL SHOCK"

TWO REELS **RELEASED MARCH 17th**

FEATURING LILLIAN HAMILTON

A FASHIONABLE seaside resort—teeming with pretty girls in snappy bathing suits, stately grand dames of haughty mien, and gay gallants, both old and young—furnishes the locale of this uproarious comedy. Lillian and her colored maid, in their endeavor to befuddle the fair Lillian's host of admirers, succeed in twisting the plot into a hopeless tangle—but it all ends happily. Directed by James D. Davis. Distributed exclusively in America through Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**

MUTUAL

Monmouth Film Corporation
Presents
The new and widely advertised detective series—*released for the first time* beginning March 23rd—as Mutual Featurettes

Jimmie Dale
Alias "The Grey Seal"

featuring
E. K. LINCOLN EDNA HUNTER
PAUL PANZER DORIS MITCHELL

Action–Snap–Pep–Mystery! *That* describes this new series of sixteen Mutual Featurettes—each complete in two reels. Big stars! Thrilling stories! Never before released. Adapted from the novel by Frank L. Packard.

First Episode "THE GREY SEAL"
Released March 23rd
BOOKING *NOW* AT ALL MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BERNSTEIN, *Gen'l Manager*
Directed by HARRY McRAE WEBSTER

We do not claim

that Cub Comedies will "knock 'em out of their seats" or throw an audience into "paroxysms of laughter,"

but we do say

that Cub Comedies will put your patrons in a happy frame of mind and cause them to remark to one another as they leave your theatre: "Dandy comedy, wasn't it?"

Which is what we believe every exhibitor wants to hear his patrons say.

If you are looking for such subjects and if you are not already running Cub Comedies begin with

Minding the Baby

featuring

George Ovey

Released March 22

This is a one-reel subject in which Jerry gets the babies mixed but after a great deal of trouble gets everything satisfactorily adjusted.

Book through any exchange of
the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

A BANDIT and A GIRL

Are the center of a new photo-play of the great west—full of thrills and the daring of danger

William Fox

PRESENTS TWO NEW STARS

WILLIAM NIGH
AND
VIOLET PALMER
IN
The BLUE STREAK

WRITTEN AND DIRECTED BY WILLIAM NIGH

FOXFILM COMEDY SERVICE

On March 19th William Fox Presents
Henry Lehrman's Master Comedy—

The HOUSE OF TERRIBLE SCANDALS

FEATURING HENRY LEHRMAN AND BILLIE RITCHIE

A riot of laughter, stunts and surprises never approached on the screen — Foxfilm Comedies are released weekly

INDEPENDENT OF REGULAR FOX PROGRAM

WM. A. BRADY in association with WORLD PICTURES presents

CARLYLE BLACKWELL

assisted by

JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY

in **"*The Social Leper*"**

Directed by **HARLEY KNOLES** *Story by* **FLORENCE C. BOLLES**

Thos · H · Ince
presents
William S. Hart
in
'The Square-deal Man'

A new Triangle Kay-Bee play.
Released March 25th

They called Jack O'Diamonds

"The Square-deal Man"

because he never cheated.. But, even at that, he threw down his cards and started anew, because a sky-pilot called him a parasite --- Then came "the little lady" - and the crisis in Jack's eventful life.

Ince Studios
Calif.

MACK SENNETT-KEYSTONE

OPEN TO
ALL
EXHIBITORS

SEPARATELY
FROM
PROGRAM

SHOOT THE PEPPER

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

As
We
Said
Before

Two a week on
The TRIANGLE Program
One with each
Drama Release

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

Releases for week of March 18th.

WILLIAM S. HART.

"THE SQUARE DEAL MAN."
INCE-KAY BEE

SEENA OWEN.

"A WOMANS AWAKENING."
FINE ARTS

Two
Triangle
Komedies

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT

PRESENTS

MISS
MABEL
NORMAND

AND HER OWN COMPANY

IN

"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

Released March 18th

Big Spectacular Comedy

"Her Circus Knight"

Don't miss this fascinating story of
the sawdust ring and the White Tops.

The Newest, Most Amazing, Most Amusing

Mack Sennett - Keystone

A Great Story Featuring

ORA CAREW

See the Balloon Ascension
See the Sensational Parachute Jump
Laugh at the Funny Clowns

Released Independently Through TRIANGLE EXCHANGES

NOW SHOWING RELEASED MARCH 11

Get a line on these new
Mack Sennett-Keystones
by seeing

CHESTER CONKLIN and GREAT CAST

in the screen scream

"DODGING HIS DOOM"

Get your Mack Sennett-Keystones from the nearest
TRIANGLE EXCHANGE RELEASED INDEPENDENTLY

WHY?

I MADE BETTY BRICE THE STAR

BECAUSE she has YOUTH, BEAUTY, ABILITY and EXPERIENCE coupled with a VERSATILITY that has carried her through all types of leading roles with tremendous success. My judgment is fully backed by such critics as "Hal" of the New York Clipper, who openly avows that:

"Miss Brice's performance of Mary Strickland in 'ON TRIAL' completely overshadows that of the creator of the role, Mary Ryan."

Grewe, of the Dramatic Mirror, has this to say:

"In Jerry Miss Brice possesses all the piquant and hoydenish charms metropolitan audiences delight in associating with Billie Burke."

The Dispatch does not hesitate to proclaim that "Miss Brice's performance as Camille was the best the writer has ever seen."

WHY

I Selected "WHO KNOWS" for My First Story

BECAUSE it is a "Big" story of Red Blooded love.

BECAUSE it has thrilling situations that are not forced.

BECAUSE the millions of readers who were carried away with it when it ran as a serial in Munsey's ALL STORY Magazine will welcome it as a picture.

BECAUSE of the tremendous advertising it had through this very popular magazine.

BECAUSE it will NOT DEPEND UPON ANY PREARRANGED PAID POLICE INTERFERENCE to gain cheap notoriety, but will be a tremendous success ON ITS OWN MERITS.

BECAUSE it blends in wonderful contrasts the picturesque beauties of the Western outdoors with the gorgeous settings depicting the wealth of society.

BECAUSE it makes one of the best five reel features on the open market today.

BECAUSE it is a picture for the MASSES as well as for the CLASSES.

BECAUSE it has every qualification that will go to make a picture for the CLEAR MINDED MILLIONS.

Sincerely,

I. BERNSTEIN.

STATE RIGHTS NOW BEING SOLD

BERNSTEIN FILM PRODUCTIONS

BOYLE AND STEVENSON AVENUES LOS ANGELES, CALIFORNIA

ISADORE BERNSTEIN
INTRODUCES
THE SUBLIME
EMOTIONAL ACTRESS

BETTY BRICE

IN

WHO KNOWS?

FROM THE SERIAL
BY
ETHEL & JAMES DORRANCE
IN
MUNSEYS "ALL STORY" MAGAZINE
Adapted by ROSALIE ASHTON and BEATRICE MORSE Direction JACK PRATT

TRADE MARK
PICTURES FOR THE CLEAN-MINDED

FOLLOWED BY

THE SEVEN CARDINAL VIRTUES

SEVEN
POWERFUL PRODUCTIONS
DEPICTING LIFE
IN ALL ITS BETTER PHASES
Supervision ISADORE BERNSTEIN
MADE IN AMERICA'S
MOST BEAUTIFUL STUDIO

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S. — LOS ANGELES.

The Success Special

Showing at
New York Rialto
Week of March 11

Sarah Bernhardt

IN

"MOTHERS OF FRANCE"

Written by **Jean Richepin**
Member of French Academy

Directed by **Louis Mercanton**

WRITE or WIRE

FOR BOOKINGS TO

Henry J. Brock

TENTH FLOOR 220 WEST 42ND. ST., NEW YORK CITY

The World's Greatest Actress

IN

Her Greatest Triumph

Pathé

Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)
in the five part Gold Rooster Play

Told at Twilight

Produced by **Balboa**

Released March 25

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.

Pathé

You have learned to expect
the best in Pathé serials.

MYSTERY OF THE DOUBLE CROSS

Is so good in story, so
good in cast, so good
in direction that each
two reel episode is a
feature in itself!

An adaptation from
an original story
by Gilson Willetts

featuring

Mollie King

and

Leon Bary

Advertised in the great Hearst and
other papers everywhere.

Produced by **Astra**
Released March 18

Pathé

Mollie King
in
Pathé's
MYSTERY OF THE DOUBLE CROSS

"Our Alamo Theatre
played to 20,000 people in 4 days
on one episode alone of

PATRIA

with

MRS. VERNON CASTLE!"

Fred J. Dolle, Pres't
Broadway Amusement Enterprises,
Louisville, Ky.

Written by Louis J. Vance
Produced by Wharton, Inc. for
INTERNATIONAL
Released by Pathé

Pathé

"Lonesome Luke Comedies

give better satisfaction than any we have played and we play them all."

Rae Theatre Co.
Ann Arbor,
Michigan.

Two reel comedies only
Beginning
March 18

Produced by
Rolin

Harold Lloyd
star of the
Luke Comedies

Pathé

Gladys Hulette

in the five part play
by Agnes Johnston

Pots and Pans Peggie

Produced by
Thanhouser

"The Shine Girl", "Prudence the Pirate" and "Her New York" have struck a new note and played to great business. "Peggy" is the best yet.

Released
March 18

Pathe-Thanhouser

presents

Mr. Frederick Warde

in a remarkable picturization of Oliver Goldsmith's world famous book

The Vicar of Wakefield

"A motion picture of unusual excellence."—Frank Lascelles, Director of the Photoplay League

Book exclusively through the

Super-Feature Department

of the

Pathe Exchange

25 West Forty-fifth Street, New York

If it's interesting it's in
The Hearst-Pathé News

Over eight years experience in making news films taught Pathé how to make them so everybody would like them. Now, in alliance with the greatest news-gathering organization in the world, the result is the most interesting motion picture –

"The only one reel feature"

With the Allies at Salonica.

First Screen Appearance

of the most celebrated and picturesque mounted force in the world, the "Black Hussars" of Pennsylvania.

**Five Smashing, Vibrant Parts,
Each Bristling With Action**

A ROMANTIC STORY
OF LOVE AND PERIL
ENTITLED

"TROOPER 44"

with

George Soule Spencer	Walter P. Lewis
June Daye	W. W. Black
Roy Gahris	Roy Sheldon

and 150 others

and two entire companies of dashing, dare-devil troopers in vivid, breath-catching action.

Produced by the

E. I. S. MOTION PICTURE CORPORATION

**Under the personal supervision of
Dixon Boardman, President
Scenario by Garfield Thompson**

The Picture They'll Talk About

PUNCHES!

The fight in the forest.

The wild night ride of the troopers.

A girl's fight for her honor.

The big fight and round-up of the outlaws.

**For franchises
Write, wire or telephone**

**E. I. S. Motion
Picture Corporation**

**203 W. 40th St., New York City
Telephone Bryant 8155
or its sales agent
JOSEPH R. MILES
220 W. 42nd St., New York City**

POINTS!

Wonderful publicity chances, striking paper, heralds, press sheets.

We'll tell you how to boost it.

Watch for Announcements of Future Releases

THE
WHIP

in motion pictures is a combination of the
MASTER MINDS
of the Movie and the Stage

"THE

Originally created by Raleigh and Hamilton of the Drury Lane, London, with the masterly direction of Arthur Collins. It was prepared for American production by Willliam A. Brady, and when selected for picturization on the screen it was given to that genius, Maurice Tourneur, who has turned out what at private showings has been classed by brainy people as a photoplay that will interest the world.

BUYERS COMMUNICATE NOW WITH

WHIP"

It is modern. It is about people of today. It has a thrill in every reel. It is clean—you need fear no censor.

All men, women and children with red blood in their veins will want to see it.

It is cast with movie favorites that you all know.

It has six stars—not one.

All in all it has everything necessary to please, to thrill, to educate the young and old.

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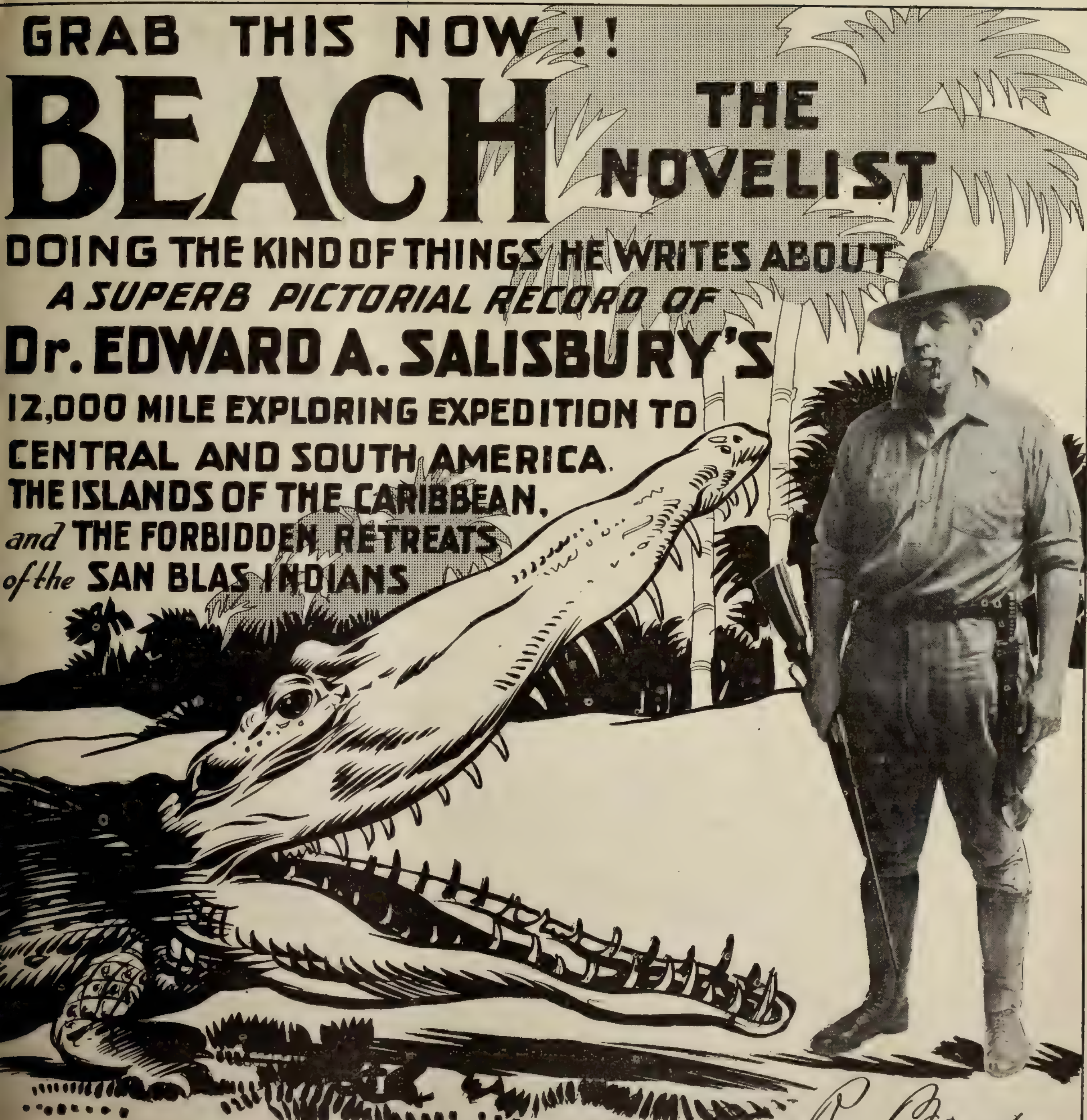

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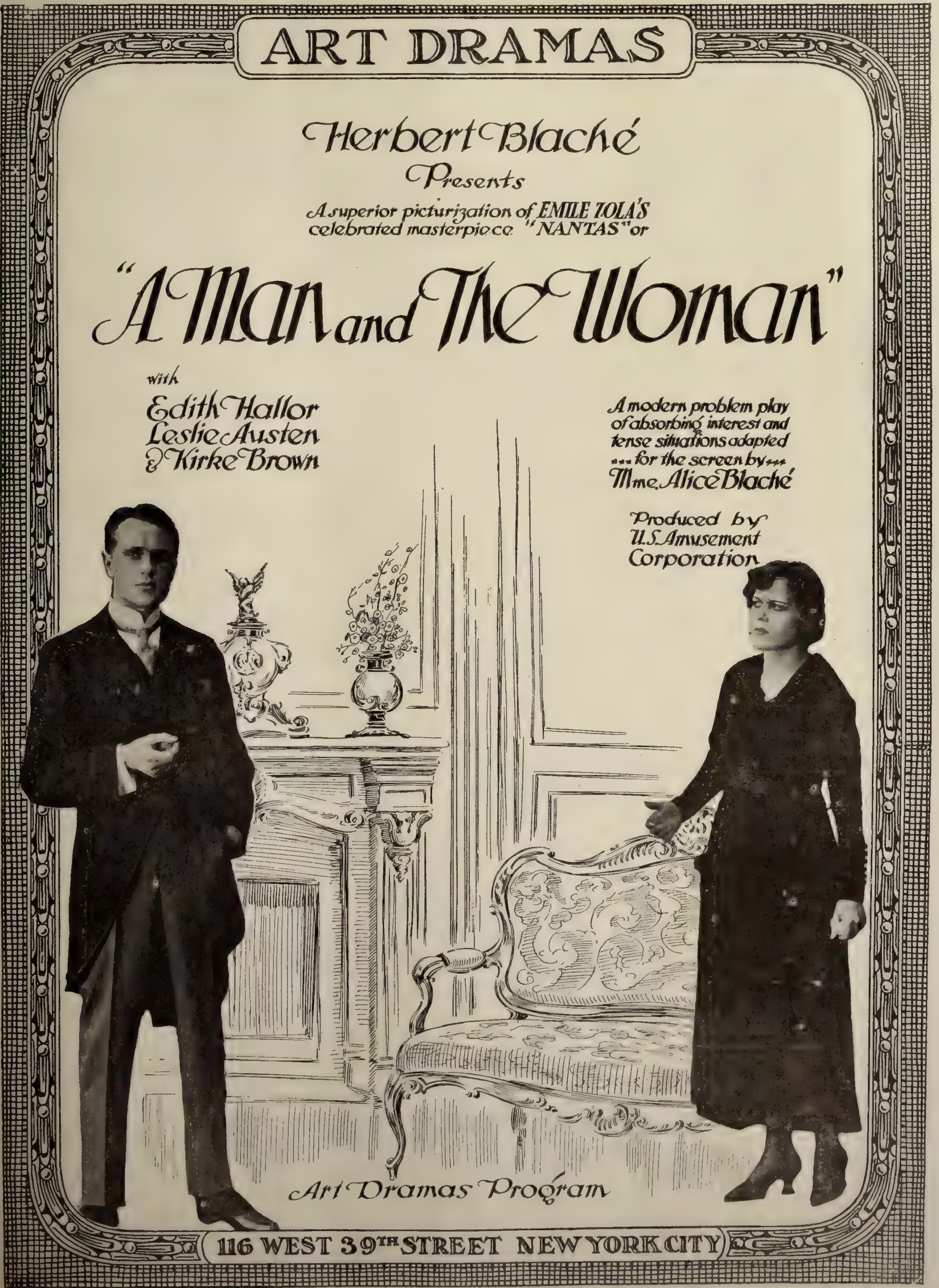

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AN INTELLIGENT COMPARISON OF THE box office returns on the so-called star picture and the type of consistently entertaining screen productions released every week on the ART DRAMAS Program will quickly convince the thoughtful exhibitor of the fallacy of further supporting the profitless stage star system with its ridiculous film rental charges.

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"The acting of the entire cast is worthy of every praise. The action and interest are both well maintained until the final reel."—Exhibitors' Trade Review.

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"The company of players is a competent one. The human interest element is given a strong play. Jean Sothern heads the cast and shows ability. She has a certain charm."—Moving Picture World.

PRIDE AND THE DEVIL
(Apollo)

"Alma Hanlon has a most difficult role to portray, but she does it with consummate art. This Apollo production will fill the bill."—Morning Telegraph.

ROSIE O'GRADY
(Apollo)

"Excellent vehicle for Viola Dana. The story takes a hold on the interest from the beginning and capably holds it until the very last. A thoroughly entertaining play."—Exhibitors' Trade Review.

WHOSO FINDETH A WIFE
(U. S. Amusement Corp.)

"This five-reel photoplay from the novel by J. Wesley Putnam is very well acted. In the cast may be found names that stand for honorable achievement in connection with the screen."—Moving Picture World.

THE LASH OF DESTINY
(Van Dyke Film Corp.)

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GOD OF LITTLE CHILDREN
(Apollo)

"Alma Hanlon of sweet and engaging personality is given her first opportunity to shine under the direction of Richard Ridgely. Strong support. Capable handling. Good story."—Moving Picture World.

THE ADVENTURER
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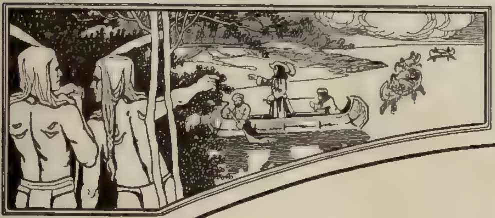

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"THEY ARE NOW READY."

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1905 TIMES BUILDING NEW YORK CITY

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"Satan's Private Door"

presenting

MARY CHARLESON

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Webster Campbell

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Directed by J. Charles Haydon

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THE MISHAPS of MUSTY SUFFER

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Featuring

HARRY WATSON, Jr.

High class fun.
Box office tonic of proven merit.

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April 15. Wet and Dry.
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April 29. The Ladder of Fame.
May 6. Pure and Simple.
May 13. The Fried Egg Hero.
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May 27. Musty B. Young.
June 3. Musty's Vacation.

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"MAX WANTS A DIVORCE" will make a bigger hit

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"Mishaps of Musty Suffer"

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THE BARRIER

By Rex Beach

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Featuring
GEORGE LARKIN and OLLIE KIRKBY
Stories by Robert Welles Ritchie
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"HAM COMEDIES"
The Funniest Rapid-Fire Singles Ever Filmed
Directed by Al Santell

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THE FILM INDEX
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(Index to this issue will be found on page 1994.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 24, 1917

Facts and Comments

"I AM through putting up deposits, I am booking on the open market, no more yearly contracts for me." These statements conclude the letter of a theater manager in Illinois. Along with his letter he inclosed the letter of a branch exchange manager, to whom he had overpaid by mistake about nine dollars. Rather than refund this by check without question as any common sense business man would have done, the so-called branch manager made the ridiculous excuse that the system of bookkeeping carried out with the home office will not permit of a refund and forced the exhibitor to take another picture, although his program was already arranged for. Further comment is unnecessary.

Still another exhibitor writes from Kentucky and says: "I have had several deposit contracts and have as yet not had a single one that has been satisfactory. As far as my knowledge goes this is one of the greatest drawbacks in the business. We are doing our part to eliminate the bad system, as we will not put up a deposit with any of them and yet we get good service and satisfaction from all our exchanges." The Moving Picture World believes that any system which causes so much antagonism must be fundamentally wrong. That there are evils to be corrected goes without saying, but the deposit system is evidently not the cure.

* * *

PRODUCERS of motion pictures will find much to interest them in the issue of the Bulletin of the Author's League of America for the month of February. The relation of the author to the picture producer is discussed separately by several authors and then a committee of authors, representing the organization, presents a rather stinging indictment of the methods of producers in dealing with authors who have tried to write for motion pictures. While the faults complained of are serious and, unfortunately, have existence, the committee blames authors themselves for falling so easily into the "traps set for the unwary."

*

This view of the situation is further emphasized by Ellis Parker Butler, who says that his experience has led him to conclude that the short story writer has no business trying to write scenarios. He said that scenario writing is a highly specialized occupation—quite different from short story writing, which, too, was a business in itself; that the short story writer who thought he could dash off a few scenarios in his idle moments had an entirely mistaken idea of the requirements, or words to that effect, and finally advised short story writers to let the scenario alone unless they could afford to quit the short story field. He cited his own experience as being very unsatisfactory.

*

It is unfortunate that capable writers, such as are banded together in the Authors' League, should so soon deny the motion picture their valued services. The time is propitious for their participation in this greatest of all amusement enterprises. The need of good stories is a present one, and who should be better fitted to write them than the men who are writing contemporary fiction?

* * *

EDWIN H. BLASHFIELD, an artist by profession and president of the Advisory Committee of the Photoplay League, one of our leading "uplift" societies, contributed a rather interesting article on motion pictures which was published in the New York Times Magazine of March 4. Prefacing his observations with a full admission of the importance of the picture as an entertainment, he dwells at some length upon the importance of the picture as an educator, putting it first in the category of the various means of transmitting thought. "No written or spoken sentence can reach the mind as swiftly and concentratedly as the thing seen" is one of the most potent statements. Continuing, Mr. Bashfield contends that the importance of the picture will grow with its improvement, and, while admitting that it will be no easy enterprise, he declares that "making the good film more attractive than the bad one would seem to be the only certain way of succeeding." And so it would seem.

* * *

THE City of Seattle, Washington, has just passed two regulations that well might be copied by every self-respecting community in America. One of these new rules forbids the use of the American flag by performers for the purpose of drawing applause and the other prohibits the playing of the "Star-Spangled Banner" in medley. There's a shining star in the western borders of our flag and it intends to keep the luster of the bright name it bears.

We Are Just Beginning

By Louis Reeves Harrison

OUTSIDE of the studios, very few people know why really fine stories are so seldom exhibited on the screen, but the number of good ones is on the increase—we are growing—the big question seems to be: "How can we accelerate that growth?" Tremendous activity in every department of visualization is natural because visualization comes directly under managerial supervision. There is even an honest attempt made to build up a staff of capable writers, such as that of a newspaper or trade journal, but such expedients are exhaustive and temporary. Real creative ability cannot work on a salary, nor in a busy office.

Knowledge of studio and screen requirements is confined to a mere handful of capable writers, and responsibility for this condition is divided. It may be true, as Channing Pollock describes wittily in relating his personal experiences, that producers adopt a lofty tone in dealing with authors, but the authors themselves are largely to blame. They are not doing much to inspire respect. They imagine that their stock of rejected scripts furnishes material good enough for the "movies"—they are under-estimating the new medium of expression quite as much as they are personally and artistically undervalued by producers.

It is almost as difficult to make natural-born writers of stories understand that they are dealing with an entirely new and forceful medium, one of great power and beauty, yet one which must be studied with care, as it is to convince producers that they cannot long obtain new and attractive stories by present-day methods. This art does not fail because the common people love it. Then it is young and vigorous. It is bound to grow, but no necessity exists for its growing up like "Topsy."

With novelists and stage dramatists assuming a lofty attitude toward the "movies," with producers assuming a lofty attitude toward authorship, how many people really capable of solving our most urgent problem are giving the matter unselfish study? The purely selfish attitude is injurious to all concerned. If Mr. A. produces a splendid photodrama, he is benefiting, not rivaling, Mr. B., his competitor. Every fine contribution to the exhibitor's program enhances more than the value of that one exhibition—it fosters confidence in exhibitions to come, faith in the art itself.

Level-headed exhibitors aim to satisfy their customers, the best advertisement in the world, but their position has been like that of the audience—they have made the best of what is produced and shown, but that attitude may not long be maintained. Already are producing concerns being organized by exhibitors, concerns assured of a certain amount of financial support from the start. Squeezed between such organizations on one side and companies controlled by leading stars on the other, it is possible that producers of ability will realize that something has been going on in these columns for years aiming at a balance of artistic elements.

There has been advocated on this page of the MOVING PICTURE WORLD for many years a unity of necessary elements in motion picture production. What chance has a fine actor in a badly handled play of no opportunity? What chance has a good story badly directed and interpreted? How can a director make a success of an outworn tale and a poor company? There is a question of balance involved, just as in a painted picture, a carved statue, a stage play or a printed novel. Absolutely essential to success in all arts of design is harmonious adjustment of proportion.

An impartial survey of the whole field will reveal that the leading department has been that of interpretation. Actors have been sincere, patient and devoted to a specialty. Rarely, and not to their personal advantage, have they gone beyond the limitations of their specialty, that of representing dramatic characters and giving personal significance to a role. The exceptional instances are those where they found release for some better expression of themselvs as authors or as dirctors. The best of these few have merely changed from one department to another.

There are many cases where actors have made fine directors, largely because they understand the needs and sensibilities of the people they handle. Their weakness lies in an adherence to traditional "situations" and conventional methods. They adapt themselves more readily to motion picture style of presentation than to story form and structure. They are quick to see and utilize advantageous incidents and picture effects in detail, but they do not so readily grasp the necessity of a *whole impression,* the massed effect of several hundred scenes, the *mood* of a story. But there are some splendid artists among directors, men who have really blazed the way to artistic production.

In the natural course of things, some comment should follow on authors, but where are they? The few who understand screen requirements are busy enough—they are too busy—there ought to be a thousand of them—but there are not enough of such men to be spoken of as a class. We have some skillful adapters, some of them headed for true authorship, and there are a few million amateurs still pegging away cheerfully, nearly all of them without natural qualification and headed straight for oblivion. It may, however, be justly said of the few who have measured up to screen requirements that they make wretched directors and worse actors.

One or two notable exceptions may be found, but the very nature of an author's work, requiring that concentration of mind ordinarily impossible where there are disturbing influences, unfits him for the intimate personal contact going on almost constantly between director and interpreter in the studios. The real author must be left alone to create a new world from his imagination, or to shadow forth some new phase of the life we already know. To hold the mood of his story, to keep in mind from start to finish the big impression, necessarily spreads a mantle of solitude over his work beyond assault until it is finished.

Just like children, we reflect images first presented to our minds. We are doing a great deal of make believe, but we can train this young art the way it should go. The Italians have a saying: "Little children with headaches, great children with worse headaches," but there is a way up to sound and sage maturity. That way seems to be through consideration of the relative importance of all three departments of artistic production, gauging their relative values, arranging and adjusting them, until symmetry and equipoise are attained.

Will This Merger Ever Come to Pass?

By Sam Spedon

THERE is such a wide range and so many angles to the motion picture industry that it is impossible to ascribe one single reason to explain conditions as they exist today. The industry is undergoing a process of evolution, elimination of waste and the concentration of effort. It is merely a repetition of what other industries have gone through arriving at a systematized and organized basis of business operation.

The first problem that confronts us is the satisfying of the public, supplying the demand for a great variety of stories, and pictures to appease a great diversity of tastes or preferences. The effort to meet this demand naturally brings into existence a thousand and one producing companies, some of whom try to produce everything and anything that the public demands. This effort seems to have been the cause for the failure of many of the old line manufacturers to keep pace with some of the more recent producing companies that have come upon the motion picture map; companies who have specialized in one or two kinds of pictures, and concentrated their energies on making the best of those kinds. Stars are now forming their own companies to produce pictures they believe are best suited to their ability and furnish the best mediums for exploiting their talents. To the organization of companies and the making of pictures there seems to be no end. In addition to plays, the educational and industrial pictures are fast making their appearance to appease the increasing demand.

The next and most vital of all questions which now presents itself is how can all these pictures be distributed at the least possible cost and through the most direct channel. This question has led to mergers and rumors of still greater mergers. This question is a very important one, and a centralized and concentrated mart in a specially erected building in every film center seems to be inevitable and the only solution—one great market or exchange under one supervising head, where the exhibitor may secure such pictures as his patrons want and his needs suggest, without the necessity of running all over town and creation to find what he wants. By this means the general managers and assistant managers of each individual company's exchange, as now conducted, might be done away with and the overhead be brought down to a minimum.

There seems to be a general tendency toward this centralizing of distribution. We read every now and then of exchanges doing away with purchasing the pictures outright and releasing on percentage, which appears to be another indication pointing toward a big merger.

The advantage of such a merger of exchanges is the estimated reduction of overhead, meaning a greater revenue to the producers and a reduction in cost of distribution to the exhibitors. It would not necessarily mean that the producer would not retain his own method of rental. He might continue the program plan, deposit or open booking system. It would mean, however, an elimination of all unnecessary trouble and expense in getting what you want.

This centralization under one great roof may not be realized today, but it does seem probable in the evolution of the industry when it reaches an established basis of business procedure and co-operation.

Miss Champagne, Exhibitor Extraordinary

By George Blaisdell

THAT is a remarkable woman whose activities were last week described in our correspondence from Boston. It is announced that Miss Mildred Champagne has taken over the management of a chain of twelve motion picture and vaudeville theaters. Who will deny that, after all, there is something in a name; that here is the suggestion of boundless energy, of sparkling wit, of bubbling, perennial youth; that it has a sound like unto that of tumbling waters or yet of gold clinking in the box office till? Miss Champagne, it seems, has written four plays, which have been produced in the Center of Culture and are now on tour through the Outer Cultural Demesne, as the circumjacent New England terrain is known to the descendants of the ten thousand and one voyagers of the Mayflower; later these four plays are to be adapted for the screen.

The new manageress is a Radcliffe graduate and a traveler of wide experience. She is a linguist, a musician and a creator of popular songs and musical comedies—how could they be other than popular and musical—as well as a writer of philosophical books, magazine articles and travel sketches. It is even declared Miss Champagne finds time (who said time was made for slaves?) to devote to a music publishing house which she owns and to a chain of the most fashionable dancing schools; and her "Love and Sentiment" Talks are syndicated in forty newspapers.

It is set forth in this story the origin of which in any city other than Boston would have been unthinkable that Miss Champagne is training a select number of performers to appear in one-act plays, musical comedies and excerpts from operas and that these players are to be seen in Boston and New England. Our correspondent naively states that Miss Champagne believes in New England talent. Believes in it? Who does not, after reading this record of achievement, also believe in it? Miss Champagne would convert the world to it if it were not already converted. Why should the rest of us, even those of us 'way, 'way out here in New York, be denied the privilege of sitting under the bottomless spell of the histrionically illustrious pupils of the Mildred Champagne Dramatic School? But Pshaw! Pupils they are not, they cannot be. Stars is the word. Stars they were born.

Miss Champagne announces that, so far as possible —and seemingly with her nothing is impossible—she wants to get in personal touch with her audiences. "I intend to appear upon the stage of my theaters from time to time," she says, "to have confidential chats with my patrons, to find out what sort of entertainment they really desire, and I want every one of my theaters to assume something of the nature of a neighborhood club." Above and beyond that, every motion picture shown at Miss Champagne's theaters will be personally selected by her—at just which hour of the year our hitherto veracious Boston deponent sayeth not.

It would seem that the days and a good part of the nights of Miss Champagne will be busy. We commend all these enumerated accomplishments and ideas outlined for execution to those poor adult males who would deny the ballot to woman on the *ipse dixit* that she is lacking in brain capacity. Let them attempt to memorize the major details of Miss Champagne's day's work; and then forever hold their peace.

We extend to Miss Champagne our best wishes on her entrance into the ranks of New England exhibitors. We are sure she will be a power in her community and among her fellows. We have a feeling that that grizzled veteran, that pioneer of Yankee film men, Frank John Howard, will have to gird on his armor and look to his laurels. We thinks perchance even that grim Howardian smile may fade.

Well may the sacred Codfish on the State House take on new luster.

Is the Public Educated to Expect Too Much

By Sam Spedon.

MANY times in days gone by we have heard the lament that the public was not educated up to an appreciation of the higher art of motion pictures, and now we hear murmurings that it is educated to expect too much, and its demand for the higher standards of motion pictures is putting the producers to the test.

Not so many years ago the portable snapshot camera was unknown. We recall the time when the tourist and the newspaper correspondent who could not sketch were obliged to purchase photographs from the local photographer. The newspapers had to telegraph him for his photographs of happenings and scenes in his vicinity for publication, entailing considerable delays and expense. The advent of the snapshot camera made it possible for an almost endless chain of communication with all parts of the world, and almost everybody now days has a photographed record of everything associated with his life and travels. The camera and its mechanism is no longer a mystery and a novelty.

Only a few years ago motion pictures were a novelty, a mystery, people looked upon them as something marvelous and unfathomable. The players were creatures of fairyland, myths of some unknown world. Today they are robbed of much of the mystery and conjectures of the early days. The press agent is responsible for divulging the secrets and mechanism of motion pictures; they have explained them all, and publicity has done much to strip the players of the ideals with which the public clothed them.

The public has become so familiar with motion pictures that it is educated up to an analytical and critical viewpoint. It values them only as they amuse, entertain and instruct, and extols them only on their dramatic and intrinsic merits. Anything and everything will not do. Pictures suffer by comparison, and the public knows the qualities that go to make the good, bad and indifferent. Motion pictures have advanced faster than counted on, and the public has caught up with them. As we become connoisseurs our tastes become more sensitive and we demand luxuries—the question is how we can serve these luxuries at popular prices and satisfy the tastes we have created.

Indiana Legalizes Sunday Picture Shows

WHEN Governor Goodrich of Indiana defied the Sabbatarians of that State and affixed his signature of approval to the McCray Bill a great step toward the freedom of the screen was taken. The occasion was a momentous one; it was the first time that the motion picture, standing before a State Legislature, has won a distinct victory on its merits. Consequently there is great rejoicing among the picture theater men of Indiana, likewise among the great amusement loving public of that state, which may now enjoy its favorite form of recreation upon all seven days of the week.

It was a clean-cut fight in which clean pictures won against bigotry and misrepresentation. All the "blue law" fanatics, all the Sabbath observance societies and the religious organizations which seek to compel society to observe one day in the week after the tenets of Mosaic law, employed every means within their grasp to prevent the passage of the McCray bill. But the supporters of that measure were able to meet their every objection, to refute every false statement and to prove to the satisfaction of an overwhelming majority of Indiana's lawmakers in both Senate and Assembly, and finally to Governor Goodrich, that motion pictures were a harmless, wholesome form of amusement and in no wise a desecration of the Christian Sabbath.

So much for that phase of the bill.

To accomplish so much against the formidable opposition to the exhibition of pictures on Sunday the supporters of the McCray bill found it advisable to submit to a mild form of censorship in the provision for a Motion Picture Commission composed of three persons who shall have power to investigate complaints against pictures.

To have opposed this provision of the McCray bill at this time would have laid the supporters of the bill open to considerable, and possibly effective, criticism from those who contested its passage. The supervision by the commissioners does not approach the power of censorship that is placed in the hands of the boards of censors of Ohio and Pennsylvania, which laws compel the submission of all pictures and the payment of a fee of so much per reel on all pictures passed before they can be exhibited in the State.

Another provision in the McCray bill is for a State license tax varying according to the size of the city in which the theater is located. It is expected that this tax will pay the expenses of the Commission.

As against the very material gain in being able to exhibit pictures on Sunday these concessions are nominal in character and a trifling price is to be paid for the greater privilege.

The great prize was the acceptance of the principle by the Indiana State Legislature that motion picture exhibitions are a proper form of amusement for Sunday, the enactment of a law recognizing that principle, and the setting of the final seal of approval upon that action by Governor Goodrich.

It is the belief of the Moving Picture World, which belief is supported by excellent legal authority, that Indiana is the first State to enact a law which gives in specific terms to motion picture exhibitors the right to operate on Sunday. The only possible exception is the Idaho statute, adopted in 1911, which gave to cities and towns the right to say whether or not motion picture exhibitions should be given on Sunday—a local option law for pictures. The Indiana law is statewide and became operative upon the affixing of the signature of the Governor on March 8.

New York May Have Film Commission

Possibility of State Regulation of Pictures Made Evident When Wheeler Committee Resumed Hearings

NEW YORK State may have a commissioner or commission for the "regulation" of motion pictures whose powers will be much the same in the state as are those of Commissioner of Licenses George H. Bell in the City of New York.

Such was the possibility indicated by the trend of questions asked when the Wheeler legislative committee, which has been investigating the motion picture industry in an endeavor to learn if the industry is a fit subject for taxation, resumed hearings on Thursday, March 8, at the Murray Hill Hotel, New York. The questions along this line followed the testimony of Commissioner Bell, who told the committee that he believed the public was in favor of treating indecent pictures in the manner that he had been treating them.

Mr. Bell's ideas are favored by men high up in the industry, testimonial approval having been given the Wheeler committee by Benjamin B. Hampton, president of the General Film Company; Walter W. Irwin, general manager of Vitagraph-V-L-S-E, and William A. Brady, president of the National Association of the Motion Picture Industry and general manager of the World Film Corporation.

In the course of his testimony on Thursday Commissioner Bell said that he strongly favored the passage of a law whereby operators of projection machines would be forced to pass more than a merely perfunctory examination, and whereby they would be compelled to serve a probationary period before filling positions. Senator Walker told Mr. Bell that there was such a bill now pending at Albany.

The witness also went on record as being in favor of the governing of New York's restaurants and cabarets by the License Department.

He went into great detail on the question of objectionable pictures, stating that he believed the public backs his department against them. In this connection he said he had recently stopped five pictures that were considered indecent, and that the Exhibitors' League of Brooklyn and other organizations had sent congratulatory messages as a result.

Large manufacturers, the witness testified, are producing better pictures than they were three years ago. He said that there was still trouble with the small house managers. The penal provision which forbids the admission of children without a parent or guardian is often violated, he stated.

Mr. Bell gave it as his belief that there should be at least one day's rest in a week, particularly for moving picture operators. For that reason, he testified, he believed in the Sunday observance, although he thought it was foolish to permit certain shows on Sunday and prohibit others.

Commissioner Bell submitted to the committee lists of figures as to the number of licenses issued in New York City. He gave it as his guess that the daily average attendance in the city was about 600,000. He thought 50 per cent. of the afternoon audiences consisted of children, and that about 10 per cent. of the evening crowds were children.

Figures were submitted by Mr. Bell showing that there are at present in New York City 864 licensed theaters, exclusive of the circus houses, with a total seating capacity of 630,266. Of these 421 are motion picture theaters, 209 open air, and 65 common show houses.

In 1916 there were 1,036 licensed theaters, and in 1915 there were 1,169.

Benjamin B. Hampton followed Mr. Bell on the stand. He strongly indorsed the idea of having in every state a commission based on the ideas of Commissioner Bell. He expressed the opinion that all amusements and sports should come under the same control if the plan could be properly worked out.

Mr. Hampton told the committee how, in days past, men had made fortunes by being swept along with the tide of public approval and not knowing how it really happened. But the producer and distributor are not making money now, he stated, because there is an overproduction of feature films. He placed the percentage of those in the business who are at present making money at about 5 per cent. He added that he believed the industry was slowly getting on a sound business basis.

Of the high salaries paid some stars, the witness said:

"It is utter idiocy, utter folly, to pay such enormous salaries. Charlie Chaplin and Mary Pickford are worth three-quarters of a million dollars a year, but to pay $100,000 a year to those actors who on the legitimate stage received $20,000 is beyond any defense."

Referring to the project of copying in the state some regulatory commission, such as is exercised by Commissioner Bell, the witness insisted that all men of the higher type in the business favored such a supervision, and believed that in the final analysis enough would be saved the producer, distributor and exhibitor to more than pay for any tax, providing this was not too heavy.

"At present the industry suffers more from censorship—more often ridiculous than helpful—than from any other cause," said Mr. Hampton, "and each state has a different method."

Care must be exercised before any tax is imposed, declared the witness, not to further burden the exhibitor, particularly the small exhibitor, because he is a necessity to the public and to the producer. What is needed, he added, is a state machinery imposing a small tax which will keep the industry clean and drive out the unwholesome picture. He stated he believed that the short-length picture, crowded out by a surfeit of features, would soon return to its own.

Mr. Hampton told the committee of the losses in the business due to thefts. He said that thieving was done by a clever duplicating machine, by stealing sections of films and by other petit larceny methods. Other losses are incurred, he said, through the mutilation of film by inexperienced operators. The witness stated that he thought this loss could in a large measure be prevented by legislation.

Marion Would Purge Industry.

George F. Marion, president of the Kalem Company, declared that he was going to quit the industry if it was not purged of its iniquity.

"I for one," he said, "am going to get out of the business for shame in facing my family if something is not done to eradicate the filthy side of the industry."

The old nickel-in-the-slot machine which used to flourish, he said, had perished because the entertainment they offered was too salacious. He gave it as his opinion that the same fate awaits motion pictures unless they reform.

"The Board of Review," he said, "is a failure. Indecent pictures frequently have as their backers people who quote moral lessons, the Bible and education as their excuses. It needs one man, not seven, with a little red blood in his veins, to handle the proposition, just as Commissioner Bell has."

Walter W. Irwin was called as the first witness on Saturday. He told the committee that he was in favor of a regulating board such as described by Mr. Hampton. He also stated that the public can be relied upon to take care of the producer of the unwholesome picture. He said that the swing of the pendulum was in the direction of clean pictures and that the public at large would support no others.

Answering Senator Hinman's question Mr. Irwin stated that the losses resulting from theft were "substantial," and further agreed with the Senator that if every film were stamped ineradicably with the mark of the owner thefts would be considerably fewer.

Mr. Irwin testified that he favored state regulation of motion pictures "if it permitted a man his day in court, and if the fee was not prohibitive."

Mr. Irwin pointed out to the committee the fact that the motion picture industry had no objection to paying its share of a state tax if that tax was placed on all other forms of amusements also. He heartily indorsed Commissioner Bell's administration and referred to Mr. Bell as a man beyond reproach.

J. H. Hallberg, a projection expert, was next called. He told the legislators in great detail of projection affairs, and explained to them the manner in which film is often rendered useless through lack of experience on the part of the operator, worn sprocket teeth, and various other causes. He was very much in favor of unifying the operators all over the country. He said that the salaries paid some of the men were shameful, pointing out that a poor operator can make a poor showing of the best film ever produced.

Brady Strong for the Bell Idea.

William A. Brady was the next to testify. He said that he and practically every other officer and member of the National Association were in favor of extending Commissioner Bell's system throughout the state and country. He said that it was the most effectual method of censorship, and was a method that was favored by the public and the majority of the producers. As to the method's efficiency he cited the case of a certain picture that had been circulated in various states, and that enjoyed a praticularly long run in Chicago. He said that when Commissioner Bell learned that steps had been taken to bring the picture to New York, the Commissioner immediately sent a letter to every theater in the city, instructing them that if they ran the film their license would be forfeited. "As a consequence," Mr. Brady said, "the film has not as yet been publicly shown in this city."

Mr. Brady made general statements to the committee more than giving any particular testimony. He was speaking as president of the National Association of the Motion Picture industry. He said that a few days before several other men and himself had held a meeting during which the tax question was discussed.

"Our industry feels that if we are to be taxed," he said, "that all other species of amusements should also be taxed. If you are considering the big salaries paid in the motion picture business, consider the salaries paid, for instance, at the Metropolitan Opera House. Those are high salaries, too, and most of them are being paid people who catch the first possible boat to Europe. They do not even spend their money in this state or country. Consider the price of opera seats, and the profits, too.

"Then there are the cabarets, the high-priced restaurants, the hotels, baseball and other sports—all of which are the means of bringing in great revenue. If we are to be taxed, tax them also.

"Legitimate theaters and motion picture theaters seem to have been discriminated against in the matter of laws, too. Why, when I built the Playhouse I had to have alleyways and had to use up space that represented $80,000 in real estate—all this to care for the safety of the nine hundred persons that the theater seats. Last night I was at a dinner on the eighteenth floor of a hotel and there were more than nine hundred persons in a room that didn't have an exit much larger than that! (indicating the door of the room—an ordinary-sized single door). And that was on the eighteenth floor!

"The motion picture industry is not at present in a condition that would stand taxation. I can prove that almost 80 per cent. of the men in it are not making any money. But I want you gentlemen to understand that the industry is willing to stand any tax that you may see fit to recommend to the Assembly if the other amusements are taxed also." Mr. Brady submitted for the consideration of the committee figures regarding the lessening of the number of theaters in twenty big cities. Submitted by Mr. Brady for the National Association was the following:

Figures From Twenty Cities.

"New York, Philadelphia and Chicago show a most decided decrease, and in Chicago, where there are exact statistics, the decrease in seating capacity totals 29,000, and in the theaters 83, indicating that while the number of theaters is decreasing the size of those remaining is, contrary to the general impression, also decreasing. In New York there are 140 theaters less than last year. New Orleans shows increase in seating capacity over last year of 3,552. The National Association claims that not only is the number of small theaters falling off, but the total seating capacity, representing more accurately the business done in each city, is also on the decline."

The following figures show the increase and decrease in the number of theaters in these cities:

	1914	1915	1916	1917
Buffalo	80	87	83	74
Albany	18	20	..	..
Utica	9	12	13	14
Syracuse	..	44	41	38
Rochester	44	42	40	34
St. Louis	194	150	157	139
Minneapolis	..	..	61	64
Portland	..	...	52	52
Washington, D. C.	76	76	68	..
Kansas City (est)	116	101	111	120
Philadelphia	259	234	197	167
Cincinnati	..	..	75	72
Cleveland	..	164	167	..
Detroit	154	141	126	..
Boston	..	..	60	61
Portland, Ore.	275	237	..	..
New Orleans	89	83	80	47
San Francisco	87	90	81	..

It is understood that Saturday's session ended the hearings. The committee must make its report to the Assembly on March 15, and will until then go over the mass of evidence it has been collecting.

FAMOUS PLAYERS-LASKY BUYS COMPLETE LUMBER YARD.

Because of the great amount of lumber which is consumed in the building of settings at the Lasky, Morosco and Pallas studios in Hollywood and Los Angeles, respectively, the Famous Players-Lasky Corporation has purchased the entire plant of the Native Lumber Company of Los Angeles.

The plant includes a lumber mill at Hoquiem, Washington, two lumber carrying vessels, docking facilities at San Pedro, the nearest port to Los Angeles, and a big lumber yard in Hollywood, near the Lasky studio.

CAMERAGRAPH BALL.

We did not have the accompanying photo last week of the grand march of the Cameragraph Ball given at Arcadia Hall, Halsey street and Broadway, Brooklyn, New York, Saturday night, March 3. The march was led by Miss Frankie Mann, the well-known motion picture star, who received an ovation, and Edward Earl, vice-president and treasurer of the Nicholas Power Company. Marceline, the great Hippodrome clown; Freddie Carr, the vaudeville headliner; Donald Hall, Sydney Bracey and Sidney Mason, the popular motion picture favorites, were also accorded a great reception. The entire affair was under the personal direction of Arthur J. Lang, of the Power organization.

Grand March, Cameragraph Club Ball, at Arcadia Hall, March 3, 1917.

Richardson Has Tussle With Jupiter Pluvius

World's Projection Man Makes First Leg of Grand Tour Under Adverse Weather Conditions

THURSDAY, FEBRUARY 28.—Well, at last I'm off. Accompanied by the good wife I shook the dust of Gotham ("dust" is good; it was snowing and sloppy), from my brogans at 9:30 P. M., stopping one day in Washington to examine the National Museum of Natural History and see that they were taking proper care of it.

Leaving Mrs. R. to look after the inauguration of President Wilson, I departed for the first real stop—Richmond, Va., only to find the glad hand of welcome conspicuous by its absence, it later developing that brother J. R. Kitchen, president M. P. M. Local Union 370, I. A., had misunderstood and was waiting our coming at another depot; so, while the rain came drizzling down, I proceeded to locate a hotel and start something.

Manager H. Bernstein, Colonial theater, who was primarily responsible for our visit to Richmond was soon discovered as was also President Kitchen, who had given up his vigil, and several theaters and operating rooms were visited. After four calls, however, I inquired whether or not the rooms I had seen were fairly representative ones, and was told they were, whereupon I call a prompt halt. It was not my wish to go further because I did not care to deal out a series of continual individual roasts.

The operators I met were, without exception, bright, wide-awake looking men, but, also without exception, they need to study the technical end of their business. On the other hand, there is a great and crying need for an immediate remodeling of Richmond operating rooms. Many of them are inadequate as to size, and some are very, very cramped. For one the operator enters via the ticket office (in which one cannot stand erect), and literally crawls up into a "coop" through a trap door located between the projectors. The left machine is jammed right up against the wall, and the right one is so close to the wall that one must edge in sidewise to get on the operating side at all. The ports (knot-holes), are 7 inches wide by 4.5 inches high and are placed too low and too close to the machines. The walls are light in color. The equipment consists of two rather old Power's six A's.

Now, Mr. Manager, how in the name of the commonest kind of common sense do you expect to get high class results on your screen with such utterly impossible conditions as that? Of course I know the building is unsuited to be used as a theater, and you cannot get really good operating room conditions, but you can cut those observation ports out to a half way decent size and locate them much nearer to where they should be located, thus at least giving your operator a chance to see his picture without making his neck into a corkscrew; also you can paint the interior of that room—no, pardon me, coop—black and require the operator to keep his incandescent lamps switched off when not in actual use, thus easing the strain on the operator's eyes and enabling him, at least, to see the picture he is projecting. It will pay you, Mr. Manager, to do these things, and pay you big in improved results on your screen.

And you, Mr. Operator, should keep those incandescent lamps switched off every minute they are not in use, and thus accomplish a double purpose, viz., save your eyes and enable you to see the faint shadows on your screen. Also you should close in your lens ports until they only pass the actual, effective ray. You should also learn how to match up the optical system of your projector and place the revolving shutter where it belongs, or as nearly where it belongs as you can get it. You owe these things to yourself, to your Union and to your employers; also you owe it to the moving picture industry.

Most of the equipment I saw was fairly up-to-date, though I am told one small house still uses two Edison exhibition model machines.

Richmond is a beautiful southern city. Her people are, I am told, progressive and wide-awake, but both theater managers and operators stand in genuine need of a good shaking and waking up, for the good of the industry and their own pocket-books.

The Isis has an operating room of ample size, but the floor is very poor and the observation ports, circular in shape, are (imagine it) five inches in diameter. And the absurd part is that fifteen or twenty minutes' work with a keyhole saw would make them a foot square, which the law does not forbid; also the iron port shutters would easily cover a twelve-inch square opening. Brother Stephens' screen results leaves things to be desired—well, what else could one expect. The projectors are very old, remodeled Simplexes. There is a Fort Wayne motor generator set.

The Bluebird, 620 East Broad street, just opened and managed by Walter J. Coulter, a manager with ideas, is a pretty little house with a really excellent operating room and new Power's 6B projectors taking current through an A. C. to D. C. Fort Wayne compensarc. The only criticism on the Bluebird operating room is that the walls are light; also the operator had three big incandescents blazing away full blast. There is a wash basin, with running water. In the auditorium Manager Coulter had installed an odd and very pretty thing. The ceiling is flat, but joins the walls in a graceful curve, at the bottom of which, about three feet below the ceiling, is a cove and in this cove are concealed lights one about every three feet, alternately red, green and white. The lights send up a pointed flare of light on the curve and the effect is decidedly good. The auditorium is long and narrow. Music is by a Wurlitzer piano. The house is a pretty one, but the front rows of seats are entirely too close to the screen. Patrons occupying any of the first three or four rows of seats will strain their eyes severely. Aside from

Richmond, Virginia, Managers and Operators.

this there is very little to criticise and much to praise in the Bluebird.

At 11.30 P. M. the managers and operators of Richmond foregathered at Murphy's Hotel, one of the best in the South, and partook of a most excellent banquet, at the end of which your humble servant talked until 2.45 A. M. on the subject of practical projection. After the affair was over, many operators and managers expressed the belief that great good had been accomplished. Let us hope it is so. I gave both the managers and operators some pretty hard rubs, but it was all accepted in the right spirit and, as President Kitchen afterwards remarked, "A lot of that soaked in, and will do the boys good—I know it is that way with me."

I hope to meet the Richmond men again, for while, as I said, they need waking up, they are, I am convinced, the right sort, and the kind of timber from which the high class article can be made.

Raleigh, N. C.

At Raleigh, the capital city of North Carolina, I was met at the depot by Warren H. Booker, chief of the Bureau of Engineering and Education of the State Board of Health, who had interested himself, in the absence of an operators' organization and any considerable degree of interest on the part of Raleigh exhibitors, and made the arrangements for the lecture. Mr. Booker is a live wire carrying lots of high voltage current. He is a specimen of that all too rare thing, a competent, energetic, public official.

Mr. Booker was accompanied by C. W. Rogers, chief operator at the Superba. Thus far the weather has been beastly—an alternation of rain, drizzle and sputter, with constant leaden skies. The men from Durham, N. C., twenty-six miles away, had planned to come over to the lecture in a machine, but days of rain had produced oceans of mud and they doubtless concluded that discretion was the better part of valor. There was one Durham operator present, however, he came on the day train. I was told about fifty other small town managers and operators were expected, but—the weather!

Raleigh has but two moving picture theaters and one combination vaudeville picture house now running. Projection in the picture houses is, judging by what I saw, distinctly good, both at the Superba, R. G. Allen, manager, C. W. Rogers and E. W. Hawkins, operators, and the Almo, O. R. Brown, manager, Harry Williams, operator. The picture was brilliant, evenly illuminated, free from any trace of shadow and run at correct speed. The Superba seats almost seven hundred and has a sixteen-foot picture properly bordered with black. The operating room is small, but clean and well ventilated. It has dark walls and there were no incandescents burning. The observation ports are 13 inches wide by 10 inches high and well located. Equipment: two Power's six A machines and a Fort Wayne A. C. to D. C. motor generator set. Screen results good.

The Almo is owned by O. R. Brown and B. S. Aronson, both experienced showmen, who also own the Strand, now closed and being remodeled prior to opening as a vaudeville-picture house. The Strand is a really pretty theater, tastefully decorated and equipped with leather upholstered chairs, but it is on a side street and could not obtain the necessary patronage with pictures alone. The Almo makes the stranger rub his eyes when he first enters, wondering if he is "seeing things." The house is long and narrow, with an arched ceiling. But it is the floor which sets one guessing. From the entrance it slopes downward, making a drop of six and one half feet in eighty. It then runs level for twenty feet and then slopes sharply upward for thirty feet, from which point it is level to the screen, a distance of probably twenty feet. In other words the floor is shaped like a giant bow. There are seats on the front slope and the view of the screen from them is excellent. The reason for this front slope is to avoid the necessity for steps leading to the exits beside the screen.

The Almo operating room is small, but well ventilated. There were no incandescents burning, but the walls were light-colored, which is not good. The observation ports are excellent, 12 inches wide by 16 inches high and well located. Two Simplexes and a Western Electric A. C. to D. C. motor generator are the main items of equipment.

At 11.30 o'clock we, in company with Mr. Booker, all the Raleigh operators, Brother Vesey of Durham, and our Raleigh manager, sat down to a really good midnight dinner at the Hotel Bland, Raleigh's best hotel. That out-of-town managers would be absent was to be expected, considering the utterly wretched weather conditions, but it is worthy of note that only one of the Raleigh managers was there and that the Raleigh Film Exchange was not represented at all, although exchange men are vitally interested in this matter. And you, friend manager, would sit up all night, conferring, if the operators of your city demanded an increase of two or three dollars per week, but when I come to tell and show you how to put on a better picture for several dollars less per week you leave it to the State Board of Health, which seems to be more enterprising than you, to attend to the matter, and do not even put in an appearance. Is that good business, gentlemen? You missed the opportunity of learning where and how your operator is making mistakes which are costing you actual money every minute you run, and it is an opportunity which is not likely to come again in a hurry. After the banquet (for it was all of that) the writer talked until 2.20 A. M., which left only ten minutes to catch the train for Greensboro, and then he was obliged to omit much valuable matter. I had intended leaving for Winston-Salem at 8.30 A. M., but friend Booker wanted me to go to Greensboro that night and examine the State Board of Health projection car next day, to which I, of course, assented.

State Board of Health Work.

At Greensboro we found the Studebaker truck which the Health Board has, through Mr. Booker, caused to be fitted up for projection work. It had been brought to Greensboro especially for our inspection. The outfit is a very complete one, also it's fitting up gives evidence of considerable ingenuity. The truck is a light, inclosed Studebaker, in which is mounted a Unversal engine-dynamo light plant, which develops sixty volts and supplies thirty-five amperes. Mr. Booker is quite enthusiastic. He said: "It weighs a little more than six hundred pounds, but it's a good six hundred for it certainly does deliver the goods. The projection machine is a Power's six head and lamphouse on the old Power's six wooden table—a model outfit for the purpose, as it combines high grade results with minimum weight. The outfit is in direct charge of Roy Tatum, operator and a lecturer and H. E. Hamilton, mechanic and chauffeur.

In this connection be it noted that T. W. Bickett, governor of North Carolina, has recommended to the legislature the appropriation of fifty thousand dollars for motion picture work in rural communities. It is proposed to use this sum to assist the various counties to procure motion picture outfits somewhat similar to the one described, and films on domestic science, agriculture, public health, etc., all of which shows which way the wind is blowing and seems to indicate the early opening up of a new and very large field of usefulness for the moving picture.

At 1.15 o'clock we took our seat in the coach (still raining) to journey twenty-odd miles to Winston Salem, where we were "billed" to speak that night, but no sooner were we settled than a procession marched into the car, single file. It proved to be the Greensboro operators in search of the writer. According to the published itinerary we were due in Greensboro at 12.10 o'clock and they had been on the job at the depot, with intent to at least shake hands. But the change of plans had caused us to miss connections, and there was only time to say "hello and goodby." But the Greensboro men assured me that rain or no rain, if an automobile could get through they wuld be in Winston-Salem for the lecture.

Brother M. M. Murray of Salisbury, North Carolina, on his way to the lecture joined me and we had a very pleasant visit on the way over. At Winston-Salem a whole flock of operators met us at the depot and we motored to a hotel—still raining.

It was Sunday and no shows are opened on the day of rest in North Carolina, so, the weather being depressing and your scribe aweary, we begged of the boys that they let us rest, to which assent was given. At 8 P. M., in the union hall, we preached the gospel of better projection to an attentive audience. Vile as was the weather there were operators present from both Greensboro and Salisbury, each about twenty-five miles distant. The men have very nice headquarters and up-to-date. The managers and the union have been on very friendly terms. Let us hope it may continue thus. After the lecture we all adjourned to the "Princess," where two sons of Ham served to us a dinner consisting of what appeared to be three planked whales, but which proved to be shad, together with the various things accompanying them. Incidentally it was proved conclusively that while North Carolina is "dry" (note, I do not refer to the weather), it is quite moist in spots. The wreck of the festal board was abandoned at midnight—still raining.

F. H. RICHARDSON.

Advertising for Exhibitors

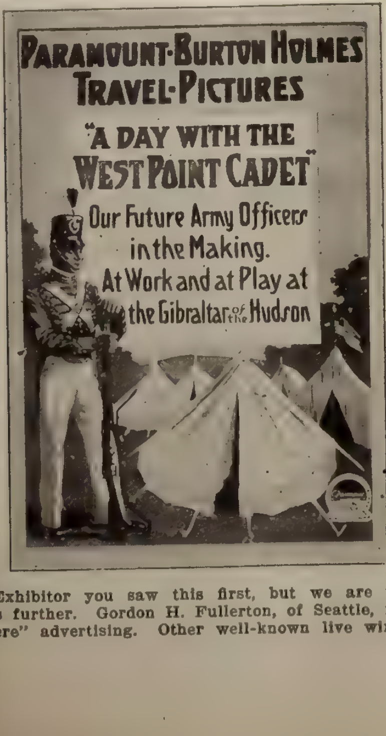
Conducted by EPES WINTHROP SARGENT

Preparedness.

PREPAREDNESS is the vital topic of the day. Applying the word to photoplay exhibition, just what preparation have *you* made against the coming encroachment of the enemy? One reason Germany has withstood so long is because she avoided the encroachment on her own territory. The fighting has been done on neutral or hostile ground. Have you, personally, so planned your own strategy that the fighting when it comes to you shall be fought outside your territory? Are you, personally, secure against the invasion of your domain? Give the matter some thought. For several years manufacturers, with singular blindness, have turned their backs to the story and the story writer. Plays are becoming deadly dull because there are, comparatively speaking, no new plays. Vaudeville is slowly but gradually coming back to its own in many places. How about your own territory? Do you stick to a single program, or do you make a choice? Do you play stars or stories? It is all right to play stars, if you have the stories to back them up with, as in the early vaudeville days the "dramatic headliner" was backed by a better than usual vaudeville entertainment, but you cannot permanently profit from the stars unless you back them up with photoplays which make good for the dullness of the star. This is a scheme well known to the vaudeville manager. We recall one time that Percy Wiliams booked the Kilties Band at his Orpheum theater in Brooklyn. He did not expect the band to make good. He knew in advance that they could not hold the stage for a half program and satisfy his vaudeville patrons and still draw the crowd that would come to hear the Kilties. Instead of cutting down his advance booking to let out the big attractions, he retained these and let out the smaller acts, that those who came to hear the Kilties would be given the best idea of the vaudeville bill and come back the following week when the Kilties would not be there. It cost him money, but as events proved, it made him money. It is the same way with photoplays. You are getting some mighty poor stories with some important stars. Take particular pains that your ones and two are not merely fillers, but so unusually good that the public goes away content even if the star picture *was* poor. In time you can go back to the cheaper one reels—cheaper because they need not support the extravagant salaries of the stars—and still draw good patronage. Get ready now. Be prepared. The invasion is close at hand whether or not you yet see signs.

Paramount Pointers.

Through the courtesy of Charles E. Moyer, of the Paramount, we are permitted to reproduce some of the cuts from recent issues of Paramount Progress. The first of these is a cut for a company advertisement of "A Day With the West Point Cadet." If you are a Paramount Exhibitor you saw this first, but we are not trying to advertise this further. Gordon H. Fullerton, of Seattle, recently spoke of "atmosphere" advertising. Other well-known live wires have used it without giving it a name, but the essential is some sketch or cut matter that will give atmosphere; that will suggest the subject even before the text is read; that, in fact, pulls attention to the text. A cut of a soldier and tents will attract anyone's attention right now. It may cost too much to have an original drawing made, but if you have this subject booked, get your local photographer to photograph this cut. Have him enlarge it considerably on bromide paper. Don't let him tell you he cannot make a good cut because the screen will show. Tell him you know he can't and that you want to ink it in, and he'll understand. You will get a large reproduction, though the negative does not have to be very large. Ink in the lines you want to retain with Higgins' or some other good drawing ink. With a little practice you will find that you can get good shading as well as the chief lines. Have the photograph faded out with any good bleach—the photographer can tell you what to use—and you have not a photograph, but a line drawing all ready to send over to your engraver to be made into a line cut. It will cost you a little time and a couple of dollars against $25 for as good an original drawing. If you have no photographer, or if you have a little time or a clever usher, do the work yourself. If you do not know how, ask the supply store in the nearest large town. You can make your own outfit very cheaply and you can even build up a business in work for others at a pinch.



PARAMOUNT-BURTON HOLMES
TRAVEL-PICTURES
"A DAY WITH THE
WEST POINT CADET"
Our Future Army Officers
in the Making.
At Work and at Play at
the Gibraltar of the Hudson

The remainder of the cuts are taken from a double page display of advertisements from different theaters. The first is from the Wizard, Baltimore. Possibly you will think this is a single column advertisement, but in reality it is a half-page layout, because the good half page shows up more or less as an enlarged single or double column. It is because the house makes so good a display that this cut was selected from the lot. In half a page you can run about 2,000 words or more, but you'll have more read if you say little and *say it large*. For this reason the example is unusually good. Incidentally it shows how a distinctive house cut will mark down the advertisement, but the major point is that this half page will be read by ten times as many persons as would puzzle over a half page closely set with 8 or 10-point type. The best form of half-page advertising is merely an enlargement of a single column advertisement, made large that it may stand out and be more easily read. We would like to see dated days even if the current date does show in the running head. The head may be torn off. The third example, from the Picadilly, Rochester, looks even more like a single column advertisement; indeed, it looks almost too

PARAMOUNT PICTURES
WIZARD

RETURN ENGAGEMENT.
Mon., Tues. and Wed.
The Wonderful Production
The Cheat
With the Celebrated Actress,
FANNIE WARD.
And the Great Japanese Actor,
SUSSUE HAYAKAWA.

Thurs., Fri. and Sat.,
John Barrymore
In the Screamingly Funny and
Entertaining Play,
"NEARLY A KING"
His Best Production.

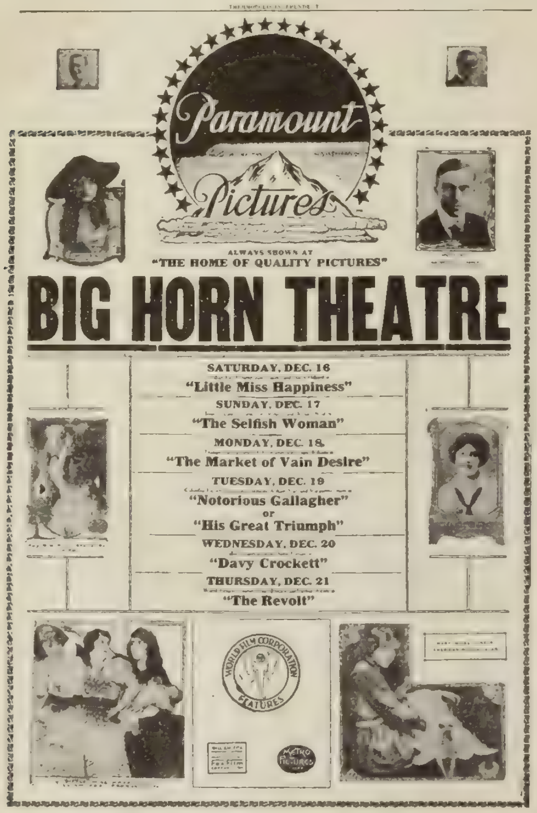
WIZARD
Founded 1906.
Ten Years Since the Wizard First Presented
BALTIMORE'S BEST PICTURES

465

LAST DAY
MARGUERITE CLARK
—IN—
SNOW WHITE
COMING—KATHLYN WILLIAMS in "REDEEMING LOVE." SECOND SERIES OF THE WONDERFUL PICCADILLY CLOSE-UP PICTURES OF THE GREAT WAR.
Piccadilly

7926

much like a single. Working with a half-page space it would have been better had a display face been used instead of the stuff that reduces like 10-point bold caps. The chief defect of this advertisement is that there is too little about Snow White, and the underline is not sufficiently conspicuous. There should have been more about Snow White—something about what a success it had been and a hint of regret that it had to be taken off—then a whoop about the coming of Miss Williams and another about the war pictures, preferably side by side instead of straight across. Evidently a full page should look like a single column advertisement enlarged, but it should be a first-class single column to start with. Here too much dependence is placed upon the black lines. And the house name should NEVER be set in Old English or any form of black-letter. It doesn't matter whether it is called Tudor or Cloister or the rest. It is all out of date for aggressive advertising. The next is a full page from the Big Horn, Thermopolis, Wyo. Here more dependence is placed upon portrait and trade-mark cuts. We like the way the house name stands out. The house name of that size and the cuts will carry the page, but even at that, with the space at command, we think a line or two about each release would have helped. But the layout is neat and orderly, the space in the mortise cut in the lower right-hand corner is neatly filled in and simple rule work keeps the middle cuts from looking too lonesome in their white space. The days are dated, the titles stand up and the house name is printed plainly so that it may be read. It might have helped a little to give the times of showing. The next cut shows a half page used by the Alcazar, Chattanooga, Tenn. Here, too, the date is lacking. The catchline at the bottom is not well chosen. "Where quality meets" is too indefinite. A slogan is as useful as snowshoes in the tropics unless it tells something. Here it says that quality meets, but it does not tell *what* quality meets. Evidently the house is trying to get away from "The home of quality," but it does not get far enough away. "Where quality counts" means something. Apart from this the advertisement complies with the requirements in that it emphasizes star, title and house of showing. These three are the important matters, with the date a close fourth. Perhaps in an advertisement in a newspaper the latter may be relegated to the rear because the date line helps, but always the trinity of WHAT, WHEN, WHERE should be observed. This same copy set in the same manner would work well from two columns up, because the message reaches out and gets the eye of anyone who is glancing over the paper. It requires no search; it shouts at the reader. The cut is a special one, supplied through the Paramount Service Department, to suit the advertisement, instead of what the Paramount thinks the exhibitor *should* need. It gives him what *he* wants. The last looks like a good three column, but it really is a full page from the Orpheum, Sheridan, Wyo. The Joe K. is Joe Kohler, who seems to be using the personality idea. The use of the cartoon cuts at the bottom is just a trifle strained, but that is an academic objection. The main point is that he not only works in the cuts, but works them in in such a way that curiosity will lead the reader to fill in the names. That counts for more than strict adherence to the cut-and-dried rules. He does not merely run the cuts; he makes them a part of the text. In the original each cut carries the legible name, and these are read as part of the running announcement, and so they sink in. From a strictly technical point of view the stuff lacks point, but in practice the space is well taken, since it drives home the names of the valuable filler subjects, and this counts for more than all the rules of advertising ever laid down. And get that last line. "What is good enough for your mother, sister, sweetheart or wife is good enough for anybody." That is a line that really says something that lasts beyond the picture it advertises. It should have been hooked up to the Paramount trade mark cut and kept going.



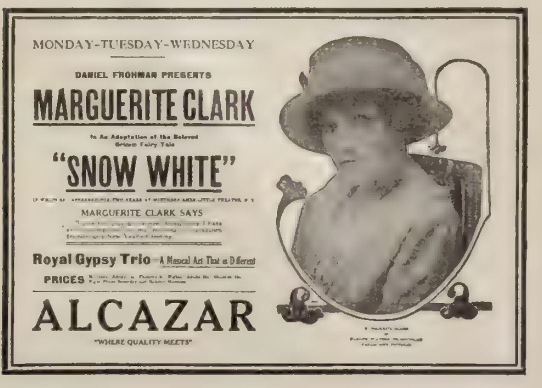
Paramount Pictures

ALWAYS SHOWN AT "THE HOME OF QUALITY PICTURES"

BIG HORN THEATRE

SATURDAY, DEC. 16
"Little Miss Happiness"
SUNDAY, DEC. 17
"The Selfish Woman"
MONDAY, DEC. 18
"The Market of Vain Desire"
TUESDAY, DEC. 19
"Notorious Gallagher"
or
"His Great Triumph"
WEDNESDAY, DEC. 20
"Davy Crockett"
THURSDAY, DEC. 21
"The Revolt"

WORLD FILM CORPORATION FEATURES
METRO PICTURES



MONDAY-TUESDAY-WEDNESDAY

DANIEL FROHMAN PRESENTS

MARGUERITE CLARK

In An Adaptation of the Beloved Grimm Fairy Tale

"SNOW WHITE"

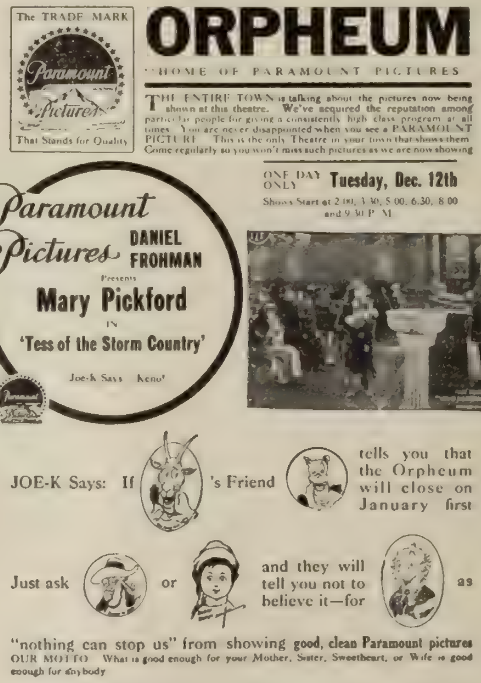
MARGUERITE CLARK SAYS

Royal Gypsy Trio—A Musical Act That is Different

PRICES

ALCAZAR

"WHERE QUALITY MEETS"



The TRADE MARK
Paramount Pictures
That Stands for Quality

ORPHEUM

"HOME OF PARAMOUNT PICTURES

THE ENTIRE TOWN is talking about the pictures now being shown at this theatre. We've acquired the reputation among particular people for giving a consistently high class program at all times. You are never disappointed when you see a PARAMOUNT PICTURE. This is the only Theatre in your town that shows them. Come regularly so you won't miss such pictures as we are now showing

Paramount Pictures DANIEL FROHMAN Presents Mary Pickford in 'Tess of the Storm Country'

Joe-k Says Keno!

ONE DAY ONLY Tuesday, Dec. 12th

Shows Start at 2.00, 3.30, 5.00, 6.30, 8.00 and 9.30 P. M.

JOE-K Says: If 's Friend tells you that the Orpheum will close on January first

Just ask or and they will tell you not to believe it—for as

"nothing can stop us" from showing **good, clean Paramount pictures**

OUR MOTTO What is good enough for your Mother, Sister, Sweetheart, or Wife is good enough for anybody

Saying It.

The Bulletin, the Canadian organ of the Universal, puts it neatly in these words:

> Giving tickets or prizes away at a theater isn't generally good advertising unless it is advertising the impression that the exhibitor is running such cheap pictures or making so much money that he can afford to give things away.

There are times when it may be necessary to paper, but when these times come do not do the job crudely. There are many ways of giving an apparent value to your free tickets. Use them.

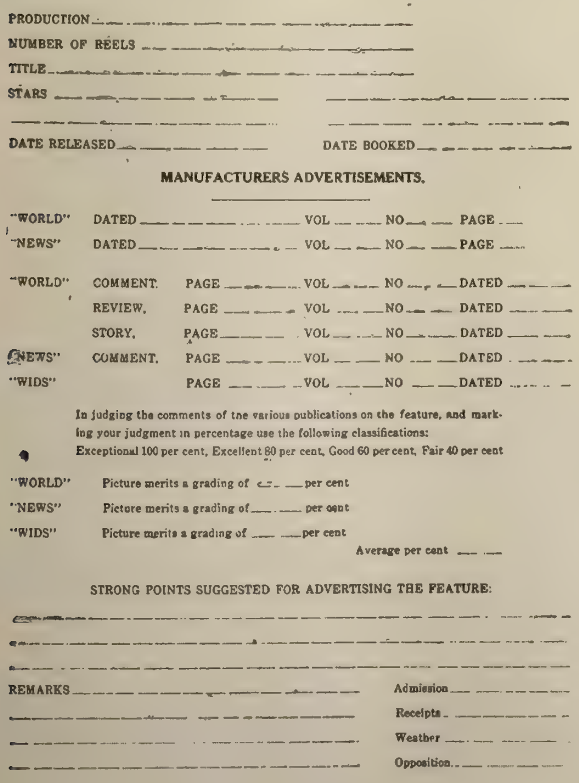
A Hypocrite.

We think that Clyde D. Klinger is a bit of a hypocrite. He takes all possible pains with an anniversary program for the Refowitch, Freeland, Pa., and then asks us to give it "all the knocks we can," knowing that there are not many opportunities. The first suggestion is that there are stronger color combinations than blue and tint yellow. Blue and a stronger yellow might have worked, but tint yellow; a pale color, is to be used only as a background or small border which amounts to a background and not as a full border. It looks like a poor job. Blue and red or blue and green work better. Yellow is, at best, a poor color for border, even when it is fairly strong. At best it is too close to white to give much effect. Evidently the printer used tint instead of strong color because he used blue on the yellow in the heading, but that is no excuse. He could have used a brighter ink and still have gained the effect. A blue over a red will print up well, though red will not print over blue. There is a nice greeting on the front page, a dated day program on the second and third pages for the first four days and then a slump to display for Friday and Saturday on the back page, jumbled up with some extra attractions. And to make it a special holiday there will be four acts of "Keith vaudeville." Keith vaudeville is just as poor as other small time acts, for the name of Keith no longer means what it did fifteen or twenty years ago, when an act could get other bookings on the strength of a Keith contract. It would have been better to have put the extra money into an even better picture.

Red and Black.

The Clovis, N. M., Lyceum makes intelligent use of red and black on a recent monthly program. The center pages of a four page folder list the attractions in black with the features in red and the extra features printed and boxed in red. The boxing might have shown better in black for the sake of contrast, but the effect is good. On the back page a little talk is printed in alternate paragraphs of red and black and on the front only the border and monogram are in red, which is better than a greater use of the color. A full page advertisement in the local paper shows an unusual make up in that there are two display advertisements, one two and one three columns, with a column of reading in between on the six column page. It virtually gives a double punch with the reading matter in addition.

Please note that E. R. Hardwicke wants to exchange programs. He argues, and rightly, that the best way to get ahead is to study the make up and methods of other exhibitors. Put him on your list and write and tell him so and he'll keep his coming. His programs are worth while, as recent samples show, and they are sufficiently varied to make an exchange continuously profitable. He encloses a sheet used for each subject. He does not mention it in his letter, but is is so good that it is reproduced here. In the original it is on an 8½ by 11 sheet. One is made out for each release which the house expects to book or may book. It means a little work entering them up, but not half as much work as digging out the facts at the last moment entails.



PRODUCTION ____________

NUMBER OF REELS ____________

TITLE ____________

STARS ____________ ____________

____________ ____________

DATE RELEASED ____________ DATE BOOKED ____________

MANUFACTURERS ADVERTISEMENTS.

"WORLD" DATED ______ VOL ____ NO ____ PAGE ____

"NEWS" DATED ______ VOL ____ NO ____ PAGE ____

"WORLD" COMMENT. PAGE ____ VOL ____ NO ____ DATED ____

REVIEW. PAGE ____ VOL ____ NO ____ DATED ____

STORY. PAGE ____ VOL ____ NO ____ DATED ____

"NEWS" COMMENT. PAGE ____ VOL ____ NO ____ DATED ____

"WIDS" PAGE ____ VOL ____ NO ____ DATED ____

In judging the comments of the various publications on the feature, and marking your judgment in percentage use the following classifications:
Exceptional 100 per cent, Excellent 80 per cent, Good 60 per cent, Fair 40 per cent

"WORLD" Picture merits a grading of ____ per cent

"NEWS" Picture merits a grading of ____ per cent

"WIDS" Picture merits a grading of ____ per cent

Average per cent ____

STRONG POINTS SUGGESTED FOR ADVERTISING THE FEATURE:

____

____

____

REMARKS ____________ Admission ____________

____________ Receipts ____________

____________ Weather ____________

____________ Opposition ____________

If It's New.

It seems strange to think of sound effects being advanced as a novelty, but Carroll and Donnell, "Just across the Bridge," put on "The Common Law" with sound effects and made a hit because it was the first time they had used effects. Most houses overdo the effect thing and make audiences tired. If it is used only occasionally and only when the picture itself especially lends itself to the working of the traps, then the effects can be headlined, but as a rule effects should be held down and used only when sound will amplify and enlarge the screen effect instead of detracting from it. The days are passed when the activity of the trap drummer was a gauge of his usefulness, but effects, when they are novelties, work in well.

A Novelty.

Suppose that three or four years ago an exhibitor had announced a one and two-reel program as a novelty. He would have been laughed at, yet the Third Street, Easton, Pa., announces such a novelty and gets away with it. The program reads:

> OLD FASHIONED PROGRAM FOR THURSDAY.
>
> On Thursday our program is made up of a variety of subjects. It is the style of program we presented about two years ago, and one that was very popular. Just for old times' sake we offer this style of program as a relief from the long dramas. This program for Thursday only we are sure you will like, but whether it does or not won't you kindly give your opinion to our ticket taker or cashier? The program is a complete story of "Is Marriage Sacred?" entitled "The Sinful Marriage." The world's greatest comedian, CHARLIE CHAPLIN, in his newest comedy, "Easy Street." The 11th complete adventure of "The Scarlet Runner," entitled "The Missing Chapter," featuring Edith Storey and Earle Williams. The Paramount Pictograph with four interesting subjects and a "Hugh Mack Comedy," fill the balance of this variety program.

And two or three years from now the neighborhood house will have one and two-reel programs or there will be no neighborhood house. The business was founded on one and two-reel subjects—drop-in-any-old-time stuff and low prices, and when we get over the fourteen-reel insanity the business will again be ones and twos with small admissions and a shifting audience.

Junk.

Three programs in the last mail speak of "the play that astonished New York," and the funny part is that we New Yorkers have even no vague rememberance of having been astonished. That sort of billing is plain rot. If the press agent sends you that stuff, change it to something sane, don't follow his bad example. The time is gone when the New York opinion really amounted to a whoop, and to use the New York line is to confess yourself more yap than your audience.

Neatly Done.

Bradford & Co., Chicago, are doing some decidedly good work in folder programs. These are colored cards, with a program page 2½ by 4¾ with a cut, exceptionally well printed, three inches wide and the same height. A two-inch flap, with trimmed edges, carries a brief biography of the star shown, which adds to the value of the portrait and causes the preservation of the folder. We do not know what the prices are, but if they are at all reasonable the folder is unusually good. If you can give your program a touch that causes them to be kept, they remain permanent advertisements for your house, but mere publication of rough cuts in a cheap form will not do this. They must be worth while if they are to be retained, and these folders are really artistic.

Number Six.

The Square Town Electric theater, Brooklyn, Mich., has been having a sixth anniversary, which is going some, but Estes and Estes just keep plugging along with good shows, and they keep ahead of the crowd because they started that way. For the anniversary week they offer a series of Triangle plays. They have not done much advertising lately—apparently, but they got out a neat three fold mail circular for the anniversary. The cost of paper has cut down a lot of the old timers, we are sorry to say.

????????

Did it ever occur to you to send your back numbers over to the printer for his study? Tell him about the department and then loan him copies. Let him look over the reproduction of other advertisements and get ideas. Try the scheme and see how it works.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Synopsis Again.

ONE unusually clever student writes that a recent story on the synopsis only has given her the idea of synopsis writing. As she sees it we recommend a continuity in continuous form stripped of the connection scenes. This is not what we had in mind. The synopsis only is generally best told as a running story, but without slavish adherence to the chronology if lifting a fact to somewhere else gives a better and clearer meaning to the situation. This is the great difference between the synopsis and the continuity of action. The script of action must be oriented as to time. The synopsis must tell all the facts, but can tell them in such order as will make the *idea* most clear. You do not, for instance, find it necessary to say that Jennie goes to college. That her father gets married. That she comes back from school. You can say it more briefly and more intelligently by writing that while Jennie is at college her father marries again and she comes home to find a stepmother in charge. This gives the same facts, but gives them with greater force. The thing to remember is that fact and not business is wanted in the synopsis. From the facts the studio writer will evolve his own business. For this reason it is a waste of time to suggest leaders or scenes. The scenes will suggest themselves if the facts are given clearly, and then the scenes will suggest the necessary leaders, but it is absolutely impossible to write the scenes to fit your leaders or to pre-determine just what leaders or even what main leaders are needed, just as it is confusing, as a rule, to change from the narrative to the dramatic style in describing what you desire to have shown. In the same way you cannot send a scene plot, because you do not know what the scenes will be, and if you send a cast only the three or four leading characters need be named. It might help to say that your leading players are

CAST.

Jack Jones, a young business man.
Mary Smith, his sweetheart.
Her mother.
Dr. Green, her family physician.

But to tell all of the people who might take part is to waste space, for the cast may be materially changed in the studio reconstruction. Until there comes a demand for the full script, do not attempt to write any part of the script. Simply tell clearly and concisely what your story is. Tell it in chronological order, save when some other arrangement offers a better presentation of the facts, and do not try to tell the story in all its details, but rather give all of the details from which a story can be constructed. There is a difference.

And after you know all about writing synopses, practice and practice alone will give you the skill to write a fluent, interesting synopsis that is apt to sell.

A Plot Catalogue.

Henry Albert Phillips' the Universal Plot Catalogue went astray when the review copies were sent out, and he sends another for comment. Properly, the Catalogue is a complement to his plot file and collector, the physical realization of his system of cataloguing, but, as he has pointed out, this file is not necessary since a file can be made of envelopes or other containers. Practically all authorities, and certainly all real authorities on creative work, recommend that some form of catalogue be used for plot suggestion and even for fragments of plot, from the combination of which new plots may be originated, and Mr. Phillips' work merely suggests, in its last reduction, the form in which these may be kept, and offers a proper and well considered classification. He joins with others in the warning that the full grown plot is too apt to be the work of another to be safe in using, shows how two or more fragments may be welded into a new whole, and then suggests a classification by subjects. His listing gives one hundred grand divisions, subdivided into twice as many subject classifications, which we are inclined to think rather too many for the average writer. It would be better to use a more compact system, at least at the start, but this is possible by starting with the ten general heads into which the catalogue is divided. The Universal Plot Catalogue is not a book which teaches how to write photoplays. It is a handbook on the orderly classification of ideas from which photoplays, fiction and other plots may be formed through combination. Used intelligently the book will guide the student. Used without intelligence, it will serve merely to confuse. For this reason it will be better to start with a few general classifications and work gradually to the more minute subdivision which Mr. Phillips eventually leads the author to. With two hundred folders, each taking ten or more sub-titles, the catalogue will eventually resolve itself into a collection of some 2,000 headings, but by gradually enlarging the scheme in accordance with the suggestions, it should be possible to form a catalogue that shall grow from ten divisions to the greater number, keeping pace with the author's progress in his work. An index of plot subjects makes it possible accurately to classify any material. The book is published by the Stanhope-Dodge Co., Larchmont, N. Y.

As a Text Book.

Numerous schools and college courses have used the second edition of Technique of the Photoplay as a study book, but the arrangement of that volume did not lend itself to direct study in class. With the advent of the third edition, which was laid out with special reference to systematic study, this difficulty has been overcome. Columbia University now uses the book in both the first and second terms of its course, and Marquette University, Milwaukee, also uses it as a direct text book. Columbia also uses Archer's Play Making and the books of Munsterberg and Lindsay.

Lindsay Explains.

Vachel Lindsay has a new definition of the Photoplay. He declares it to be "a conversation between two places or periods." This sounds rather cryptic until he explains just what he means, but his recent tribute to Hugo Munsterberg in the New Republic gives a hint of his meaning when he writes:

> People have spoken of Griffith's alleged "sheer sensationalism" in his plot, in which he shows four periods of time conversing with one another. But jumping back and forth over barriers of time is the most accepted thing in the photoplay hurdle-race. You have seen films where the hero has visions of his childhood to urge him on to doughty deeds. Three scenes of the past alternate with three scenes of today in his thoughts, that the comparison may be rousing. The heroine has visions of her two possible futures if she chooses the prunes on the one hand or the peaches on the other. And as to jumping over geographical spaces, the photoplay dialogue that technically replaces the old stage interchange of words is a conversation between places, not individuals. In a moonshiner drama that I saw last week, the director alternated the cabin, in the field, the revenue detectives on the road and the still on the hillside. We were given a conversation between these units. One picture, guns, horses, detectives and all seemed to be calling "We are coming." Another picture, the still, the bushes and the hillside seemed to be answering "We are hiding yet." The picture of the cabin, the field and the young moonshiners seemed to say "We suspect nothing, but are on guard on general principles." Round and round this conversation progresses as the pictures alternate, till the still is finally destroyed, and the cabin besieged and taken.

But this really is only one phase of photoplay. To accept Mr. Lindsay's definition we must suppose cutting back to be an essential to the photoplay, instead of merely an aid. Undoubtedly the ability to see many places and periods in rapid rotation is one of the most valuable assets of the photoplay, but it is by no means the fundamental. It is possible to produce a play without any cut-backs whatever, and still have a good play. Mr. Lindsay will have to enlarge his definition to cover the field.

Typewriters.

There is one machine that gives you not one type face, but as many as you desire to purchase. Two faces are carried on the machine at the same time. It is fascinating, but don't buy one and use it. Keep it to look at, but you can't sell samples of type, so get one good face and stick to it.

Selling.

Don't ask an editor what he wants. Find out. If he doesn't know what he wants and tries to tell you you are worse off than ever.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office.
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 171.

The Roll of Honor on question 171 consists of only two, viz: C. E. Linstruth, Carthage, N. Y., and Michael Capobianco, Roseto, Pa.

Brother Capobianco's answer is excellent, but again I think Friend Linstruth's has a little the best of it, therefore his reply is selected for publication.

Reply to Question No. 171.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What do you think ought to be the attitude of the local operators' organization with regard to over-speeding the films?

The Answer:

As to the attitude of operators' organization with regard to over-speeding the film, in my opinion, if the over-speeding is due to orders from the management, then the management has its reasons, which are doubtless to be found in the program being run according to schedule. If, however, the operator is at fault, I believe the first offense, if proven, should bring forth a reprimand from the local, and for second offense, if proven, he should pay a fine. I believe that over-speeding should be considered as detrimental to the best interests of operators, whether organized or not organized. I also believe the manager should be informed that over-speeding is not countenanced by locals. However, if the managers demand it, no great harm will result, as the over-speeding managers are comparatively few.

Which, Friend Linstruth, is wrong. The over-speeding run-to-schedule manager is very numerous indeed, and, in my judgment, he ought to be sat down on and sat down on good and plenty. In over-speeding he not only compels the operator to appear in a bad light before the public, which does not know that the jumping-jack performance is not the fault of the operator, but of the manager, but in addition to this he works serious injury to the sprocket holes of the film, which same will operate to injure the show of other managers who use the films thereafter. I agree with Brother Capobianco, who says: "A chain is no stronger than its weakest link, and the over-speeding operator is a weak link. I believe operators' organizations should take a stand against over-speeding the film. If the members themselves voluntarily over-speed they should be suspended from the organization as a punishment. If the operator is not willing to over-speed the film, but the solid ivory top manager forces him to do so, then the house should be treated as unfair."

This, of course, seems radical, but over-speeding the films is doing a world of damage to the moving picture industry, and the pitiful part of it is that some of the very worst examples of over-speeding are found in theaters which claim to be the ne plus ultra of photoplay palaces—which claim to be the very finest houses, and, in these cases it is not due to the desire of the operator to over-speed, but to the manager, who compels his operator to work damage to the films and to the art of the shadow actresses and actors on the screen. In my opinion the matter of the speed of projection should *not* be left to the manager, who usually is not an operator, and probably knows little or nothing about practical projection. The manager employs an operator, presumably because he knows how to put the picture on the screen, and then turns around and undertakes to tell him, the operator, how to do it, all of which is rather absurd on the face of it.

Is It Flicker?

J. W. Page, Sigourney, Iowa, says:

> Have been a reader of the World ever since I have been an exhibitor, and this is the first time I have had to call on the projection department for help. I am using a 1912 Motiograph, which is giving excellent results. Recently I had the mechanism overhauled and all worn gears, bushings and shafts were replaced. But I still have a little flicker which I don't seem able to get rid of. Can you suggest some method by which I can do away with this trouble, as it is the only fault I can find with our projection. Would it be possible that it comes from the light itself? I use A. C. with a Fort Wayne compensarc. At present am using two 7½ inch condensers. Have a 90 foot throw with a 12 foot picture, projecting to a mirron screen.

Now, I wonder if Brother Page has not gotten his dates mixed. If it is a flicker, why using a brilliant light and a mirror screen you must expect some slight tendency in that direction when using a two-wing inside shutter, which I take it your machine has, as you have not mentioned having had the outside shutter installed. It is, however, possible that you really mean "travel ghost," which is white streamers either up or down or in both directions from white objects in the film, or from white letters of a black title. If it is a flicker I do not believe you can do anything with it with that old type machine, unless you speed up your projection. If it is travel ghost, then either your shutter needs setting or it is a trifle too narrow. There used to be considerable trouble with the earlier type of Motiograph inside cone shutters. They gave about the best possible result, as to flicker, that an inside shutter is capable of, but the Enterprise Optical Company made them very close, and my experience was that whereas they gave a minimum of flicker for inside shutters, it was mighty hard to get rid of the travel ghost. No, you would not perceive the flicker due to the alterations unless you are using very low cycle current. If you are, by any chance, using 25 cycle current, why then, yes, you will probably perceive the flicker caused by the alternations, and the only remedy is to install a motor generator set.

From an Authority.

Nicholas Sabo, whom I have every reason to know is an expert optician and the manufacturer of an improved projection lens of great merit, which will, I hope, soon be placed on the market, says:

> I hope it will not be unwelcome to you that I answer Mr. Kirner's questions, page 1956, issue December 30, of the Moving Picture World. What he calls a problem is really no problem at all, but just a natural symptom, easily to be recognized and explained. Yes, it is possible that the condensers may effect the sharpness of the picture, though of course the fault is not alone in the condensers; part of it lies in the objective lens. Mr. Kirner says that he gets a sharp picture when the spot on the aperture is three times as large as it should be, consequently it is only a question of getting the proper condensers in order to obtain the same result with a spot 1½ inches in diameter.

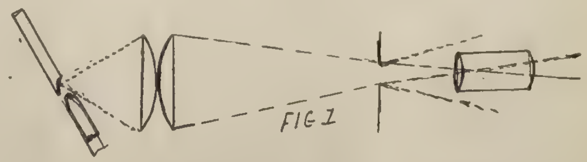


FIG 1

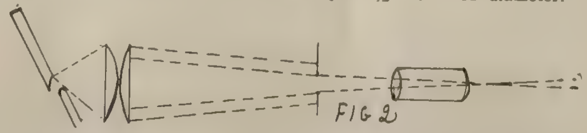


FIG 2

> Let us examine the *facts* as Mr. Kirner points them out. A. Arc is at the right optical point from back condenser; spot at aperture normal. Result: picture out of focus. B. Arc is 6 to 7 inches from back condenser; spot three times larger than normal. Result: poor light, but a sharp picture.
>
> Figure 1 and Figure 2 show the approximate shape of the rays in both cases. At Figure 1 the arc is at the right optical point, one portion of the light ray diverging on account of spherical aberration, and the other portion converging toward the lens. Using short focus condensers the ray will reach the

> point of convergence, either before reaching the lens, or within the lens itself, and the objective then gives the rays the proper direction toward the screen. At Figure 2 the crossing point will be farther away, which means that it is beyond the lens. Now we can understand why the picture in the first case was out of focus. In the first case the converging rays pass the lens, as per Figure 3, and the entire, or nearly the entire, diameter of the objective is utilized. In the second case only the center of the objective is utilized, as per Figure 4. We see that the focus of the lens at the center was not identical with the focus at the edges. Using such objectives we should select a condenser system which renders it possible to use only the center of the lenses. It is easy enough to find out whether or not this is correct.

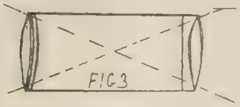


FIG 3

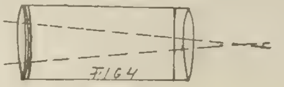


FIG 4

> When the picture is sharp (arc distance 6 to 7 inches from back condenser), blow some cigarette smoke into the light coming from the lens, whereupon the crossing of the converging rays will be seen at one or two inches in front of the objective lens, and there will be a weak light in the rest of the diameter of the lens, due to spherical aberration. Now place at the crossing point of the light ray a diaphragm, the opening of which is equal to the diameter of the ray at the crossing point, and the whole picture will be visible on the screen. Next set the arc at the right optical point from the back condenser, and place the same diaphragm at the same point as before, and in this case only the center of the picture will be visible, which proves that in the case in which the out of focus effect was observed, the larger part of the objective was used, including the imperfect portions of the lens, whereas in the other case only the sharp focus was observed when the center, which is the most perfect portion of the lens, was utilized.
>
> Now take condensers of longer local length, as, for instance, a 6½ and 8 inch, or two 7½ inch condensers, with a 6 inch E. F. objective lens. Place the arc 3½ to 3¾ inches from the back condenser and when the light spot at the aperture is at its best and about 1½ inches in diameter, then the crossing point will be about the same place as compared with the short focus condensers, with an arc distance of from 6 to 7 inches, and the result will be a good, sharp focus, and good illumination.
>
> I am any time at your service, and will gladly answer similar questions when they come up in the future.

I thoroughly appreciate the kindly spirit in which Friend Sabo's offer is made. Also I fully realize the cast-iron nature of my nerve when I presume, as I am going to, to take issue with him on certain points, because, as I said in the beginning, Sabo is a thorough optician, as well as a lens manufacturer.

The main point upon which he and I differ is where he says that a portion of the beam is divergent in Figures 1 and 2 because of spherical aberration. All my experiments, and all the experiments of Griffiths, Martin, and others prove that is not correct. The ray is divergent for the very simple reason that the spot is made up of millions of cones of light coming from every portion of the condenser. This being true it follows, even as the night follows the day, that the divergence beyond the aperture is purely a matter of angles, and the closer the condenser is to the aperture the greater will be the divergence; also the greater the loss of light if the light ray, due to divergence, has greater diameter than the objective at the point at which the objective meets it. I cannot see by what process of reasoning Mr. Sabo can back up his statement that the divergence beyond the aperture is due to spherical aberration. It is, however, a well known fact that the center of a lens is the best portion of the lens, but I submit that there are literally thousands of objective lenses producing sharp pictures with the entire rear aperture of the lens covered by the light ray. This is known to be an absolute fact. I would suggest also that the substitution of longer focal length lenses, while it places the condenser farther away from the aperture, also places the arc farther from the lens, which makes for heavy light loss. **As to the diaphragm** experiment, why that merely proves that the crossing point (dissolving point I call it, because when the shutter cuts the ray at that point the whole screen becomes dark by a sort of dissolving process) has been moved ahead or back by moving the arc—a thing which, of course, does occur, as we all know. I will be glad to hear from friend Sabo further on this matter.

Arc Trouble.

Chicago, Ill., comes in with the following:

> I am writing to you for information, the use of which I hope will correct the trouble I have experienced during the past few months. At the time this trouble started I was using two mercury arc rectifiers, pulling about 50 ampres on each machine, the current passing through two 75 amps ammeters located on the wall of the operating room. Under these conditions the action of the arc was peculiar. I would have it burning nicely, with a good crater on the positive carbon, and a good spot covering the aperture, when the arc would suddenly jump away from the center of the lower carbon, burn around its edge, toward the front or rear, just, apparently, as it happened. I would finally coax Mr. Arc back to its happy home in the center of the lower carbon, only to have the same thing happen again in a short time. The carbons were ¾ inch Speer above and a ⅝ inch Plania below. I tried different carbons, using a ¾ inch Bio and ⅝ inch Bio with different results. With this combination the arc burned steadily enough, but the amperage would rise from 50 to 75, the limit of the ammeters. At the same time the upper carbon would look as though there were thread like cracks running from the edge of the crater upward for about 1½ inches. The amperage would stay at 75 (it may have been more, but that was all the ammeter would register) for five or six seconds, or longer, with a very poor light at the spot, although the arc was burning steadily. Gradually the amperage would fall back to about 50, with the light getting better at the same time. The cracks in the side of the carbon also faded away when the amperage went down to normal.
>
> Recently the management has installed a 7½ K. W. Martin rotary converter, off which I am using 60 amperes on each machine, the converter registering about 83 volts. The same condition still exists. I have often watched the voltmeter when the amperage and arc started getting funny, but the voltage never varies.
>
> I will now tell you some of the things I have done in an effort to discover the seat of the trouble. I have looked for loose connections and found none. Have cleaned and brightened all electrical contacts on ammeters converter and machines. I have used different kinds of carbons, and have found that with the ⅝ inch Bio, or Silver Tip 9/16 inch below, I can hold a steady arc, but the amperage acts the same. Here is an example: I am finishing up on machine No. 1. I light up machine No. 2 and have both ammeters registering about 50. I start machine No. 2 and shut off No. 1, whereupon the amperage on No. 2 gradually rises until it cannot go any farther—meaning until the ammeter reaches its capacity. How much it goes beyond that I don't know. According to the electric service man here, I am pulling 244 volts at my main power switch. Is that about right?

This problem presents decided peculiarities. Answering the last question first, I don't quite understand you, Chicago. You don't "pull" voltage. Voltage represents pressure. If you have 244 volts at the point of input, why I presume you are connected across the 120-240 volt three-wire system which is running about 4 volts high. The 4 volts would not affect anything very much, because if your motor generator set is made to run on 240 volts it ought to perform properly on anything from 235 to 245.

You say there are hair-like threads running upward on the upper carbon for about 1½ inches, and that these are only visible at the point of high amperage. I think, Chicago, that these are merely the longitudinal cracks often present in well made, well baked carbons, which show by reason of the fact that the carbon is overloaded. This seems to be proven by the fact that they disappear when the current drops back to normal. I do not think this phase of the matter amounts to anything, one way or the other.

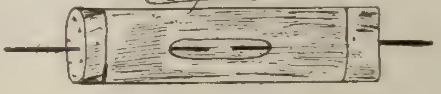
The really puzzling point is, however, why does the amperage act as it does, and the only explanation I can see is that there is heating somewhere, either in the motor-generator or in the wires, which offers considerable added resistance, and thus brings the current back to normal. In other words, when your apparatus is cold the circuit does not, of course, offer as much resistance as it would if the wires become quite warm. Examine your wires and apparatus, both on the intake and output, after the amperage has settled back to normal, and see if there is not abnormal heating somewhere. Trace this clear back, if necessary, to the outside transformer. It might be possible that the trouble is located in the outside transformer itself. The thing, however, which seems to knock out this explanation is that with both arcs burning, machine No. 2, which is cold, does not run up its amperage.

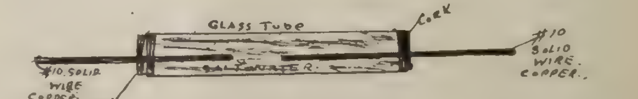
This seems to present something of a problem, and I will refer it to our readers, asking their opinion as to its solution. Where you say the "voltmeter on the converter registers about 83 volts," I don't quite get you. If you mean you are pulling an 83 volt arc, why that is too much. An 83 volt arc is a very long arc, particularly when you are using a solid carbon. I would like to hear from our readers on this problem. It is interesting.

Polarity Indicator.

J. A. Merklein, Jersey City, N. J., says:

> This is the third of a series of ideas upon which I would like to have your opinion. I believe it would be of great assistance to the traveling operator as well as to the man who stays home.





The idea Friend Merkelin advances is that of the salt water polarity indicator. Now, I do not know whether this is original with Merklein or not, but if so it is the duplicate of something I have seen published in an electrical magazine recently, though he may, himself, have supplied it to the other paper.

It is made from a burned out 60 ampere cartridge fuse, a small glass tube and two corks and some bits of copper wire. The glass tube should fit snugly within the fibre cartridge, and is cut the same length as the cartridge. I believe one of the glass tubes which M. Q. photographic developer comes in would be just the thing, or if that is too large you could get a proper size vial from any drug store and cut its bottom off. A slot is then cut in the fibre on both sides, as shown in drawing, and short lengths of copper wire, about No. 10 B & S gauge, are forced through holes bored in the corks, with which both ends of the vial is stopped. These corks and wires must fit tightly. The glass tube must be filled with a diluted solution of salt and water, after which the tube is placed within the cartridge. The ends of the wires within the tube should be about ¼ inch apart for each 110 volts of pressure. When the wires are connected to the terminals of direct current, bubbles will form on one of the copper plugs, and that one is the negative. The fibre cartridge is merely intended to protect the glass tube.

Trace the Light Ray.

H. W. Griggs, Milwaukee, Wis., writes:

> It begins to look as if we were getting right back to where we started from on the objective and condenser matter, both theoretically and experimentally. The basic course of a ray of light through any medium can be positively traced, when the refractive index of the medium is known, both by the "pin hole" method, by using a refractometer such as I sent you last year, which you finally said would be published, which will show you the course of the ray. Trace the ray of light through the glass, and then we can tell precisely where it is going to land, and have a curvature made to fit it, expensive as it may be. Use the refractometer for the light the same as you would use an ammeter for the current, or a T square for the drawing board.
>
> And now one more thing, which I trust you will excuse because it is at least well meant. Some three years ago a man in Russia said, in the department, that too much of it was taken up with union matters. Lately the department has contained a good deal of union matter, which, while laudable in itself, is occupying space that in a trade journal should, I think, be devoted to technical or scientific matters of which there are none too much. I am myself a railroader, and have been for the past forty-three years, but have gotten along without being a member of the union. Now don't misunderstand me. If properly conducted, unions are all right, but we do read of some instances where unions are not so conducted, witness a certain large city not far distant from Milwaukee. Last January when you wrote me about coming to Milwaukee I tried my best to interest the men, but frequently was met with the remark, foolish as it seems: "We don't care any thing about projection departments." When union men can exhibit better results on the screen than non-union men than I am for the union. However it is to your credit that you have often said that many union operators as well as non-union have much to learn. Don't you think it would be better all around to cut down a great deal on the union end of it in the department? You are big enough to do it—go to it.

Nope, Friend Griggs, I don't. I do devote considerable of the department to matters pertaining to unions, because, whereas the paper has an Exhibitors' Union (League) Department, devoted exclusively to the Exhibitors' Union (League), all the Operators' Union has are those things which are said in this department. Moreover, *I am a firm, absolute believer in unions*, no matter by what name they may be called. Organization is for the best interest of the moving picture industry. It is for the best interest of the industry, as a whole, and it is for the best interest of the branches covered by the particular union, in this case the operators.

You say you have for forty years been a railroader, and have not been a member of either of the railroad Brotherhoods. I do not know what branch you are in, Friend Griggs, but I tell you flatly if you are eligible to any of the Brotherhoods and have not joined them, that fact is not to your credit. If you are a railroader you owe a goodly portion of the salary you now receive to the efforts the Brotherhoods have made. In other words, if there had never been any railroad organizations your salary would not now be what it is, and I think you pretty well know that to be a fact. Why not then, Neighbor Griggs, get into the organization and do your part? I, too, was for many years a railroader, and I got into the Brotherhood at the very earliest possible moment; also I stayed in until I quit railroading for good and all. Of course, I cannot devote an excessive amount of space to unions, but I do not think I am. *I believe the operators have just as good a right to have their organization reasonably well represented in the standard trade journal as does the exhibitor.*

As to the refractometer, why the only reason I have not published it is that it would be practically impossible for operators to use it. In the first place they would have no means of knowing the refractive index of the glass of any particular lens. It might be of use to Griffiths, Martin and two or three others, but beyond that I doubt its being of any particular value to operators. This, however, does not mean that it is not a thoroughly good instrument for the purpose intended—not by any means, but it is an instrument which could only be successfully used by the professional or semi-professional man, who was able to obtain the refractive index of the particular piece of glass to be measured, and that puts it beyond the average M. P. M. O.

Itinerary (Continued).

From Memphis, Tenn., I will continue as follows:

Arrive Little Rock, Ark., 1.15 p. m., Monday, April 2, via Iron Mountain Ry. Leave 2 p. m. Tuesday, April 3, via Iron Mountain Ry.

Arrive Hot Springs, Ark., 3.05 p. m. Wednesday, April 4, via Iron Mountain Ry. Leave 6.15 a. m. Thursday, April 5, via Iron Mountain Ry.

Arrive Fort Smith, Ark., 3.50 p. m. Thursday, April 5, via Iron Mountain Ry. Leave 7.30 a. m. Friday, April 6, via Midland Valley Ry.

Arrive Muskogee, Okla., 11.45 a.m. Friday, April 6, via Midland Valley Ry. Leave 1.05 p. m. Saturday, April 7, via M., K. & T. Ry.

Arrive Springfield, Mo., 11.30 p. m. Saturday, April 7, via Frisco Lines. Leave 8.00 a. m. Sunday, April 8, via Frisco Lines.

Arrive Joplin, Mo., 11.50 a. m. Sunday, April 8, via Frisco Lines. Leave 5.30 a. m. Monday, April 9, via M., K. & T. Ry.

Arrive Parsons, Kan., 7.30 a. m. Monday, April 9, via M., K. & T. Ry. Leave 7.20 a.m. Tuesday, April 10, via M., K. & T. Ry.

Arrive Fort Scott, Kan., 8.55 a. m. Tuesday, April 10, via M., K. & T. Ry. Leave 8.15 a. m. Wednesday, April 11, via Missouri Pacific.

Arrive Wichita, Kan., 3.50 p. m. Wednesday, April 11, via Missouri Pacific Ry. Leave 5.20 p. m. Thursday, April 12, via Sante Fe Ry.

Arrive Guthrie, Okla., 10.40 p. m. Thursday, April 12, via Sante Fe Ry. Leave 10.50 a. m. Friday, April 13, via Sante Fe Ry.

Arrive Oklahoma City, Okla., 12.12 p. m. Friday, April 13, via Sante Fe Ry. Leave Oklahoma City 9 a. m. Saturday, April 14, via Santa Fe. Ry.

Arrive Fort Worth, Tex., 5 p. m. Saturday, April 14, via Santa Fe Ry. Leave 9.30 a. m. Monday, April 16, via Frisco Lines.

Arrive Sherman, Tex., 1.20 p. m. Monday, April 16, via Frisco Lines. Leave for Dallas next morning. Time of arrival in Dallas, and name of railway, will be communicated to Dallas local later. Leave Dallas 12.40 p. m. Wednesday, April 18, via M. K. & T. Ry.

Arrive Waco, Tex., 3.05 p. m. Wednesday, April 18, via M. K. & T. Ry. Leave 10.47 a. m. Thursday, April 19, via I. & G. N. Ry.

Arrive Palestine, Tex., 5.10 p. m. Thursday, April 19, via I & G. N. Ry. Leave 10.35 p. m. Friday, April 20, via I. & G. N. Ry.

Arrive Galveston, Tex., 8.25 a. m. Saturday, April 21, via I. & G. N. Ry. Leave 10.45 a. m. Sunday, April 22, via I. & G. N. Ry.

Arrive Houston, Tex., 12.20 p. m. Sunday, April 22, via I. & G. N. Ry. Leave 10.15 a. m. Monday, April 23, via Southern Pacific Ry.

Arrive Austin, Tex., 4.40 p. m. Monday, April 23, via Southern Pacific Ry. Leave 3.00 p. m. Tuesday, April 24, via I. & G. N. Ry.

Arrive San Antonio, Tex., 6.00 p. m. Tuesday, April 24, via I. & G. N. Ry. Leave 8.50 p. m. Wednesday, April 25, via Southern Pacific Ry.

Arrive El Paso, Tex., 6.30 p. m., Thursday, April 26, via Southern Pacific Ry. Leave 10.15 p. m. Friday, April 27, via Southern Pacific Ry.

Arrive Tucson, Ariz., 7.26 a. m. Saturday, April 28, via Southern Pacific Ry. Leave 7.42 a. m. Sunday, April 29, via Southern Pacific Ry.

Arrive San Diego, Cal., 11.30 a. m. Monday, April 30, via Santa Fe Ry. Leave 12.50 p. m. Tuesday, May 1, via Santa Fe Ry.

Arrive Santa Ana, Cal., 3.40 p. m. Tuesday, May 1, via Santa Fe Ry. Leave 5.45 a.m. Wednesday, May 2, via Santa Fe Ry.

Arrive Los Angeles, Cal., 7.15 a. m. Wednesday, May 2, via Santa Fe Ry. Leave 9.45 p. m. Friday, May 4, via Southern Pacific.

Arrive Fresno, Cal., 9.03 a. m. Saturday, May 5, via Southern Pacific Ry. Leave 9.10 Sunday, May 6, via Southern Pacific Ry.

Arrive Stockton, Cal., 12.40 p. m. Sunday, May 6, via Southern Pacific Ry. Leave 9.30 a. m. Monday, May 7, via Southern Pacific Ry.

Arrive Sacramento, Cal., 11.20 a. m. Monday, May 7, via Southern Pacific Ry. Leave 8.10 a. m. Tuesday, May 8, via Southern Pacific Ry.

Arrive Placerville, Cal., 11.15 a. m. Tuesday, May 8, via Southern Pacific Ry. Leave 7.30 a. m. Wednesday, May 9, via Southern Pacific Ry.

NOTE.—Time of arrival and departure in various cities subject to changes in train schedules.

(To be continued about April 15.)

When You're in Trouble

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MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Recent Motion Picture Patents.

(U. S. Patents—Continued from issue of March 10.)

1196066. F. Alberini
A motion picture machine for taking wide angle views (as of 100 degrees instead of the usual 45 degrees), comprising a machine for intermittently moving the film in a curved position in front of an optical device rotating concentrically with the curve of the film.

1197568. F. W. Weeks.
A motion picture target apparatus for shooting-galleries. When the bullet hits the screen, the motion picture machine stops and special electrical devices insure that the shutter will be in the open position.

1194753. P. F. Krug.
A motion picture machine provided with mechanism designed to intermittently feed the film across the picture aperture noiselessly and without danger of tearing.

1196063. E. M. Wooden.
A motion picture machine which automatically forms loops between the intermittent driving mechanism and the sprockets.

14174, Re-issue. W. A. Dietze
A magazine for motion picture machines so constructed as to prevent the operation of the film when the doors of the magazine are open, thereby preventing fire.

1194982. C. C. Fay.
A film winding device for motion picture machines in which the film is wound up from the outside inwardly.

1196812. J. Roeder.
A receiving reel for motion picture apparatus, in which the exhibited film is coiled up from the outside inwardly.

1196709. A. J. R. MacDougall.
A swinging fire shield for motion picture machines.

1195175. E. M. Bendheim.
A film repairing apparatus comprises a table upon which accurately aligned cutter blades, scraping tools, and clamping devices are mounted, so that a damaged film may be quickly and accurately cut, emulsion removed from a portion to be cemented, cement applied and clamped until repaired, without danger of the repaired film having incorrect spacing between the apertures for sprocket wheels.

1195785. H. B. Cunningham.
A device for rewinding motion picture films.

1198534. J. R. Grabert and P. J. Friedrichs.
A container in which motion picture film may be shipped.

1196799. G. W. Miles, assigned to E. K. Co.
A process for recovering cellulose from worn-out photographic films.

1198599. C. L. Sudmann and W. D. Hopkins.
A process of producing motion pictures from plastic materials.

1198598 and 1198600. C. L. Sudmann
Process of and means for producing animated cartoon motion picture films.

1199395. W. G. Lindsay.
Plastic composition of the celluloid type.

1199733. P. Dietz.
Projecting apparatus for successively displaying images printed on perforated film of the motion picture type.

1199460. W. B. Featherstone.
An arrangement for avoiding the "key-stone" distortion when projecting motion pictures.

1197696. H. E. Webb.
An apparatus for projecting motion pictures from an opaque film.

1197732. A. F. Gall.
A motion-picture-printing apparatus in which the projection principle instead of the contact method is used.

1197734. J. R. Grabert and P. J. Friedrichs.
A machine for developing motion picture films.

1198168. J. Thaison.
A splicer for broken motion picture film.

1202724. E. M. Taylor.
An improvement in two-color motion picture photography. A pair of red and green exposures are made one after the other, but as near together as possible. A relatively long interval takes place when a similar pair of exposures is made, another interval takes place and so on. The purpose is to minimize color fringes in rapidly moving objects.

1203681. E. Zollinger and S. Mischonsniky.
A motion picture color filter.

1200819. G. Douhet and E. Zollinger.
A motion picture camera for use on aircraft.

1202945. M. J. Wohl.
A diffusing screen for use in connection with the lighting apparatus in studios.

1202021. W. Bielicke.
A telephoto photographic objective of the non-variable focus type.

1202675. W. J. Crothers.
An adjustable view finder for cameras.

1203097. E. L. Burket
A distance finder for cameras.

1202231. E. Schneider.
A relatively simple motion picture camera.

1203238. O. W. Motley and D. J. Zeien.
A variable speed transmission for connecting a motor with a motion picture machine.

1202107. G. Schmid.
A film feeding apparatus for motion picture cameras.

1199221. L. E. Taylor.
An intermittent feeding mechanism for motion picture cameras.

1205223. H. E. Kock.
An apparatus for coating sensitive emulsions on films.

1207527. W. F. Fox, assigned to Kinemacolor Co., of America.
Ceramic method of producing color screen plate. For the preparation of the screen the color elements are obtained in spherical granules of a transparent and fusible substance, such as glass, by running a fine stream of the powdered material into a hot-air blast which heats the granules to the melting point, when they become spherical by the action of surface tension, while the separating action of the blast prevents coalescence. The spherical granules are sifted to uniform size and then mixed in the desired proportion of the colors.

1207527. W. F. Fox, assigned to Kinemacolor Co. of America
A process of color photography. Two negative images are made, one taken through a green filter and one through a red filter. One of these is printed upon positive material and toned to a color complementary to that of the screen through which the corresponding negative was taken. Next the other negative is printed on the positive material in registry with the toned image thereon and the second positive image is dyed a color complementary to that of the screen through which its negative was taken. The patentee states that the method may be used either where the two positive images are upon the same side of the positive film stock or where they are formed upon opposite sides. The second negative is printed over the first positive image on the previously exposed positive emulsion without first developing and resensitizing.

1207042. F. W. Hochstetter, assigned to H. P. Patents and Process Company, Inc.
A combined developer and fixer adapted to be absorbed by a strip of felt, which is wound up with motion picture film immediately after exposure so as to develop and fix the film in the shortest possible time after the pictures are taken.

1205367. J. A. McBride.
A motion picture film provided at its marginal portions, just inside the usual perforations, with a series of spaced projections forced out of the film body so that when the film is coiled up the various convolutions will be spaced, thereby avoiding abrasion.

1205822. A. P. H. Trivelli.
A motion picture film which has been renovated and the scratches therein eliminated by vanishing with a mixture of cellulose, ether, drying oil and salts of a resin acid.

1206984. A. C. R. Bloom.
A projection apparatus for successively exhibiting the pictures on a strip of ordinary positive film, the apparatus being a relatively simple one for use in store windows.

1206357. G. W. Nusbaum.
An arrangement for preventing the generation of static electricity in motion picture apparatus. The idea is to make the film guiding surfaces, rollers, etc., out of the same material as the film, for example, out of pyroxylin.

1204585. F. Norte.
An apparatus for projecting reading matter line by line at appropriate times during the exhibition of motion pictures. It is particularly intended to project translation of reading matter accompanying foreign films.

1205427. J. W. Billings.
An attachment for motion picture machines whereby items of descriptive matter are thrown on the screen in timed relation to the motion pictures.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Supreme Court Decision That May Eventually Affect Theaters.

The Supreme Court of the United States recently rendered a decision that will probably affect theaters using copyrighted music.

In a decision rendered January 22, 1917, Victor Herbert et al. vs. The Shanley Company, Mr. Justice Holmes found that the playing or singing of copyrighted songs and other musical numbers in a restaurant, hotel, cabaret, etc., without permission of the copyright owner, subjects the proprietor of such establishment to very serious penalties.

This decision has the support of the American Society of Composers, Authors and Publishers, organized to protect composers, authors and publishers against such playing of their compositions, and for the purpose of licensing the public performance of the works of its members, who comprise most of the well-known authors, composers and publishers of America, England, Italy and Austria.

Just how this law will affect the many moving picture theaters in this country is a point yet to be decided by the American Society of Composers, Authors and Publishers, but it is likely that a small fee, or license, will entitle the musician, or theater owner, to use and play such musical compositions as he wishes; that is, all compositions, published or written by the members of this society. It is probable that the size of the house will be considered and the license fee regulated according to the seating capacity.

Mr. Justice Holmes delivered the opinion of the Court:

These two cases (Victor Herbert, Harry B. Smith, et al., vs. The Shanley Company. The John Church Company vs. Hilliard Hotel Company) present the same question: whether the performance of a copyrighted musical composition in a restaurant or hotel without charge for admission to hear it infringes the exclusive right of the owner of the copyright to perform the work publicly for profit. Act of March 4, 1909, c. No. 1 (e), 35 Sta. 1075. The last case was decided before the other and may be stated first. The plaintiff owns the copyright of a lyric comedy in which is a march called "From Maine to Georgia." It took out a separate copyright for the march and published it separately. The defendant hotel company caused this march to be performed in the dining room of the Vanderbilt Hotel for the entertainment of guests during meal times, in a way common, by an orchestra employed and paid by this company. It was held by the Circuit Court of Appeals, reversing the decision of the District Court, that this was not a performance within the meaning of the Act 221 Fed. Rep. 229. 136 C. C. A. 639.

The other case is similar so far as the present discussion is concerned. The plaintiffs were the composers and owners of a comic opera entitled "Sweethearts," containing a song of the same title as a leading feature in the performance. There is a copyright for the opera and also one for the song, which is published and sold separately. This the Shanley Company caused to be sung by professional singers, upon a stage in its restaurant on Broadway, accompanied by an orchestra. The District Court, after holding that by the separate publication of the plaintiff's rights were limited to those conferred by the separate copyright, a matter that it will not be necessary to discuss, followed the decision 221 Fed. Rep. 229, as to public performance for profit. 222 Fed. Rep. 344. The decree was affirmed by the Circuit Court of Appeals. 229 Fed. Rep. 340. 143 C. C. A. 460.

If the rights under the copyright law are infringed only by performances where money is taken at the door, they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

The extracts from the Copyright Law relating to the public performance and rendition of musical works are as follows:

"Section 25. That if any person shall infringe the copyright in any work protected under the copyright law of the United States such person is liable:

"(a) To an injunction restraining such infringement.

"(b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such an infringement * * * or in lieu of actual damages and profits such damages, the Court may, in its discretion, allow the amounts as hereinafter stated, and such damages shal not exceed the sum of five thousand dollars, nor be less than two hundred and fifty dollars, and shall not be regarded as a penalty; * * *

"Fourth: In the case of dramatic or dramatic-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance.

"Section 28. That any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the Court; provided, however, that nothing in this Act shall be so construed as to prevent the performance of religious or secular works, such as oratorios, cantatas, masses or octavo choruses by public schools, church choirs or vocal societies, rented, borrowed or obtained from some public library, public school, church choir, school choir, or vocal society, provided the performance is given for charitable or educational purposes and not for profit."

(Further questions dealing with this copyright law will be dealt with through this department.—ED.)

Classic Melodies for the Organists' Use.

It is interesting to think of a list of great andante melodies fitting for plaintive scenes. It is perhaps a little like the list of the hundred best books, and, to be sure, it is somewhat a personal matter, one of individual experience. But in spite of the lack of applause, there is no difficulty in the test. The organist is sure to know when he has touched his hearers.

First of all, it seems, come the andantes from the great sonatas and symphonies—chiefly of Beethoven. The symphonies are a less fruitful field than the sonatas. Of the former, there are the slow movements, in particular of the Sixth, the Seventh and the Second symphonies. Of the sonatas there are the Andante of the Pathetique, of Opus 26; the Menuetto in Opus 31, No. 3, and the Andante in the Sonata Appassionata. To these may be added the Largo of Opus 2, No. 2. These have always seemed to us in the essence of the most beautiful andante music.

But while Beethoven's melody is the familiar type, his are not the only examples. The Andante of Mozart's Symphony in E flat is equal in beauty and earlier in the time of its creation. In Beethoven's violin sonata there is also the great theme of the Kreutzer Sonata and the Adagio of No. 7. The Andante of the 7th Trio, Opus 97, is also a melody wonderfully suited to the organ. Handel's Largo, and the Harmonious Blacksmith hardly need a reminder. In Bach's works there are very few examples that may be used for this special purpose; the best is probably the melody known as the Air for the G String.

In Haydn's symphonies there is here and there a slow melody well suited to the organ. An example is the Andante in G, from the Symphony in D No. 2 (B. & H. edition).

Of Schubert's music, the first part of the Impromptu in A flat, No. 142, is an ideal melody for the organ. The beautiful "Rosamunde" air (in both its verses) is also suitable. A perfect organ melody is the theme of Schubert's song, "Death and the Maiden." The Andante melodies of both the great symphonies of Schubert are effective on the organ. The second movement of the "Unfinished" may be played throughout, but it should be played from the score for the true effect, and this requires due preparation. As we leave the group of classic masters, we find less of this simple kind of melody. Schumann's "Traumerei," to be sure, needs a long rest from overwork, and other of his melodies—the "Nachstuck" or "Warum"—are graceful on the organ.

Mendelssohn's "Songs Without Words" afford an example here and there; and the andante theme from the Italian symphony or from the violin concerto, and the Notturno from the "Midsummer Night's Dream" music may be played with effect.

All these melodies have a splendid place during plaintive scenes, and the organist who interprets properly the above-mentioned music will raise the standard of his playing high above the usual organ music heard in the picture theater.

Exchange Efficiency

Conducted by John J. Rotchford

THIS department aims to discuss and, thereby, remedy some of the difficulties experienced by exhibitors in their dealings with exchanges. It is believed that progressives among the latter have devised methods benefiting their end of the business and they will take advantage of this channel to promote its general welfare.

Block Outs.

DISTRIBUTORS of feature subjects do not seem to hold block-out records in the same high regard that regular program exchanges do. There are scores of branches throughout the country where, in order to find a subject clear in a specified town, one has to wade through ledger accounts, booking sheets and even express receipt books.

Situations often arise in an exchange when it is desired to quickly obtain a subject about which there is no doubt as to its not being a repeater and the haphazard methods mentioned above will never answer on these occasions. Furthermore, from the exchange point of view, there is no better suggester of renting possibilities than a compact block-out record.

A simple and effective way to provide for this is to purchase a stock blankbook known as a "Roll Book" and which is used by teachers, lodges, etc., to keep attendance records. By listing all the towns in a territory in this and running the names of the subjects across the pages, an exchange will have a block-out that will rival the most expensive specially-prepared one ever devised.

By filling in the amount received from each subject, the total amount earned by the latter can easily be obtained and if advance bookings be written in, in pencil, the possibility of booking the same subject twice or to a competitor will be eliminated.

Wall Maps of Uniform Scale.

A good large scale map of his territory mounted upon suitable material is a prime necessity of every branch manager. Properly kept up-to-date, with route tacks, etc., it will constantly keep in the fore important matters (such as easily formed circuits and prominent prospects) which if attended to will react to the benefit of both his customers and his employers.

Manager Kiltz of Kansas City has been a firm believer in such a map and has made the one he has doubly effective by means of varied colored circles of different sizes which he has drawn around every town having a moving picture theater.

Unfortunately, it is almost impossible to obtain a standard commercial map of any two states drawn upon the same scale. And, very often, the heavy coloring used to distinguish the different counties operates against obtaining the full benefit of its use.

Both of these difficulties may be avoided by purchasing the maps described in the following circular issued by the United States Geological Survey, Washington, D. C.

State Maps (In Black and White).

Scale, 1 to 500,000.

Base maps of the following states, in black and white, except as otherwise noted, have been printed. These maps have been prepared in connection with the work done on the great international map of the world and are published on the scale of 1 to 500,000. They show in accurate position all the principal cities, towns, villages, streams and railroads and the main political sub-divisions. The dimensions and prices of these maps are indicated below:

	Size	Price
Alabama	30 by 46 ins.	$0.20
Arkansas	34 " 38 "	.20
Delaware	11 " 18 "	.10
Georgia	34 " 41 "	.25
Indiana	24 " 36 "	.15
Iowa	29 " 41 "	.20
Kentucky	26 " 56 "	.25
Maryland	22 " 37 "	.15
Massachusetts, Rhode Island and Connecticut	21 " 27 "	.15
Michigan	30 " 61 "	.45
Minnesota	46 " 52 "	.40
Mississippi	29 " 48 "	.20
Missouri	44 " 47 "	.35
Montana	42 " 72 "	.45
New Hampshire and Vermont	20 " 26 "	.15
New Jersey	15 " 25 "	.10
New York	44 " 60 "	.35
North Carolina	29 " 70 "	.30
Ohio (two colors)	33 " 35 "	.40
Oregon	39 " 52 "	.35
Pennsylvania	13 " 39 "	.20
South Carolina	32 " 39 "	.20
Tennessee	33 " 37 "	.20
Vermont	15 " 24 "	.10
Virginia	30 " 64 "	.30
Washington (two colors)	32 " 48 "	.25
West Virginia	33 " 38 "	.20
Wisconsin	39 " 42 "	.30
Wyoming	36 " 42 "	.30

It will be seen that the scale of these maps is uniformly eight miles to the inch.

As the circular quoted above was issued about two years ago, it is possible that several of the missing states may be available at the present time.

Indexing Theaters Located in Large Cities.

There are two standard methods of indexing theaters in a city, namely, alphabetically according to the name of the street upon which they are situated, or, alphabetically as to the name of the house.

In both cases it is a difficult proposition in large cities, first, to route solicitors so that they can visit the greatest number of houses in the shortest time, and, secondly, to keep records showing advance bookings in a locality which will prevent booking opposition houses and also to indicate possibilities of further business in sections having a large number of theaters.

All of these problems may be solved by a system of listing houses according to zones. This method can best be explained by outlining the successive steps one would take to accomplish this in a given city. We will take for example Manhattan Borough and presume that the available record cards arranged according to the names of the streets on which the houses are located.

We would first number the cards consecutively in small figures, placed in the upper right-hand corner. This will aid us in reassembling them after the work is completed.

Then taking a standard map of the city, say Rand-McNally's inch to the mile map. We will draw vertical and horizontal lines covering the map with squares about one inch in size.

These squares are numbered consecutively from west to east, starting from the southwest corner. The second line starts with 11 and the third line 21, etc. The object of this is to have a difference of 10 between all zones running north and south. For example, zone 35 will be immediately south of 45, and 55 will be directly north of it.

Mentally we sub-divide each zone into four parts, calling the northwest quarter A, the northeast B, the southwest C and the southeast D.

With the aid of a street directory we now ascertain in just what zone and sub-division each theater is located and mark the card in large figures and letters.

When this is completed the cards are arranged numerically, according to zones, and all in the same sub-division are placed together.

The list is now typewritten and it will begin as follows:

Zone 5, sub B, 22 Washington street, near Battery place, Syrian theater, owner unknown; zone 26, sub C, 31 Park Row, near Spruce street, Park Row theater, Jos. Weinstein; zone 27, sub B, 76 Catharine street, near Hamilton street, New Catharine theater, Fred Garone, etc., etc.

When this is completed the cards are again put in the original alphabetical order so that the location may be easily found.

The manner in which this would aid the solicitor may be illustrated by showing how he would use such a list if he were instructed to visit the East Side from about Fourteenth street and Third avenue to Forty-second street.

He would see by the list that his starting point was in zone 66B, in which are located:

The Jefferson, 214 East Fourteenth street.
Academy of Music, Irving place and Fourteenth street
The City, 114 East Fourteenth street.
Variety, 112 Third avenue.
Star, 136 Third avenue.

Immediately south would be "The Comet," 100 Third avenue (66D).

To the east (67A) "New Fourteenth Street," 235 East Fourteenth street.

To the north (76D) "The Avenue," 145 Third avenue, and "The Dreamland," 249 Third avenue, then

(76B) "Photoplay Theatre," 298 Third avenue.

Further north (86D) three houses on Third avenue and (86B) two houses on Third avenue and "The Thirty-fourth Street," "162 East Thirty-fourth Street." To the east of the latter (87C) "The Rosehill," 472 Second avenue, etc., etc.

The booking record mentioned can be made by listing the theaters in this order in a "Roll Book" along the lines suggested in these columns for block-outs.

This method will provide solicitors with a compact list of theaters arranged in a workable manner and will save the time consumed daily in referring to maps, guides and cards. In addition it will enable roadmen not perfectly familiar with a city to be utilized in emergencies after very short training.

In some cities the difference between the zones that are not numbered consecutively will have to be greater than 10. In Brooklyn, for instance, it is necessary to make the difference 30. Any round number will answer the purpose.

Picture Situation in Germany

War Increased Manufacture of Productions—Exchanges Obtain Films by Submitting Offers to Producers—Competition Avoided by Theaters in Large Cities Forming Circuits

An article on the motion picture business in Germany published in "Commerce Reports" and written by U. S. Vice Consul Francis R. Stewart, stationed at Hamburg, tells us that the general policy pursued in the motion picture business in that country is not very different from that which prevails in the United States. In that country the shows are about 2½ hours long. They never include vaudeville, nor is the singer of illustrated songs to be found. As in the United States, these theaters are in the residential districts as well as in the business sections of the cities.

The policy of having a continuous performance from noon until midnight is not followed there. The usual exhibition hours are from 6 to 11 p. m. Two shows are given nightly, and on Sunday two extra performances with programs arranged especially for children are added, starting at 3 p. m. The time needed in order to give four shows is gained by running the films more rapidly. Children are not allowed to attend the evening performances.

The price of admission to the better class of motion-picture theaters ranges from .11 for front parquet seats near the screen to .36 for seats in loges and boxes. Every theater provides music of some kind. The program in a first-class theater usually consists of two dramatic pictures, 3 to 5 reels in length, in most instances first-run films; a one-reel weekly pictorial report from the various battle fronts, and a single reel of a comic nature.

The business has grown during the war period. Prior to August, 1914, the majority of the pictures were of foreign origin, with considerable quantities from Great Britain, France and Italy. The amounts from the United States were not of sufficient importance to warrant their mention in official statistics, but it is quite likely that many of those imported from Great Britain and France were reproductions of films originating in America.

High Standard Reached by Domestic Product.

A perceptible increase in the manufacture of German films has taken place, and today several high-grade producing firms in that country are making pictures which compare favorably with any in the world. The most important studios are in Berlin.

German producers devote their energies almost entirely to drama and light comedies. Some feature films have been made, with the scenarios written around special events in early German history or legends of the early centuries. Such pictures have been very successful, but the most popular today are detective stories, of which several series are now being widely shown.

The best comedy pictures seen in Germany come from the United States, and these are always pleasing to the audiences, as are also the American wild west films. The manufacture of natural-history pictures, in which the French producers have been so successful, has not been attempted there.

Method of Distributing New Films.

The system of releasing new films that has been perfected in this country is not in force in Germany, although the reels are generally disposed of through an agency or film exchange, which in many instances is at the same time the owner of several theaters. Numerous film exchanges which are distributed through the large cities serve not only their own theaters but also others in their immediate sections. When a new film is ready a date is set for its initial showing, and the exchanges and agents are notified in order that their agents may be present and, after seeing the picture, submit their offers for it. The right to produce or license is sold chiefly with a monopoly for certain sections of the country, but also at times for the whole of Germany and occasionally for the entire world, the purchaser then being obliged to look after the further sale. Display printing matter and other advertisements are supplied by the producing firms, but not on such a lavish scale as in the United States.

Each new film requires the approval of the Government censor, and after being censored is exhibited as soon as possible. A specified time for the first performance or general release of a film is seldom fixed, and first performances may take place in different theaters and cities at different times, but each exchange always endeavors to have the first exhibition of a new film in the large cities of its district at the earliest possible date.

Hamburg Favored With New Productions.

Every exchange has one or two theaters of a better class where new pictures are first shown, after which the smaller theaters in the same city obtain the reels, and then only are they shown in the smaller towns in the neighborhood. In Hamburg new films are generally shown during the first week they are released and remain in that city up to the eighth week, in some instances before exhibition is permitted in neighboring towns.

In the larger cities of Germany the best theaters change their programs but once each week or at the most twice. In the small towns exhibitions are given on only three or four days of each week, and the same program runs the entire time. The theaters are supplied bi-weekly by the film exchanges with lists from which they make up their programs.

Picture theaters in the large cities have been combined into circuits, which take care of their mutual interests. There are 62 houses in Hamburg-Altona, and these are combined into three circuits, each having 15 to 20 members. Protection of territory is their chief purpose, and no theater is accepted as a member if the location is such as to interfere with other members of a circuit. A member must give one month's notice of intention to withdraw. The funds of the circuit are employed in procuring new films, especially those of a feature nature, for the members.

Avoid Competition in Selecting Theaters.

When a new film is produced it may be exhibited in five to eight theaters of the circuit at the same time and on the same day, but members must choose the theaters according to location so that competition between them is avoided. Generally every circuit purchases the reels outright from an exchange, or direct from the producer. Arrangements have been made among the various circuits by which pictures of one circuit are never shown by other circuits. An exception to this rule is made only in the case of the weekly pictorial reports.

Prices for films vary greatly. The film exchanges are paying to the producers .34 to .36 per meter (3.28 feet) for good films of ordinary types. In some instances a price of $1.07 per meter is obtained. If the purchasers demand any monopolies, special amounts are charged according to the extent of the license. The purchasing price of a film of medium sort with a monopoly for northern Germany, 3,280 to 3,937 feet in length, amounts to about $952 to $1,428.

Rate for Weekly Service Established.

Motion-picture theaters do not generally pay prices per meter, but, as in the United States, are charged a rate for their weekly service with two changes, the cost being fixed according to the weekly run of the film, whether first week, second week, etc. If, apart from the program that the agent offers, special features come into consideration, the rental charge is fixed according to film age and value and depends also upon the time it takes to produce it.

The charge for a weekly program of 8,202 feet to 9,186 feet, with changes Tuesdays and Fridays, for a theater in the central part of Hamburg, located on a main street, amounts to $143 to $167 for first week's run; $119 to $143 for second week's run and $71.40 to $95.20 for third week's run. Older films, up to the eighth week, are exhibited only in the suburbs.

Contracts Between Exchanges and Theaters.

The service contracts are made directly between the film exchanges and the theaters, if the latter are not members of a circuit, and are in force only for a specified period. Independent of service agreements, every motion-picture theater has the right to obtain reels, according to choice, from other agents.

The charges for service usually are paid by the theaters before the reels are delivered, and only in rare cases are exceptions made to this rule. When reels have become useless they must be returned to the exchanges. The theaters can insure themselves against any losses in this regard up to 30 per cent. of the film value, but must bear the balance. New copies of reels cost .24 to .36 per meter. Such copies are made partly by the producer and partly by special firms doing this work. Agents who have purchased films with a monopoly for certain districts have the right to manufacture their own copies.

Almost all picture theaters and others interested in the business in Germany are members of the Association for Protection of Mutual Interests of the Cinematography and Related Branches, having its headquarters in Berlin. The film exchanges are associated in the German Film Renting Co. (Ltd.) in Berlin.

Methods of Censoring Motion Pictures.

New regulations for censoring films are being formulated in the General War Department of the Prussian Ministry of War. Permission may be granted for limited imports from various countries. The censoring, which is now exercised by the military commandant, is strict and includes not only the films themselves but lately the advertising matter also.

British Notes

THE Universal production, "The Campbells Are Coming," recently purchased as an exclusive by a Scottish renting exchange has been withdrawn from exhibition at the request of the Government.

* * *

The topic of the week in kinematographic and every other commercial circle has been the issue of the new war loan. Of a long list of American enterprises taking up holdings of the stock that of Henry Winik (Triangle) comes foremost with £25,000, but there are many evidences that this will be eclipsed before its withdrawal in a fortnight's time. The efforts of the home trade to back up the issue would form a chapter of the triumph of resource and ingenuity, for apart from several noteworthy individual contributions a scheme is before the council of the Exhibitors' Association to devote the entire takings of every member during the three days, Feb. 12-14.

* * *

The Fox general manager, Winfield Sheehan, is again in London, coming specially for the presentation of the film phantasy, "A Daughter of the Gods." The trade show has not yet been announced, but a private viewing to a few privileged viewers and pressmen is announced for next Thursday at the Marble Rock Pavilion. Other multi-reel features awaiting disposal upon the London market are Dixon's "Fall of a Nation," D. W .Griffith's "Intolerance," and Thos. Ince's "Civilization."

* * *

"I consider it the best type of film to show to young people," says the principal of a Roman Catholic college in London speaking of the Essanay film, "Temper," starring Henry B. Walthall.

* * *

The Home Office scheme for the establishment of an official central censorship of moving-picture films has been left in abeyance until that department is in a better position to deal with the matter by legislation. Following definite refusals by the Kinematograph Trade Council to support any system of censorship even if embodying finality of decision without adequate trade control of the Advisory Board the following letter was received from the Home Office and clearly explains the position up to date:

January 24, 1917.

To the Chairman of the Kinematograph Trade Council:

The Secretary of State has had under consideration your letter of the 11th inst. and understands from it that the Council definitely declines to accept the scheme proposed for a central censorship of films by official censors appointed by the Home Office. The Secretary of State regrets this decision, which will render abortive a proposal, which while protecting the public would have relieved local authorities and the kinematograph trade from the burden of successive inspections of the same film in different districts, with the possibility of divergent conclusions. The regret is the greater as the negotiations for an agreed scheme have now been proceeding for a long time, and have been successful in securing the adhesions of all the licensing authorities in England and Wales, with the exception of two County Councils in Wales, which have not sent in definite replies. As it is evident from your letter that no useful result would be achieved by further discussion, the Home Secretary (Sir Geo. Cave) will not proceed with the scheme, but will postpone the question of a central censorship until there is opportunity for dealing with the matter by legislation. Meanwhile the Secretary of State, while sincerely hoping that an improvement in the character of the films represented will result from the action of the Board of Film Censors appointed by the trade (this refers to the appointment of T. P. O'Connor), is, of course, unable to recognize their decisions as taking the place of a public censorship, and accordingly he proposes to inform the local licensing authorities of the withdrawal for the present of the scheme for a central censorship, and to recommend them to exercise to the full extent the powers of control which they possess under the Cinematograph Act of 1909. I am, sir,

Your obedient servant,
EDWARD THROUP,
Under Secretary of State for the Home Office.

The Ministry of Munitions has ordered a census to be made of all anastigmatic photographic lenses in the country. The return applies only to anastigmats and practically does not affect the moving-picture lens.

* * *

"The Country That God Forgot," the newest Selig-Red Seal feature to arrive in this country and incidentally the first multi-reel production to be distributed through the recently inaugurated Selig Rental Service received a promising send-off at the West End Cinema the other day.

* * *

A recent Monday saw the fourth meeting of the Kinema Commission sitting at Central Hall, Westminster. F. R. Goodwin (of the Exhibitors' Association) again gave evidence, this time in reference to recent allegations from press and platform of impropriety and misconduct in moving-picture theaters. These, contended the speaker, upon investigation, usually turned out to be nothing more than privileged manifestations of affection between the sexes. Under the strongest as well as under diminished systems of lighting, unmarried couples would usually sit in close proximity, holding hands or linking arms, or even an occasional arm would be found round the waist. But, emphasized Mr. Goodwin, the kinema is not the abode of indecency and visits by women vigilance workers to 250 halls failed to establish a single case of indecency. Speaking at some length upon the detection of women of evil character who frequented the kinema theaters in the West End of London, he advised, on the recommendation of the Exhibition Association, a system of registering all women above the age of 14 years with identity cards, which could be examined by theater managers and that the record thereon of the holder be noted.

* * *

Interesting advice and evidence was given to the Commissioners apropos the effect of moving-pictures upon the eyesight—another overworked fetish of the anti-kinema crusaders—by Dr. Bishop Harman, senior optical surgeon at the West London and the Belgrave hospitals. The principal effects upon both adults and children were from flicker, glare of light, rapidity of motion, concentration of attention and the duration of the exhibition. The newer machines and films greatly minimized these effects, but they were still evident in colored films. Better protection for children would be secured by the following precautions: Reasonable illumination of all parts of auditorium; improved projectors to reduce flickers; withdrawal of damaged films; improvements in taking pictures to make the rate of motion more natural; more intervals at each show; reservation of children's seats in center of auditorium and the limitation of children's shows to one hour.

* * *

"The canon that what is good enough for the stage is good enough for the film, that anything that is permissible on the stage must necessarily and inevitably be permissible on the film, is not true. I do not say that any subject that can be treated in the drama cannot be treated on the film, but I do say that you cannot treat them in quite the same way, and having seen some of the stage productions in the last few weeks I should be very sorry for myself if I allowed them to be reproduced on the film."—T. P. O'Connor, M. P. (President of the British Board of Film Censors) at a dinner given to him by a theatrical journal. J. B. SUTCLIFFE.

I. A. T. S. E. OFFICERS.

Ottawa, Ontario, was chosen for the next international convention of the International Association of Stage Employes, which just closed its meeting in Cleveland. The picture theater operators are affiliated with this organization, which elected the following officers:

President, Charles C. Shay, New York; vice presidents, W. G. Rusk, San Francisco; W. F. Canavan, St. Louis; Charles Malloy, Butte, Mont., and Louis Krause, Philadelphia; secretary-treasurer, Frank G. Lemaster, Denver.

The proposition to join the strike of "White Rats," which came before the meeting was not acted upon, it being the opinion of delegates that the stage employes and operators could gain nothing by being affiliated with the actors.

DURANT AND KELLY EMPIRE-MUTUAL EDITORS.

The scenario department of the Empire All Star Corporation, recently formed by President John R. Freuler of the Mutual Film Corporation and Alf Hayman, representative of the Charles Frohman interests, to produce Charles Frohman stage successes into pictures for release through the Mutual, has been put into the hands of the two noted writers, H. R. Durant and Anthony P. Kelly.

Crimes Committed in Name of Morality

Grenville S. McFarland Outlines the Corrupt Origin of Censorship and Evil Purposes to Which It Has Been Put

BEFORE the New York Republican Club on Saturday afternoon, Feb. 24, Grenville S. MacFarland of Boston discussed the topic, "To What Extent Should Public Speech, the Press and Public Entertainment Be Censored and Restricted?" Mr. MacFarland, who, it will be recalled, accompanied a delegation of film men to Washington last year in antagonism to the Hughes bill and forcefully addressed the Education Committee, spoke in part as follows:

It is a historical fact that pre-publicity censorship, whether of the printed or spoken word, whether of literature or of public speaking, or of theatrical performances, had its origin everywhere in a motive, not to promote morals, but to protect from public criticism somebody or something clothed with the public interest. It is also a historical fact that when establishing a censorship the real motive was never given, but always the pretense of public morality. Public morality rivals liberty in the crimes committed in its name.

In England censorship had not only the motive of protecting unpopular men and institutions from the power of public opinion, but it had the additional motive of vulgar graft. The present English censor began darkly somewhere in the fifteenth century under the title of "Master of the Revels," an officer of the king's household, a purveyor of royal entertainment. To him fell the task of organizing the king's amusement, attending to the decorations of the palace, and performing those duties at the royal functions that now fall to a modern caterer, with the difference at first that the early Master of the Revels paid for these functions out of his own pocket. The Earl of Leicester, as Master of the Revels, gave a play to Queen Elizabeth that lasted seventeen days and cost his private purse $5,000 a day.

This progenitor of the censor originally did not undertake to interfere with plays, amusements or literature. He could summon players before him in order to select the best for the royal entertainment, but never to condemn the worst. His powers extended only to the providing of amusement for the royal household. But these powers were gradually enlarged by the schemes of the master himself for the fees and perquisites which increased as his censorial powers grew.

In 1623 one Sir Henry Herbert, who would have made a splendid modern "captain of industry," looked over the fees of the office and made an offer to the then incument for his job. The offer was accepted and Herbert immediately began such a steady enlargement of his powers as would make his speculation pay. A study of the extension by Herbert of the censorship over plays and writings is worth anybody's while who wants to get a sidelight on the times and on the skillful method of pursuing graft under the guise of protecting the public morals.

Stage Censorship of Corrupt Origin.

Of equally corrupt origin is the present censorship of the English stage. It was established in the middle of the eighteenth century during Walpole's administration for the purpose of protecting that notorious regime from public contempt and ridicule to which history has exposed it, and to which it was then in the process of being exposed by a contemporaneous play. In his public and private morals Walpole was the most corrupt politician of note which England has produced in several centuries. He held his office by the most notorious bribery, which took the grossest forms. He was personally licentious in speech and act.

A play appeared in London which attacked Walpole's corruption. It had instant popularity. It was played throughout England to Walpole's chagrin and alarm. So great was its success that its author set about writing another play exposing and ridiculing still further the wretched Walpole and his hirelings in Parliament. But Walpole determined to stop it. He first supported a law which gave the Lord Chamberlain power to suppress plays in his discretion. This bill was defeated. Then he caused to be prepared a lewd, impossible play never intended to be staged, which he read to Parliament, urging the passing of a law to enable its suppression. This time he attained his object—and the play against which he was really making his drive never appeared, though nobody ever thought that it would be immoral, and though the author's first play was absolutely unobjectionable on the score of morals. By Walpole's law the censorial powers were vested in the Lord Chamberlain, where they still remain.

With what result? It has not tended to protect the public morals. The morals of the English stage reflect the state of contemporary public opinion; France, too, had a censor with equal powers until several years ago, when it was abandoned as unnecessary. But the manners of the English and French stage are as far apart as the manners of London and Paris.

Censorship Stunted the English Drama.

A revolt against English censorship was led by all the distinguished writers of England in 1909. An investigation by a parliamentary committee into the whole subject showed that censorship of the English stage had stunted English drama and deprived it of its highest attribute—the power to stir the public mind in matters of public importance. The work of the censor has been highly political. He has prevented plays which had political significance, particularly if the politics of the play differed from the politics of the censor. When Disraeli, in 1845, brought out his novel, "Coningsby," the censor refused to permit it to be staged because it exhibited "a sort of contrast between the manufacturers and lower classes." That distinguished contemporary writer, Bernard Shaw, wrote a political play which passed the censor. This play ridiculed certain Liberal statesmen. Encouraged by his success, Mr. Shaw prepared another play which ridiculed the Conservative statesmen. The play was condemned by the censor. In his indignation Mr. Shaw said:

"The objection is clearly to my politics and not to my personalities. The fact is that I have to ascertain what the censor's politics are before I know whether the play will pass."

The result of parliamentary investigation was to establish the following facts:

(1) Prepublicity censorship "tends to hinder the growth of a great and serious drama" by discouraging distinguished authors whose time is valuable from jeopardizing their time by writing plays which might be destroyed by the whimsical opinion of a censor.

(2) It fails to prevent the production of immoral plays.

(3) It atrophies the exercise of the local police power over local production of immoral plays because they have been licensed by the national censorship authority.

(4) The censorship authority falls under the influence of the large theater interests and tends to exercise its censorial powers with undue consideration for box-office receipts.

(5) The large theater interests favor the continuance of the censorship bureau because it gives questionable productions immunity from prosecution by the local authorities.

(6) The great literary lights of England are almost unanimous against prepublicity censorship.

These considerations led the special parliamentary committee to recommend the abolition of prepublicity censorship in Great Britain. The committee, after elaborate hearings, reached this conclusion:

"Censorship of the stage can only be reasonably supported by one prepared to say that books, sermons, speeches, newspaper articles and lectures should be censored, as well as plays. The effect of the censorship is to coerce into conformity with conventional standards. But conventional standards are not absolute. It is axiomatic that only through toleration of what one age thinks an error can the next age progress further in the pursuit of truth. In view of the danger that official control over plays before their production may hinder the growth of a great and serious national drama, we conclude that the licensing authority should not have the power to impose a veto on the production of plays."

Freedom of Expression All-Important.

Whether the absence of censorship loses to the world some weak character, whose morals might have been saved by the suppression of a play, or a moving picture, or a book which seduced him, is of little moment compared with the importance of free speech and the freedom of all the media of information and propaganda. In every country controlled by public opinion this has always been the important principle, recognized by the practice in all such countries and guaranteed against passing danger by the Constitution of the United States and of several States of our Union.

But the time is at hand when the necessity for preserying free speech and free literature, and the freedom of everything that has power to criticise, to excite thought and to convey information to the public, is more than ever necessary.

The demands of the times are requiring of the governments of the world a greater and greater extension of their functions. The State is becoming more and more socialistic—whether we like it or do not. No longer are modern governments merely the guardians of the peace. The Manchester school of political economy, with its "laissez faire" doctrine, has been entirely overthrown, even in England, its chief apostle. Germany, Australia and New Zealand, on opposite parts of the globe, and under exactly opposite political, economic and social conditions, have repudiated long ago the old restricted theory of government and the Smith and Mill economic theories. Within the past decade England has been forced to follow. Already the great nations own and operate their railroads, telephone and telegraph companies, administer all kinds of insurance and banking, educational, agricultural and industrial institutions. The great war has precipitated the tendency towards the socializing of institutions once left to individual enterprise. The inexorable competition after the war will require a continuance of the mobilization of their national resources to maintain the present highest pitch of national efficiency.

America cannot lag behind—whether the change is wise or not, it is the drift of the whole world. We are already feeling the power of the tide in the world's fluid conditions. We are already beginning to move with it. Consider what extension of governmental functions in State and nation the last four years have witnessed, and consider what has yet to come before we have caught up with the other nations.

This all means an enormous increase in the power of government, of bureaucracy—a great transfer of power from the bottom toward the top. And this also means that we must keep all our ballast and increase it if we can.

What is the ballast and the protection of a free people against the top-heavy powers of government? Is it not the right and the power to criticise government? Is it not the preservation of all the means of criticising and of conveying information and thought, of awakening the public consciousness, of stirring a lethargic public mind?

Pictures Should Be Free to Stir the People.

Under the old conditions, when our government restricted its scope within the narrowest limits, we found absolute freedom of the press was a fundamental necessity for the preservation of the rights of a free people. Should we not cherish it with increasing jealousy as the necessity for it grows? Should we not welcome every new means of conveying intelligence and criticism which the advance of the arts and sciences have given us? Should we not hail with profound satisfaction the advent of the moving picture, with its already revealed power of propaganda—and its vast, unsurveyed possibilities of reinforcing the press, the rostrum and pulpit by awakening, informing and stirring the people. With providential timeliness it seems to have come to us, not only when we need more power for criticism, but when, with the increasing diversions of the day, it is becoming more necessary to reach the public, as well through its pleasures as in its serious moments.

Should we throw away this timely aid by permitting the bureaucratic, censorial control of the moving picture, a control over the means of informing and influencing twenty million people every day, to be added to the impending great swelling of the powers of government? Should we not resolutely throw around it constitutional guarantees of the freedom of the press, and then defend the freedom of all these agencies by which our public affairs are intelligently controlled—public speech, the press, public entertainments—from bureaucratic control with renewed determination born of the imminence of a greater need for them?

Australian Showman Visits Seattle

H. D. Williams, of Sydney, N. S. W., on a Tour of the U. S. to Study Industry—In Seattle to Look at Big Photoplay Houses.

H. D. WILLIAMS, of Sydney, Australia, is making a tour of the big film centers of America, studying the motion picture industry from every angle. He has been for the past six weeks in Los Angeles, acquainting himself with the producing end, and from there he came immediately to Seattle. Incidentally, Mr. Williams is getting ideas for a string of big houses, which he intends to build when he returns to Australia after the war, and judging from his present impressions one or two of them may follow the designs of some of Seattle's houses.

Mr. Williams, who at one time lived in Seattle, then in Spokane and Vancouver, B. C., operating five motion picture houses in the last named city, fathered a $3,000,000 amusement company in Australia, known as the H. D. Williams company. He has been running the Crystal Palace combination resort in Sydney and a string of motion picture theaters through the Antipodes; and is a loyal booster of the cause of the British Empire.

As soon as the war is over Mr. Williams expects to return to Australia to start in the business again with new and live ideas. He is going to New Orleans and will probably remain there about two months and still longer in New York, with shorter stops at other cities. After completing his tour of the East, North and South, he will return to Seattle.

"American films," says Mr. Williams, "are practically the only ones known in Australia, and those plays that go well here are almost sure to go well there, with the exception of dramas produced at the psychological moment to meet some special American condition or crisis, such as white slave pictures and those treating of American politics. Society drama and polite comedy are the favorites, with Westerns holding a close second. Mary Pickford and Clara Kimball Young are possibly the greatest favorites among the stars.

"The exhibiting end of the industry," he continued, "stands today in very much the same position that it occupies in America, but it has arrived at that position from just the opposite direction. Where American motion picture houses first catered to the lower classes with five cent admission prices, the Australian exhibitor catered first to the wealthier classes with an admission price of a shilling (25 cts.) or two shillings (50 cts.), and since then the development has been in just opposite ways. The American prices have been gradually raised to 15, 20, or 25 cents, with still higher prices for special features, while in Australia the prices have been gradually lowered to sixpence and in a few cases to threepence. This does not mean that the 'best people' do not still attend the motion picture theaters; for, as I said, motion pictures occupy practically the same position there that they do here—everybody both high and low goes to see them. The lowering of the prices has not lowered the class of our patronage. It has had the same effect that raising them in America has had—it has simply widened the class of patronage.

"Immediately after the war things will be pretty quiet in Australia for awhile. Taxes will be very heavy, and it will be years before business is back to normal. But the country is young, and the reconstruction will not take so long as in the older countries involved. After that is past there will be a great chance for the men who are ready to 'make good' in Australia."

NEW PICTURE THEATER ON HOUSTON STREET.

At a cost of $225,000 (not computed in press agent figures), and modeled along the latest approved lines of similar theaters on Broadway, the New Houston Street Theater, on East Houston street, New York City, is now in course of construction, with a seating capacity of 1,600. Charles Steiner, who operates the New Fourteenth Street Theater, will operate the new theater, which will open on or about May 1st. The new house will be devoted to photoplays exclusively, embellished with soloists and an imported pipe organ of the latest design, as well as an augmented orchestra of superior musicians.

PATHE CLUB HOLDS BEEFSTEAK DINNER.

The Pathe Club held on the night of February 21st a very successful beefsteak dinner at Reisenweber's Restaurant, New York. Some seventy members were present, and with an excellent dinner, good music, and an interesting cabaret, the affair was voted a complete success. This was the sixth affair of the kind which the club has held during the last twelve months.

Unique Making Films for Catholics

Will Be Specially Adapted for Exhibition in Catholic Churches—Under Careful Supervision.

NORMAN W. McLEOD, president of the Unique Film Corporation, 1402 Broadway, is authority for the announcement that his concern is starting productions of a series to be called the "Catholic Truth Films," immediately upon the arrival of Signor J. Camiller, the chief director, who has just sailed for this country. Signor Camiller, formerly of the Italia Films, Turin, Italy, produced, among other spectacles, "The Fall of Rome," "La Tosca," and has for years been closely associated with Catholic authorities at the Vatican and throughout Italy, where he had arranged many religious pageants.

Mr. McLeod states that he has been working on the Catholic film plan for many weeks, and has received most enthusiastic support from leading ecclesiastical authorities. The first production will be called "A Dream of Empire," based on happenings between the Emperor Napoleon and Pope Pius VII. As will be the rule in all these Catholic productions, the author is a prelate—His Lordship, the Right Reverend Bishop Joseph G. Anderson, auxiliary to His Eminence, Cardinal O'Connell of Boston, who will personally supervise the details of ceremonials, pageantry and costuming of the production. As will be the case in each of the series, the story is one with strong moral features, and inspirational in nature.

The second production will be an eight reeler, to be called "Christianity." The author is the Right Reverend Monsignor Francis C. Kelly, D. D., LL. D., president of the Catholic Church Extension Society of the United States of America, and editor of "Extension Society Magazine," which has half a million Catholic readers.

Monsignor Kelley is well known as a Catholic author, and his scenario is said to be a tremendously vital one—thought out in the past few years during which he has been sure of the motion picture as a means of spiritual teaching.

The distribution of the films will be always in connection with Catholic Churches in each diocese, and the larger territories will be handled directly by the corporation, as will some of the foreign countries. When states' rights are sold, the various church arrangements entered into for exhibition will be turned over as part of the rights buyer's contract.

All subsequent films, during production, will in addition to the prelate author's assistance, be directly supervised by an officially appointed censor, under the control of the Archdiocese of New York. Approval of the plan for the Catholic Truth Films, and official censoring arrangements, were made with His Lordship, Bishop Hayes, auxiliary to His Eminence, John, Cardinal Farley, and the Very Reverend Monsignor Dunn, Chancellor of the Archdiocese of New York and head of the Society for the Propagation of Faith, through the good offices of Monsignor Kelly of the Chicago Archdiocese.

PNEUMONIA THREATENS TYRONE POWER.

Tyrone Power, one of the most forceful and dramatic actors of either the screen or stage, is hovering on the verge of pneumonia and is under the care of two physicians at his Santa Monica home as the result of two days' work in storm scenes in the production of the Nevada Motion Picture Corporation's big 12-reel feature, "The Planter." Although Mr. Power is an extremely robust man, his two days' strenuous work and the drenching which he received in carrying out the part of the celebrated character, "Hertzer," was such that he has been confined to his home ever since, and his physicians are fearful of developments.

The big storm scenes were among the first to be taken after the return of the company from Guatemala. They were staged in the big Hertzer Plantation set which the company has built near the Arroyo Seco, in Pasadena, and the effect obtained required such a downpour of water that Mr. Power for practically two solid days worked in nothing but a most drenching deluge.

MUTUAL SHOOTS 20,000 FEET A DAY.

Approximately 20,000 feet of negative a day is being taken in the nine picture studios contributing to the Mutual Film Corporation's releasing schedule now, and productions announced and in the planning will shortly bring this total up to nearly 30,000 feet.

The footage total presented here is perhaps a trifle conservative in view of the fact that on a number of especially expensive productions as many as three cameras are constantly in service—as for instance at the Chaplin studios, where "A," "B" and "C" negatives are made on every scene.

Pictures for Children

Committee From Churches to Confer With Producers' Committee on Question of Suitable Subjects.

WHILE many of the "truly good" are busy in various states of the Union agitating for the closing of the motion picture theaters on Sunday, for censorship and the exclusion of children from motion picture shows, one group of ministers and Sunday school workers has been busily putting in the winter in New York figuring out ways to improve the quality of motion pictures by arranging an immense audience of more than 5,000,000 Sunday school children of which the producers will have to take notice, with obvious results in the class of pictures they manufacture.

At the head of this Committee of Seven is the Rev. Christian Reisner, pastor of Grace Methodist Episcopal Church, New York City, the pioneer pastor to use motion pictures in his Sunday night services. Dr. Reisner last week conferred with the church leaders of many Protestant churches, and now heads a committee authorized to confer with the Children's Program Committee of the National Association of the Motion Picture Industry with a view to offering and receiving the co-operation of the producers in the work which his committee has laid out for itself.

The National Association has one of its strongest committees assigned to this subject of children's programs. At its head is Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corp., with John R. Freuler, president of the Mutual Film Corporation, and David Wark Griffith. A meeting will be arranged with this committee and Dr. Reisner's committee, and the whole subject will be thrashed out. Dr. Reisner feels that the producers are ready to take the question up seriously, and to a large degree through his instrumentality and example it is undoubtedly true that many thousands of the ministers of the country are now ready to take this positive way of solving the motion picture problem, instead of clinging to the idea of postponing its solution by the negative means of censorship, Sunday closing and juvenile attendance legislation.

"We want to discuss three things with the committee of producers," said Dr. Reisner in talking things over with the National Association officers. "First, a plan looking toward an ultimate system of recommending certain pictures submitted to a board, for use in Sunday schools. Second, some way of encouraging, through the concerted support of our Sunday Schools and their 5,000,000 children, the production of pictures especially suitable for our work. Third, the establishment of some system of exchange of information about suitable films, and arrangements by which these films, after they have served their time in the theaters, can be made available, at moderate rentals, for church and Sunday school exhibitions."

Dr. Reisner is thoroughly conversant with the distribution system of the film companies, and the National Association expects to be able to work out, through him, some "approach to the solution of the problems of the churches which will be of mutual advantage."

Children's Matinees

New York Exhibitors Co-operating With Juvenile Motion Picture Board to Promote Entertainment for the Kiddies.

MANY of the exhibitors of New York City are giving matinee performances on Saturdays for children in co-operation with the National Juvenile Motion Picture Board. These showings are indorsed by the Board of Education when given under the auspices of the National Juvenile Board. The regular admission price is charged and the Board asks no part of the receipts for promoting these exhibitions. The only conditions they stipulate are that the exhibitors shall use the pictures the Board approves of and it be allowed to chaperone the children when unaccompanied by their parents, which it does by having some of its representatives present at each matinee.

The board stimulates these showings by circularizing all the neighborhood schools. Each circular has a coupon attached which is signed by the parents and presented by the children at the door of the theater with a nickel. The exhibitor holds the performances in the forenoon so that they do not interfere with his regular performances. Sam Trigger says he has given two of these showings to capacity houses. They have paid him and have proved an excellent advertisement for his house.

In addition to the revenue received it is one of the strongest evidences that the exhibitors are willing to co-operate for the right kind of pictures for children and proves that they are in thorough accord with those who have the best interests of the industry at heart. Sydney Ascher and Wm. Haring have arranged to inaugurate these matinees in their theaters.

The Motion Picture Exhibitors' League of the Bronx passed a resolution at its last meeting indorsing them. The National Board, as its name suggests, is of national character, with branches all over the United States.

Status of Business in Tropical Regions

African Films Trust Control Practically All Photoplay Houses in South Africa.

IN "Commerce Reports," U. S. Consul John P. Bray at Johannesburg, The Transvaal, writes that in the Union of South Africa and Rhodesia approximately 275 motion-picture houses are maintained. Of this number at least 100 give two performances nightly, with matinees on Wednesdays and Saturdays. The others in most instances show only once, twice, or three times per week, with no afternoon performances. The seating capacity of the average theater is about 600. Part of them have balconies and some are equipped with boxes. The seats are of wood with iron legs.

The admission fee ranges from 6 to 12 cents in the cheaper theaters. In the better picture shows the entrance charge is 24, 36, and 48 cents. There are also theaters in which no charge is made, but in which hot and cold drinks and food are served.

On the average program one feature film, usually of four reels or more, is shown. Three pictures in all are ordinarily given, one of which is of a comic nature. The remainder of the program includes scenic and war pictures. As a rule about 6,000 feet of film are exhibited. No particular style of picture is preferred by the majority of theater goers. Their interest is equally distributed among tragic, melodramatic, comic, or scenic subjects. Recent interest, however, in pictures dealing with American and English family and political life has been marked.

Prevailing Prices and Customs Charges.

The price usually paid for new films is from 8 to 12 cents per foot. Second-hand films are not imported to any extent into South Africa. Films are classified under item 22, class 1, special rates of the customs tariff, and a duty of $1.21 per 100 feet is assessed upon both new and used films.

The business in South Africa is largely in the hands of the African Films Trust (Ltd.), which is a subsidiary of the African Theaters Trust (Ltd.), formed in 1914 through an amalgamation of approximately all the leading theaters and picture shows in the country.

The African Films Trust (Ltd.) is the only company that imports substantial quantities of pictures. It is represented in London by the International Variety and Theatrical Agency (Ltd.). It imports weekly through London and New York a certain number of films the majority of which are of American production. These are first shown in its principal theaters, and then are rented to the independent houses. It is stated that the average rental charge is far below the price paid in the United States or in England. After the first few runs are over the films are rented out for a nominal amount.

Films of South African Life and History.

Another subsidiary of the African Theaters Trust (Ltd.) is the African Film Productions (Ltd.), which recently has been formed for the purpose of producing films. It is giving special attention to the various interesting incidents of South African life and history, and also makes scenic pictures. The company has produced various plays dealing with historic events, and intends to place them on the English and American markets.

WALTER C. ROBINSON WITH FOX.

The list of stars with whom Walter C. Robinson, the newest Fox player, has worked reads like a "Who's Who in the Movies." Robinson was for fourteen years in the pugilistic ring and won the appellation of "Spike."

He began work in the pictures in 1910 with D. W. Griffith at Biograph studios, and was with the same company for six years on the Coast, playing Western and Indian roles.

Robinson has appeared during that time in support of Henry Walthall, Lillian Gish, Dorothy Gish, Blanche Sweet, Mae Marsh, Arthur Johnson, Lionel Barrymore, Dorothy Bernard, Florence Lawrence, Edwin August, Florence LaBadie, Vivian Prescott, Harry Carey, Mabel Normand, Wilfred Lucas, Charles Murray, Fred Mace, Mack Sennett, Ford Sterling, Owen Moore—but white paper is getting too costly. Now he's with Stuart Holmes.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MacDONALD

Interesting Educationals

Five Travel Subjects, Two Zoological, Eight Industrial, One Topical, One Medical and One Botanical Subject.

Reviewed by Margaret I. MacDonald.

"Vienna, Austria" (Mutual-Gaumont).

THE interest which centers about Vienna, Austria, at the present time makes it an especially well chosen subject for "Mutual Tours Around the World No. 17." Among the attractive sights included in these views of Austria's capital are the Grand Opera House, the House of Parliament, Emperor Franz Joseph's Votive Church, the Schwarzenberg Palace, the Hochstrahlbrunnen Fountain, which, by the way, is one of the most beautiful in the world, the Cake Market, where the famous Vienna cake can still be had, the flower market, with its various types of saleswomen, the monument erected to the Empress Marie Theresa and the City Park.

"Gota Elf River, Sweden" (Mutual-Gaumont).

The beautiful Gota Elf River of Sweden, we are told in subtitle in the "Mutual Tours Around the World No. 17," connects the lakes of Venern and Kattegat. The scenes presented give some excellent close-ups of its rapids, and of the locks which make it possible for boats to pass around the falls of Trollhattan. It is a pity that the photography in this number is not clearer; but on the other hand, we are indeed fortunate to have these views of European scenes at the present unsettled moment. We are also shown the island of Hissingen, at which point the river forks, and attention is drawn to the fact that the water from the rapids is used as motive power for the mills.

"Toledo, Spain" (Mutual-Gaumont).

Views of the mediaeval city of Spain, Toledo, in "Mutual Tours Around the World No. 17." It is situated on a rugged promontory on the Tagus River, and contains many points of interest which are noted in the film. We are shown the graceful fortified bridge of Alcantara which spans the Tagus River, the magnificent Gothic cathedral, which contains no less than 750 stained glass windows, the orange-colored citadel of Alcazar, the former hospital of Santa Cruz, which now does duty as a library and museum, St. Martin's Bridge, a typical street scene and the baths of Caba. In addition to this, we are also shown scenes along the Tagus River on the outskirts of Toledo, with attention drawn to the place where the wonderful sword blades are made.

"Battlefields of Chickamauga and Chattanooga" (Mutual-Gaumont).

The historical value of these scenes recorded in "See America First No. 77" will no doubt be appreciated by educational institutions, as well as theater audiences. In this number we are shown the various fields where battles were fought in the vicinity of Chickamauga, Ga., and Chattanooga, Tenn., with their various relics of the battles, and memorial monuments. Among them are Viniard field, Poe field, Kelly field, Brotherton House, Snodgrass hill and house, Orchard Knob, Lookout Mountain and Missionary Ridge. The spot where the "Battle Above the Clouds" was fought, with a distant view of Chattanooga and the Tennessee River are also shown, and the Wisconsin Cavalry Memorial, and the Second Minnesota Monument.

"A Trip Through China" (China Film Company).

Ten reels of film comprise this remarkable collection of scenes, photographed in China by Benjamin Brodsky. A period of five years, it is said, covered the actual collecting of the pictures. Through them we learn much about the Chinese, their customs and superstitions, and the primitive methods of work still in vogue in China. The cities which we visit in the film are Hong Kong, Aberdeen, Hangchow, Kowloon, Macao, Canton, Shanghai, Soochow, Wusih, Nanking, Tientsin and Peking. The Forbidden City of ancient palaces, the Great Wall of China, and Chinese celebrities, such as members of the royal family, are also seen in these films. We are shown some well-illustrated views of comorant fishing, and one of the most interesting sights is a floating city, which might be termed the slums of one of the great Chinese cities, where poor people have lived for generations in small house boats with only planks between to serve as streets. These and many other remarkable sights with much of historical value can be seen in these films, a full review of which will be found in the review department of our issue of March 17.

"Our Friends of the Zoo" (Universal).

This interesting zoological subject is found in the Universal Screen Magazine No. 11. In it we see "Bill" Snyder, the veteran head keeper of New York's Central Park Zoo, feeding his baby mountain sheep, a zebra who scorns the friendliest of advances, and some entertaining bear cubs. We also see the father, mother and baby zebus, the camera shy fallow deer, the American elk and the bison.

"The Beaver Prepares for Winter" (Educational Films Corporation of America).

We are indebted to Raymond L. Ditmars for this especially interesting subject, the photographing of which must have required unlimited patience. In this picture we see the beaver at close range, swim to the edge of the stream, emerge from the water, sieze in his mouth a stick of wood, sometimes a branch, and once in the course of the picture a six-foot sapling, and swim to his winter home. The food of the beaver consists of the bark of trees, which explains his reason for securing the sapling and various pieces of bark, which we see him bring home and hide away underneath the water. The sticks, he uses for repairing the dam which he has built for the purpose of keeping his mud house submerged. Various interesting facts regarding the beaver are given in subtitle. The picture closes with a view of his home after winter has set in, and we realize that we have been taught a fine lesson in preparedness; not a sign of life do we see, but we know from what we have learned in the picture that Mr. Beaver is living as snug as can be in his house under the ice, and with a full larder.

"Farming for Feathers" (Paramount-Bray).

In the Paramount-Bray Pictograph No. 58 will be found an unusually well-illustrated study of the ostrich. The scenes of this picture were photographed on an ostrich farm near Los Angeles, on which five hundred of the birds are kept. Through this film we learn that, although the ostrich has a fondness for oranges, it is obliged to swallow them whole, and that its principal article of food is alfalfa meal. We learn also that its powerful legs are its weapons of defense, and that ostrich eggs, weighing about five pounds each, can be hatched in an incubator, that the incubating period covers forty-two days, and that the average life of an ostrich is seventy-five years. Attention is also drawn to the fact that the beautiful ostrich plumes displayed in the stores are the tail and wing feathers, and that they are clipped and not plucked, after which they quickly grow again. These and many other facts concerning the ostrich can be learned from this picture.

"Reviving the Weaver's Craft" (Paramount-Bray).

Another interesting subject to be found in the Paramount-Bray Pictograph No. 58 shows us how the ancient art of weaving tapestry by hand has been revived in the studio of Lorenz Kleiser, not so very far from New York City. The picture gives a clear illustration of the work from the dyeing of the yarn with vegetable dyes to the finished product. We learn that the design laid out by an artist is stretched over the loom, and that the weaver works over this, following the design with vari-colored yarns, which have been previously threaded into bobbins. An interesting point about the weaving of tapestry by hand is that the weaver works on the wrong side of the tapestry; the top side on the loom is, when removed, the reverse side of the picture.

"Strange Industries of the Arabs" (Mutual-Gaumont).

"Reel Life No. 44" contains an interesting study of the industries of the Arabs. We see them at work making wooden bowls, weaving loose mantles and the beautiful Kairouan carpets. An interesting sight is a knife grinder turning the grindstone with his foot. The interior of a cafe is also shown, with attention drawn to the tiny individual coffee pots with long handles which are used. The most startling scene in the picture is a butcher stall, in which the meat is covered with flies. From this latter we learn that the Arab is in need of advice on sanitation.

"Making a Rubber Shoe" (Mutual-Gaumont).

The making of the ordinary rubber shoe is illustrated in minute detail in "Reel Life No. 44." A lining is first stretched on a last, after which the insole and joining strip are attached. The making of the rubber shoe is conducted along set lines, and the worker, taking each part in its turn from a complete set, which is fastened to a flat holder hung at her side fits it in place on the last, carefully smoothing it so that no part of the gummed portion is left insecure.

"Conch-Artistry" (Mutual-Gaumont).

This interesting subject, showing the many beautiful articles made from sea objects, and how they are made, will be found in "Reel Life No. 44." The Carl Schon studio at Baltimore, Md., is responsible for the beautiful shell articles shown in the film. The sea horse, the star fish and various other varieties are used in the construction of articles, both useful and ornamental. Various varieties of substantial shells are used in the fashioning articles for the dining table, dressing table, etc. The silvering of shells is also an interesting part of the picture.

"The Peanuts We Eat" (Universal).

The Universal Screen Magazine No. 11 gives an excellent idea of the peanut industry. It opens with a view in a Virvinia field, which averages fifty bushels to the acre. The pictures shows us that the peanut, like the potato, matures under the ground, and that the vines after harvesting are placed on long poles to dry. We also see the separating of the nuts from the vines, and the pickers sorting them, selecting some for seedlings and others for the three different grades into which they are classed. Lastly, we are shown the roasters preparing the kernels for the candy manufacturer.

"A Locomotive in the Making" (Universal).

A well-illustrated explanation of how the locomotive is made will be found in the Universal Screen Magazine No. 11 The pictures were photographed at the Baldwin Locomotive Works, Philadelphia, Pa., and show the rapid assembling of the various parts. First, the boiler is set, after which a sheath of asbestos is placed over it, the wheels are placed and the superstructure mounted. The piston rod is then connected and the engineer's cab is riveted in position, and the body of the engine is encased in heavy steel plates; and after it has made a trial run the painters and decorators put on the finishing touches.

"Fishing Off Sandy Hook Banks" (Educational Films Corporation of America).

The fishing industry, as practiced off the Sandy Hook banks, is given an excellent illustration in this picture. We see the fishermen starting off for the fishing grounds, and later we see them at close range getting out the nets. We see also the setting of the trawl nets, and later the inhauling filled with fish of many varieties, which are sorted and the unedible fish, such as dogfish, catfish and skate, are thrown back into the sea. An intensely interesting and well-photographed number. The preparation of scallops is also shown.

"Safeguarding the City's Health" (Paramount-Bray).

From this picture, which is contained in the Paramount-Bray Pictograph No. 58, we learn that the eight billion oysters consumed by New York City are carefully examined by the Board of Health. Samples from every oyster cargo that enters the city are examined and subjected to severe chemical tests. In some instances typhoid germs have been found, of which a microscopic illustration is given. In other instances, the oysters have been found to contain copper and other dangerous foreign substances. All contaminated oysters are sprayed with kerosene and dumped into the river.

"Will This Cure Cancer?" (Mutual-Gaumont).

In this subject, contained in "Reel Life No. 44," we learn of a vegetable protein called autolysin, which is presented as a cure for cancer. We learn in the film that there are 150,000 deaths from cancer each year in the United States, and other facts concerning this dread disease. We also see the preparation of the serum for use, which includes the mixing of it electrically with hot air, after which it is put in ampules preparatory to its being injected possibly in the arm of the patient.

"Bursting Buds" (Pathe).

This is a beautiful colored study of the development of various kinds of blossoms. The cyclamen is seen to grow and mature before our eyes; likewise the yellow jonquil, and the lovely hepatica, one of the most delicate and beautiful of spring flowers. The substitles of this subject give interesting facts regarding the flowers.

Salisbury-Beach Pictures at Rialto

First Installment of Pictures Presents Scenes Enroute from New York to the Swann Islands.

There are two things that interest outside the quality of the Salisbury-Beach pictures which in their entirety cover thousands of feet of film and illustrate phases of life in South and Central America: these have reference to the fame of the makers of the pictures, Dr. Edward A. Salisbury, a hunter of big game, and Rex Beach, novelist. The first installment of the series shown at the Rialto theater, New York, the week of March 4 include the commencement of the journey from New York's harbor in their small craft "Wisdom," giving an unusually clear picture of her sky lines, and ends just before they reach the Swann Islands.

During the trip down the coast we are introduced to a family of young skunks and their daddy; we learn considerable about duck shooting from a sink box, and of the use of live geese as decoys in the shooting of wild geese. We are given a passing glimpse of Norfolk, Va., Charleston, S. C., old Fort Sumter and Miami, Fla. As they near the tropics we become alive to the fact that the "Wisdom" is being storm-tossed to a considerable degree. Other interesting sights are the old fortress of Cabana, Morro Castle, Havana, showing the Malecon, Havana's water front lined with handsome residences, and the dungeon whose doors are on a line with the water, giving some idea of what the inside of these dark prison places must be.

One of the most attractive features of the pictures is the showing of the organisms of the tropical waters, among them the peculiar Physalia Atlantica. The pictures are well subtitled and give much valuable information. The photography throughout is of good quality considering the fact that the negatives had to stand the strain of being brought from the tropics. The journey was made by the films in a thermos box, which doubtless is responsible for their being of a clearer quality than others we have seen.

"The Vicar of Wakefield"

Screen Version of Goldsmith's Masterpiece Excellently Done by Thanhouser—A Pathe Release.

Reviewed by Rev. W. H. Jackson.

THIS beautiful picture, for such it must be called, serves to fittingly emphasize the noble work of Oliver Goldsmith, whose classic novel is the story which has now enriched the screen. One of the most worthy writers, Goldsmith, could never have dreamed that whatever ambitions he may have had for his book, for which he received sixty dollars to keep him out of the debtors' prison, that a most valuable picture scenario, would after one hundred and fifty years, give to the world one of the most charmingly entertaining and instructive pictures yet placed upon the living screen.

Truly, such men as Goldsmith, even with the scant opportunities of those days, have given us words and works which today cannot be surpassed. Doubtless the deliberate method of living and working gave time for more thoroughness of detail with a deeper insight into the human nature of the times. There is a joy in studying the calm manner of living in the days of a century and a half ago, without the rush and speed of this fast and mechanical age. The pastoral and subdued manner of life, with surroundings serene and restful; the very poetry of life is seen in such charming naturalness that one almost wishes that, for a vacation at least, he might be amid such quaint customs. Surely the appeal in a picture is one of its first successes, and, without doubt, in "The Vicar of Wakefield" the appeal is very strong; indeed, strong enough to draw a most responsive yearning. Such, indeed, is the quality of the book and the picture.

That this picture is such a success is, of course, largely due to the splendid portrayal of the characters. As the

Vicar of Wakefield, Frederick Warde is perfection itself. Nowhere did it seem possible to imagine any change or improvement.

Those vicissitudes of life through which the Vicar's family have to pass are borne with characteristic fortitude, in which each member of the cast bears an equal part of both the responsibility and praise. Both knight and squire, as played by Thomas A. Curran and Robert Vaughn, respectively, are worthily portrayed, even as if "to the manor born," for as lords of the manor they fully convey the English characteristics required of them. The entire English surroundings are wonderfully appropriate. We are not made acquainted with the locality in which the pictures were taken, but wherever it may have been the results are most satisfactory. Some of the scenes, true to their requirements, were very beautiful, while always very pleasing.

The photography of this picture is another of its strong features. For uniformity of good work, it is an example of the best kind, and greatly adds to an already attractive subject. Mention also must be made of the "close up" pictures, of which there are quite a number, as if both actor and photographer were conscious that they were working on a superior subject, with a measure of success.

In the schools all students of English ought to see this picture in conjunction with the reading of the book. Goldsmith is known as one of the choicest of English authors; his works are classics, and after one hundred and fifty years they increase in value.

This picture is going to influence, educationally, every one who sees it. The story cannot be given in review, the richness of its life portrayals cannot be properly described, it must be seen to be appreciated, and we have no doubt but that the appreciation will be thorough and full.

New Express Rules

Agreement Reached Between Transportation Companies and Producers That Simplifies Shipment.

AS A RESULT of a conference held March 6 between the traffic managers of the big express companies and the transportation committee of the National Association of the Motion Picture Industry, it is announced that the Adams and Wells Fargo Companies will put into immediate effect the same method of handling shipments of films which has been in use by the American Express Co. for some time. This is a system which keeps a full record of every transfer of the package from the time it leaves the shipper until it is delivered to the consignee. Heretofore, except in the case of the American, film shipments were not recorded from the time they left the shipper's office until it was delivered at the other end, and if lost, there was no way of tracing it. This method of handling shipments of film has heretofore been applied only to valuables; the practice will now be universal.

Another important improvement which will be considered is the collection of all the films from one exchange by one wagon, to be separated for shipment of the various express companies after collection. This will apply particularly to New York City, Chicago, and other large exchange centers.

It is probable that hereafter it will be possible for the exchanges to replevin films held during disputes over charges and collections, as is now the practice. This has resulted in many cases in the exchanges paying disputed charges in order to avoid losing bookings of considerable more value than the sum in dispute. This will be taken up at once by the various express companies.

The attention of the exchange, men and exhibitors was called to the fact that the color of the labels on the packages indicated whether or not charges had been paid, white indicating "Collect" and yellow meaning "Prepaid."

BURGLARS INVADE KALEM STUDIO.

All filmland, or that part of it near the Kalem studios in Glendale, California, is enjoying the rather neat joke perpetrated on Scott Sidney, who is directing Helen Gibson in her new series, "A Daughter of Daring," by two bold robbers, undoubtedly amateurs of the first water.

When Sidney arrived at the "Lone Point" station used in this series of railroad dramas, one day last week, to begin work on a new episode, he discovered that the baggage room, used for storing props, had been systematically burgled of its movable contents. Even the station safe, which is never locked, gave evidence that it had been tampered with and Helen's motorcycle was also missing.

Fairbanks Announces Future Plans

After Making Two Subjects in New York Player Probably Will Take Company to the West.

AT THE offices of the Artcraft Pictures Corporation last week Douglas Fairbanks announced his plans for the immediate future, which involve trips to Wyoming, California and possibly to Honolulu. The title of the initial Fairbanks release now being staged at the temporary studio on West 54th street, New York City, has been changed to "In Again, Out Again." The scenes of this production are located in and about New York and New Jersey, and present a story dealing with the romantic and spectacular career of a young New Yorker who goes through many trials and tribulations to win the girl of his choice, portrayed in the typical Fairbanks style. There are several twists to the story which are being kept secret, in order to effect the desired surprises when displayed on the screen.

Work on the first subject is now well advanced and it is planned to release the picture the middle of April, following George M. Cohan's initial screen play, "Broadway Jones," which will be first given its public showing on March 26.

John Emerson will supervise the production of the forthcoming Fairbanks-Artcraft pictures. Anita Loos, the authoress of "In Again, Out Again" and many other Fairbanks hits, will be responsible for all the stories. The Fairbanks-Emerson-Loos trio offers one of the strongest producing organizations ever assembled and embodies a co-operative method of writing, molding and staging a story which accounts for various past triumphs.

Mr. Fairbanks, in connection with his future plans, said: "We are making good headway on our first Artcraft release, and upon its completion will stage another subject in the East. It has always been my contention that to get the best results the story has to be secured first and the matter of staging it given secondary thought. As soon as we decide that we have a good subject we go ahead and stage it in its proper locale, and this is why we will do considerable traveling for many months to come, taking our entire executive organization with us. Instead of going to California and then trying to write a story of that locale, we take good ideas, build them into a story and then go to Honolulu, if necessary, to stage it—and that is just what we are going to do."

COMPLIMENTARY DINNER TO H. H. BUXBAUM.

H. H. Buxbaum, recently appointed comptroller of the General Film exchanges, was tendered a complimentary dinner by some of his friends at Healey's, New York City, on Wednesday evening, March 7. The table was set for twenty-five and every chair was filled. Taken all in all, it was one of conviviality and good fellowship. Everybody was in accord with the guest of honor and had nothing but the best wishes for his success in his larger field of endeavor. Those present were: W. E. Raynor, K-E-S-E; J. D. Hampton, General Film; John D. Dacey, George Kleine; Foster Moore, Mammoth Film Co.; W. T. Rodgers, General Film Co.; Jos. S. Minkoff, General Film Co.; Steve Graham, General Film Co.; E. H. Bell, General Film Co.; Bert Saaford, General Film Co.; Weed Dickinson, Morning Telegraph; H. E. Friedman, World Corp.; G. J. Schaefer, World Corp.; Harry A. Semwick, Merit Feature Co.; John T. Cronin, Hoy Service; Sam Spedon, Moving Picture World; H. F. Harwood, Sam Zierler and Jas. T. Hammell, General Film Co.; A. S. Abeles, Pathe; J. E. Chadwick, Ivan; H. Harris, Newark General Film; Jake Fisher, New York General Film; Jack Brown, New York General Film; J. Magsamen, New York General Film, and Sam Trigger, who was selected as toastmaster.

During the progress of the dinner some of the guests displayed a remarkable talent for Hawaiian music and others for vocal harmony in popular songs played by the orchestra, which furnished the music.

HUNTER BENNETT IN NEW YORK.

Hunter Bennett, exchange supervisor of the Mutual Film Corporation, has been spending the past month in New York City effecting a general reorganization of the two New York branches of his company, located at 71 West 23d street and 126 West 46th street. H. C. Hancock is supervising manager of the New York offices, also New Haven and Newark. A. J. Pincus is assistant manager of the 23d street branch and Miss Mohnblatt, assistant manager of the 46th street branch. M. Goldstein is manager of the New Haven branch and F. H. Vogt, manager of the Newark branch. The New York sales force consists of L. Jacoby, G. Hallett, J. Davis, M. Beier, F. Goldfarb, J. Goldstein, W. Hopkins, R. Hummell, A. H. Westfall, S. J. Rich and S. Ross. Mr. Bennett left New York for Philadelphia, Washington and Atlanta.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

TALMADGE, Norma M. Born in Niagara Falls. Her father was English and her mother of Spanish descent. Is five feet two inches tall and weighs 105 pounds. Has brown hair and eyes and an olive complexion. Miss Talmadge has had no stage experience, but made her debut with the Vitagraph, playing in The Dixie Mother, her first play, in 1911. She remained with that company for an extended period and has appeared in many notable Vitagraph productions, including The Battle Cry of Peace. Other notable plays have been Fifty-Fifty and Going Straight. Following her Vitagraph connection she joined the Fine Arts section of the Triangle, playing under the direction of David W. Griffith, but she left about a year ago to form her own company and now heads the Norma Talmadge company, the first production of which was Panthea, with The Law of Compensation following. Miss Talmadge is too busy at present to have fads.

Norma Talmadge

BURNS, Neal. Born in Bristol, Pa. Scotch-Irish parentage. Five feet five and one-half inches tall and weighs 136 pounds. Light hair, brown eyes. Mr. Burns made his stage debut in August, 1907, and has played mostly in such light comedies as The Girl of My Dreams, A Winsome Widow and The Girl in the Taxi. Lately, through the courtesy of his management, he was permitted to play with the Morosco company in Los Angeles in Forty-five Minutes From Broadway and The Yankee Prince, a double duty that had its reward in two weekly checks. He made his picture debut with the Horsley brand of the Universal, his first play being Nellie, the Pride of the Fire House, done in December, 1914. He changed to the Christie comedies on the formation of that company. Some of his hits have been from his own manuscripts.

Neal Burns

DU BREY, Claire. Born in Vienna, Austria. Her father was an Austrian and her mother of Irish birth. Her height is five feet seven inches and she weighs 135 pounds. Auburn hair and brown eyes. Miss Du Brey began her stage career with William Desmond, playing ingenues in his productions. In April, 1914, she made her camera debut, playing Marie in the Billie Burke Peggy. She was rapidly advanced to leads and had the chief roles in Two Women, Plain Mary Smith, His Way, and The Drifter, among others. From her first connection with Ince-Triangle she moved to the Universal and will be seen opposite Henry Carey, the first of the pictures to be released in March. Miss DuBrey drives her own car for outdoor exercise. Indoors she gives her attention to the piano and is considerable of a book worm, preferring books on history and philosophy to the lighter forms of fictional literature.

Claire DuBrey

HERSHOLT, Jean. Born in Copenhagen, Denmark. French-Danish parentage. Is five feet ten and one-half inches and weighs 168 pounds. Light complexion, brown hair and blue eyes. Mr. Hersholt made his stage debut in 1903 as Oswald in Ibsen's Ghosts, but this was merely his formal debut. He had been occasionally appearing since the age of four. He was a member of the cast of the first motion picture play ever made in Denmark and for five years was one of the Great Northern company, following about twelve years on the stage in leading Danish theaters. His American appearances have been confined to the Universal and some well known parts have been King Ferdinand in Fighting for Love, Reginald in Love Aflame, the Agent in The Saintly Sinner, and Jim the Dope in The Terror, all Red Feather productions. Mr. Hersholt holds a degree in painting in oils from the Royal Academy, Copenhagen. Is fond of boxing and swimming.

Jean Hersholt

LEWIS, Katherine. Born in Newark, N. J. American parentage of English-Scotch descent. Is five feet six inches tall and weighs 120 pounds. Light complexion, blond hair and dark blue eyes. Miss Lewis has had no stage experience, but turned directly to pictures, making her debut in May, 1915, in the Vitagraph stock in Heredity. She has had no other studio affiliations. She has played steadily since that time, some of her successes being Mr. Jack, the Motorman, Captain Jinks, the Doctor, Indiscretion, The Soul Master, and The More Excellent Way—a considerable range of characterizations, running from the Frank Daniels comedies to the heights of serious drama, but she has acquitted herself creditably in comedy and drama alike. Is fond of riding, tennis, motoring and swimming and is a devotee of the dance, as many prizes will prove.

Katharine Lewis

EARLE, Edward. Born in Toronto, Canada. Is not a six-footer by a scant half inch and weighs 160 pounds. Fair complexion, light brown hair and blue eyes. Is at present connected with the Frohman Amusement Co., but has also played with Metro, Famous Players and was two and one half years with Edison. On the stage he has played in many notable productions including engagements with De Wolf Hopper in The Matinee Idol; Marie Cahill in The Boys and Betty; The Quaker Girl, and with Henrietta Crosman in Sweet Kitty Bellairs. He made his picture debut in 1914 in The Unopened Letter, and has played Ranson in Ranson's Folly and in The Innocence of Ruth, The Land of Adventure, The Light of Happiness and The Gates of Eden. His present engagement with the Frohman forces is to appear with H. B. Warner in God's Man.

Edward Earle

Arbuckle Finishes Transcontinental Trip

Comedian Eats and Wades His Way Across Stormbound Country—Many Receptions by Exhibitors

AFTER a strenuous fourteen-day trip across the continent, Roscoe "Fatty" Arbuckle arrived in New York on the afternoon of March 7. The big comedian, who is to appear shortly on the Paramount program, had been the recipient of a large amount of attention throughout the journey. In the party, which left Los Angeles in a private car, were Mrs. Arbuckle (Minta Durfee), Adolph Zukor, president of the Famous Players-Lasky; Lou Anger, William Winter Jefferson, Herbert Warren, Mr. and Mrs. H. D. MacLean, Frank D. Williams, cameraman, and James J. Tynan.

The travelers were hardly out of California before they ran into snowdrifts. At Milford, Utah, the train was stalled and a visit was made to the local opera house, where Mr. Arbuckle held a reception. Short stops were made at Salt Lake and Denver. In Kansas City, Chicago, Cincinnati, Pittsburg, Washington, Philadelphia, Buffalo and Boston there were banquets and big doings.

To meet Mr. Arbuckle on his arrival in New York were many film men who had been marshaled by William L. Sherry, the Paramount distributor for New York. Among these were Mr. Zukor, Jesse Lasky, Hiram Abrams, Walter E. Green, Marcus Loew, Joseph Schenck, Benjamin P. Schulberg and Carl Pierce. Motion pictures were taken of the comedian and his friends, following which Mr. Arbuckle was driven to his hotel for a good rest after a busy fort night.

Philadelphia Not Slow, Big Fellow Learns.

Paramount Pictures owned Philadelphia Saturday, March 3, and promptly turned it over to its guest, Roscoe Arbuckle, who reached there on that date in the course of his coast to coast pilgrimage. The portly one spent a strenuous day, and if he ever cherished a delusion that Philadelphia is slow he knows better now. He reached the city about 10 A. M. and found a large and enthusiastic reception committee and a band to meet him. The party, which was transported in twenty-five automobiles, proceeded to Independence Hall, where Mr. Arbuckle placed a huge wreath on the Liberty Bell. Oscar Morgan, the local publicity man, had done his part well and the streets on the line of march were lined with admirers of the film star. Excellent police protection was given the party at the hall and a detail of mounted police formed a part of the procession. After the placing of the wreath had been duly attended to and the event recorded by the cameramen, Mr. Arbuckle turned band master for a few moments and led the band through the measures of "America."

The return was made to the Paramount offices, and here "Fatty" held an informal reception. Later William E. Smith, president of the Famous Players Exchange, entertained Mr. Arbuckle and his party, which consisted of Mr. and Mrs. Arbuckle, Mr. and Mrs. H. D. McLean, Adolph Zukor, James Steel, James J. Jefferson, Herbert Warren, Frank Williams, Lou Anger and J. J. Tynan, at luncheon at the Bellevue-Stratford and afterward at a theater party.

The crowning event of the day was a banquet, for which 150 covers were laid, at the Bellevue-Stratford Hotel. Tables were arranged in the form of a huge "A" in honor of Mr. Arbuckle. Men prominent in motion picture affairs, city and state officials and representatives of the daily press and the trade papers were among the guests. The speakers of the evening were Stanley V. Mastbaum, who also acted as toastmaster; William E. Smith, President of the Famous Players Exchange, who gave the dinner; Mr. Arbuckle, Adolph Zukor, Jesse Lasky, James Steele, Joseph J. McCready, president of the Stanley Exhibitors' Association; Hiram Abrams, president of Paramount; Lou Anger and Siegmund Lubin. One of the surprises of the evening was the presentation of a huge pie, some five feet square, to Mr. Arbuckle.

Those who attended the dinner were:

Donald E. Allen, W. L. Allen, George Ames, Ray Anderson, Lou Anger, F. V. Armato, Jules E. Aronson, Richard J. Bemish, Irving Berlin, George L. Bittenbender, J. Louis. Breitinger, James Brennan, W. H. Brooks, Vit M. Baldi, Wm. W. Bethell, C. H. Bonte, Morris Boney, Oscar F. Bower, A. R. Boyd, Henry Brock, Albert E. Brown, Francis Shunk Brown, E. D. Brown, Frank W. Buhler, H. H. Buxbaum, J. W. Camac, H. L. Campbell, V. R. Carrick, Jules Catsiff, John D. Clark, William J. Clark, H. B. Cohen, Clement H. Congdon, John H. Cook, William Connor, Boyd Cunningham, Harvey Day, Jack Delmar, George F. Dembow. Herman L. Dieck, Bushnell Dimond, William P. Donnelly, Herbert Effinger, Abe L. Einstein, Harry Ertle, John S. Evans, M. Eugene Felt, Fred. Dooner Felt, A. D. Ferris, Nathan D. B. Fish, Harrington Fitzgerald, Earle M. Forte.

David Fuhrman, Jacob Ginsburg, Herbert G. Given C. H. Goodwin, Abe Greenberg, Albert Greenfield. M. Greenwald, E. J. Goldman, William C. Haslett, W. J. Heenan, J. E. Hennessey, Wm. Herchenrider, C. G. Hexter, J. R. Hoffman, Robert Hutchinson, Elwood R. Jacobus, Claude S. Jarvis, William Jefferson, William Katz, Al Kaufman. Jesse L. Lasky, Robert W. Kincaid, George Kline, Harry Knapp, Joseph L. Kun, Wm. H. Leslie, Sigmund Lubin, R. Lynch, Kenneth MacGowan, Sidney Marcus, Jacob Marcus, Stanley V. Mastbaum, Joseph Mastbaum, Jules Mastbaum, Jay

Banquet to "Fatty" Arbuckle at Bellvue Stratford, Philadelphia, March 3, 1917.

Mastbaum, George W. Metzel, Max Milder, William W. Miller, Oscar A. Morgan, G. P. Morris, Lieut. Harry L. Myers, Capt. David McCoach, Joseph M. McCready, Charles A. McCullough, H. B. McLean.

M. J. Norton, Alvin R. Plough, Dr. J. B. Potsdamer, Julius Proehl, Harold Quicksall, Ben K. Raleigh, W. L. Rettig, Henry Starr Richardson, Julius Robinson, Harold Rodner, Milton Robasher, Jesse Jay Schamberg, Joseph Schenck, Harry Schwalbe, Charles Segall, Lewis J. Selznick, W. Shugarth, Charles K. Smith, Jr., John Smith, William E. Smith, E. Warren Smith, Allen G. Snyder, J. S. Solomon, Sr., Maurice J. Speiser, Columbus Stamper, M. Stiefel, Walter Stumpfig, Adam Suelke, K. Suelke, Lewis M. Swaab, J. S. Thomas, B. F. Tickner, James Tirrell, J. J. Tynan, A. V. Van Dyke, Frank R. Van Houten, William Voltz, Charles F. Wagner, Herbert Warren, Frederick Whitney, F. P. Whitney, Frank Wiener, Frank Williams, Morris Wolf, M. Zineman, E. Zisak, Adolph Zukor.

Comedian Meets Prominent Bostonians.

In Boston Mr. Arbuckle was tendered an informal banquet in the grillroom of the Copley Plaza Hotel by Famous Players Film Company of New England, Tuesday evening, March 6. Over three hundred Boston and New England exhibitors and film men were present. The festivities started a little late due to the delay of "Fatty's" train, which had been stormbound, but this did not lessen the enthusiasm of the assembled guests. Toastmaster Levins was kept busy during the entire evening.

Everybody who was anybody in the Paramount Film Corporation was present. Among the invited guests were Harry Atwell, the Attorney General of Massachusetts; Charles H. Wright from Pittsfield, member of the Governors' Council; Henry G. Wells, president of the Massachusetts Senate; Edward Slattery, secretary to Mayor Curley of Boston; John H. Casey, the censor of Boston, and Marcus Loew of the Loew Amusement Circuit.

Prominent among those seated at the head table besides President Abrams were Adolph Zukor, Jesse Lasky, Harry Asher, Emil Ludwick and Lou Engle, Mr. Arbuckle's personal representative, and last but not least was the honored guest of the evening, who was accompanied by his wife and her sister.

After many of the speakers were introduced, Sam Goldstein of Springfield presented to Harry Asher, the New England Famous Player manager, a platinum watch, a gift from the exhibitors of New England. Another watch was presented to Ed Barry, the booker of the Boston office, this gift again coming from the New England Exhibitors.

Marcus Loew announced he would book all of the Arbuckle pictures for his Boston and New England theaters. Adolph Zukor in his speech explained the Paramount policy and accentuated the fact that this company was making pictures at which no one could take offence. Jesse Lasky talked of the producing of Paramount pictures and stated that he had two schools where writers for the screen were trained in this form of writing. President Abrams complimented Attorney-General Atwell for his stand regarding censorship, Mr. Atwell stating that censorship should not apply to the pictures unless it applied also to the public press. "Fatty" Arbuckle finished the evening with a funny speech that called for many rounds of applause. Between courses vaudeville acts from Keith's and the Loew circuit were given, being accompanied by a ten-piece orchestra, which furnished music the entire evening.

W. A. BRADY ATTENDS INAUGURATION.

William A. Brady, director general of the World Film Corporation, was one of the guests at the inauguration ceremonies in Washington, the object of his visit having been twofold. In the first place, Mr. Brady is a personal friend of Mr. Wilson's, and has been one of his most consistent and influential supporters from the moment he began to be talked of as a presidential possibility. Mr. Brady took with him to Washington five of the World corporation's most expert cameramen, and under his personal direction they assembled what is without doubt the most complete of all photographic records of the impressive occasion.

"It occurred to me," he said, in referring to the object of this action, "that at a time like the present there must be a tremendous interest—far greater than ever before—in the seating of the chief executive of the United Stats of America, and this, of course, extends far beyond the thousands who found it possible to be in the capital personally.

"Of the millions of citizens who must gain their knowledge of the proceedings at second hand through the newspapers, there surely is an immense percentage to whom an intimate pictorial reproduction of the inauguration will be of the most intense interest.

"These in large measure would doubtless be drawn to see our Washington photographs merely as a series of illustrations, but I aim to give them a greater value to the public by employing them as the background of one of our strong dramatic plays of the moment, the story of which is laid in Washington."

Australian Notes

"CIVILIZATION" is now in Sydney ,though it is very improbable that it will be screened untl after the war.

"A Daughter of the Gods" begins its fourth week at the Hippodrome, Sydney, today.

* * *

An important decision was made at the last meeting of the Federated Showmen's Association. Some time ago the association passed a resolution that the system of playing special pictures on a percentage basis should be done away with. It was thought at the time that the matter was unfair for the exhibitor who existed on program pictures year in and year out, without making any great profits, who had to give away most of the takings to an outsider when he ran an exceptionally good drawing card. It has been found, however, that the new order of things did not run too well, and so the original motion was rescinded and another put in its place.

The new rule allows showmen to play on percentage, but insists that the working expenses shall be deducted first of all. This means that the showman can split up his net profits instead of his gross takings, as heretofore.

* * *

S. Cook, one of Australia's pioneer showmen, has opened a new theater in Clayfield, Queensland, in spite of the fact that the council refuses to give him a license. Mr. Cook has opened in spite of them, and no doubt an opinion will be given by our courts as to whether a council has the right to refuse a license if the place is built according to its bylaws.

* * *

Four hundred thousand pounds (two million dollars) is the sum that certain American photoplay producers are prepared to spend in Sydney annually, provided they can obtain certain minor concessions, and can steer clear of labor troubles, according to the statement made by Alec Lorimore, representing Paramount and Artcraft, who is at present in this city.

Mr. Lorimore arrived here by the last American boat, being sent to look over the Australian field and report on conditions in this country. Under the auspices of the Australian branch, Lorimore will make a complete survey of Australia, New Zealand, and Tasmania, meeting as many exhibitors as possible, and carrying to them the personal greetings of the company he represents. THOS. S. IMRIE.

Sydney, N. S, W. Australia, January 10, 1917.

T. & D. THEATERS CREATE NEW DEPARTMENT

Compelled by the tremendous increase of business in the string of Turner and Dahnken circuit of theaters in California, the largest chain of theaters on the Pacific Coast have appointed William H. Joblemann publicity director. The chain of theaters comprise the T. & D. Tivoli Opera House, of San Francisco; the New T. & D. Theater, of Oakland, Cal.; The T. & D. Richmond Theater, of Richmond, Cal.; the T. & D. Theater, of San Jose, Cal.; the T. & D. Theater, of Sacramento, Cal.; the T. & D. Theater, of Berkley, Cal.; the T. & D. Theater, of Watsonville, Cal.; the T. & D. Oakland Photo Theater, of Oakland, Cal.; the T. & D. Theater, of Reno, Nev.; the T. & D. Theater, of Stockton, Cal., and the T. & D. Theater, of Portland, Ore.

The department of publicity for this string of theaters was recently established, and Mr. Joblemann, who had done similar work for one of the theaters, was placed in charge of the whole circuit.

NEWSPAPER EDITOR JOINS PARAMOUNT.

E. T. Crozier, formerly the Assistant City Editor of the Kansas City Star, of Kansas City, Mo., has been appointed assistant director of publicity and theatre doctor of Paramount's Kansas City Exchange. Mr. Crozier will assist L. D. Balsley, the present director, who has been inaugurating a large number of plans for the assisting of exhibitors in his district to "put-across" his show in a bigger manner than ever before. Special attention will be given by this new department to exhibitors' aids that have been distributed free to exhibitors by Paramount.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

New Officers of Chicago Local Installed

All Forms of Film Censorship Denounced as Unconstitutional—Illinois Convention to Be Held in Chicago, April 6.

THE installation of the officers of the exhibitors' Chicago local who were elected at the election on Feb. 7 took place at the headquarters of the organization in the Masonic Temple Friday, March 2. Outgoing President Henry occupied the chair.

Following the reading of the minutes Secretary Smith made a statement of the financial standing of the local. Louis H. Frank then gained the floor and asked President Henry whether he was to infer from the minutes just read that they were to be considered as an auditing report of the books of the local organization called for in a resolution, about four months ago, offered by Pete J. Schaefer.

Mr. Henry replied, as did also Secretary Smith, that the minutes were not to be taken as an auditing report of the books, owing to the fact that an auditing committee had been appointed through Mr. Schaefer's resolution for that purpose at the time, and that no other committee could undertake the work. The committee appointed by Mr. Schaefer included George Henry, Nathan Ascher, Alfred Hamburger, F. H. Franke and Pete J. Schaefer.

Mr. Frank then advocated that before the installation of the new officers the outgoing officers should receive a clean bill, and that this could not be done unless the auditing committee appointed for the purpose had rendered its report, which should be read before the meeting.

A motion was then made to suspend the rules so that the immediate installation of officers could take place, without waiting for the auditing report. It was held that a motion of this kind is always in order. The motion was carried and the installation of the new officers was made by President Henry.

The attendance of members in good standing was pronounced the largest in the history of the organization, with the exception of the attendance at the election on Feb. 7.

President Hopp expressed himself as being highly pleased with the harmony that prevailed during the meeting, which shows that the Chicago organization can have its family spats, yet still remain united.

The next order of the day was the appointment of committees by the new president. These committees are nine in number, and cover political action, deposits on films, neighborhood alliance for the controlling of business and regulating it, the increase of membership, entertainment, insurance, operators, league headquarters and auditing.

Following are the members of the various committees:

Political Action—Fred W. Schaefer, William E. Heaney, Paul Sittner, Harry C. Miller, D. L. Schwartz, Sam Katz, Julius Alcock, Adolph Powell and Walter Johnson.

Deposits on Films—Joseph Trinz, W. E. Burford, George Moore, Andrew Karzas, I. E. Berkson, Sam Gold and Charles Schaefer.

Neighborhood Alliance for the Controlling of Business and Regulating It—Nathan Ascher, Sam Levin (Orchard theater), Mrs. M. McFadden, Charles Abrams, Harry Lubliner, Jacob Cooper, W. H. Bell, P. S. Seelig, Rudolph Von Meeteren, H. L. Gumbiner, A. W. Wesolow, V. T. Lynch, Arthur Oppenheimer and A. L. Christie.

Increase of Membership—Louis Zahler, George V. Booth, John Bobeng, Harry Goldson, Max Jesselson, Harold Hill, F. L. Dittmar and Charles O'Connor.

Entertainment—J. G. Haag, Fred Hartmann, Abe Balaban, Henry E. Newell, Joseph Pilgrim, E. B. Rose and Con Foster.

Insurance—F. H. Franke.

Operators—The entire executive committee of the Chicago local.

On League Headquarters—Joseph Hopp, president; William J. Sweeney, treasurer, and Sidney Smith, secretary.

Auditing—Charles Stuart, A. C. Krebs and Miss Anna Kesner.

The auditing committee was instructed to examine the books every three months and make a report.

The proposed state censorship bill which was introduced in the Legislature at Springfield on February 28 by Representative Guy Guernsey was discussed by some of the prominent exhibitors present. After the talk had been continued for some time President Hopp declared that, in his opinion, the passage of a state censorship bill would not do away with the Chicago censor board, and drew attention to the evil of having a multiplicity of censorship boards throughout the state. The discussion was concluded by the unanimous declaration of all present (which was announced by the chair) that the exhibitors of Chicago and of the state of Illinois were emphatically against all forms of censorship for motion pictures as being unconstitutional, and depriving the motion picture of its just rights as a potent power of expression.

There were also present at the meeting G. M. Luttrell, of Jacksonville, president of the Illinois state league, and W. W. Watts, Springfield, treasurer. At the close of the meeting the executive committee of the state branch and the executive committee of the local branch held a consultation and decided to hold the next state convention in Chicago at the Masonic Temple, immediately following the meeting of the Chicago local on April 6.

Legislative Fund

New York State Exhibitors Asked to Contribute in Letter From Committee of State Branch of Exhibitors' League.

CONTRIBUTIONS to the fund with which to carry on the active campaign to obtain legislation favorable to exhibitors in New York state are earnestly solicited in a letter sent to every exhibitor in the state by the Legislative Committee of the New York State Branch of the Exhibitors' League. The letter, whose message should be brought forcefully home to every exhibitor with immediate result, follows:

> "Are you aware that bills are in the Senate and Assembly at Albany affecting vital interests of all exhibitors? You may be closed on Sunday and taxed. This confronts you. What are you going to do about it?
>
> "At the Albany Convention, in January, leading exhibitors of the State of New York passed a resolution assessing each theater $10 as dues to aid our Legislation Committee and for a fund, so that we could go into the different localities and, with your help, and the help of voters in favor of Motion Pictures, call upon respective Senators and Assemblymen to get their aid to pass bills favor-

able to us. There is also a fund of three cents on each seat to pay for legal talent to fight the Bender Case, which comes up in the Court of Appeals, March 7, and from every indication, if the decision goes against us, we will be closed up.

"A Local Option Bill, excluding New York City and Buffalo, was introduced, giving Local Option to smaller towns. Petty graft in many localities would prevail, where to-day pictures on Sunday are showing would in that event be closed. We are absolutely for open Sunday and want every exhibitor in the State to enjoy this. Our own bill was therefore introduced. How can we pass this if you don't help finance the expenses needed for propaganda to get this Blue Law changed?

"What does $10 or $50 mean to you, against being closed up fifty-two of the best days in the year, and also taxing your daily receipts for 365 days each year? Can you hesitate under the circumstances? You don't know how serious this is, but we who have the interest of the exhibitors at large feel the necessity for quick action, and implore you for your own sake to sit right down now and mail us check for $10 or as much more as you think you can afford to contribute for the purpose as stated above. Make all checks payable to the treasurer of the Motion Picture Exhibitors' League."

Maryland League Ball a Certainty

All Arrangements Made for the Event Which Is to Be Held April 28.

SINCE Thursday, March 1, when a special meeting of the officers and directors of the Maryland Exhibitors' League was held, things have been humming toward the completion of plans for the "Dance of the Motion Picture Stars," which is now an assured thing, the date of which has been set for Saturday night, April 28. Over $500 has already been subscribed for the initial expenses and the tickets will be 50 cents. The Lyric has been selected as the most suitable place to hold the affair.

No effort is being spared to make this event one of the most elaborate and entertaining affairs ever held in this city. One of the unique things about it is that the league will have the public select by vote the stars they wish to be present. A slide has been prepared which reads "Who do you want to meet at the 'Dance of the Motion Picture Stars?' Write the manager of this theater." This slide will be run by many theaters throughout the city.

The members of the league are anxious that the holding of the dance may become an annual custom, as it is in many cities. The following members of committees have been named: General Ball Committee, Frederick Clement Weber, chairman; J. Louis Rome, secretary; Finance, Frank Hornig, Louis Schlichter and L. A. DeHoff; Hall, Louis Schlichter; Publicity, L. A. DeHoff; program, G. Horton Gaffney, Joseph Brodie, vice-chairman; Reception, J. Louis Rome; Hotel, E. B. McCurdy; Players, F. C. Weber. It is understood that the players invited will lead the grand march. After this is over a chance will be given all to meet personally the screen stars, and general dancing will follow.

Toronto Exhibitors Meet

Question of Annual Dues and Other Matters of Importance Disposed of.

A BIG executive meeting of the Ontario Motion Picture Protective Association was held in the association headquarters, Mary Pickford theater, Queen and Spadina avenues, Toronto, on Tuesday, February 28, when several matters of prime importance were discussed. The executive committee reached a unanimous decision with regard to the annual membership fees. It was decided to charge the Toronto members of the association $10 per year and the outside exhibitors $6 per year, as it was felt that the Toronto picture men would receive more direct benefit from the organization than those of outside centers where the effects of some issues are not felt at all.

The association's executive committee also decided to meet the Toronto Exchange Managers' Club to take up the matter of the advance deposit system which is used by only one Canadian booking company handling a well-known line of features. The exhibitors claim that this system works a severe hardship on them and that they have a real grievance in the matter. The subject, of course, has nothing to do with the present cash system of all Toronto exchanges which has proved acceptable to all parties concerned.

The representation at the meeting was very large, including the Toronto officers and Mr. Burnside of Collingwood, Mr. Roenick of Lindsay, P. J. Nolan of Ottawa, H. Guest of Hamilton and other outside officials.

Satisfaction was expressed on all sides at the general progress made by the association since its recent reorganization into a real Province-wide body.

NORTHWEST EXHIBITORS' CORPORATION GROWING.

Slowly but surely exhibitors of the Northwest are coming into the fold of the Motion Picture Exhibitors' Corporation of the Northwest and the outlook for the biggest gathering of exhibitors on record May 1, 2 and 3, seems bright. Secretary Hitchcock has begun a new drive to secure additional members before convention time and efforts are also being made to raise funds to assist in making the convention a "record breaker." A midnight show will be given at the Pantages theatre here March 27 for the benefit of the corporation's convention fund and local theatres have promised to donate vaudeville acts and films to make the bill worth every cent of the fifty to be charged for the entertainment.

At the last meeting of the corporation on Feb. 27, several bills were voted paid, D. G. Rodgers' amendment to the constitution was carried by vote and plans for the forthcoming gathering of exhibitors discussed at length.

Secretary Hitchcock was instructed to thank the city council for revoking the license of the Alhambra theatre which refused to stop displaying risque pictures and the secretary was also given authority to select new headquarters for the organization. It was also suggested at the meeting that members of the body appear before the film review board in the near future.

At Leading Picture Theaters

Programs for the Week of March 11 at New York's Best Motion Picture Houses.

"Sapho" at the Strand.

"SAPHO," an adaptation of Alphonse Daudet's immortal story, in which Pauline Frederick played the title role before the camera, was the leading attraction at the Strand the week of March 11. The part is one of Miss Frederick's notable screen achievements, and she has been surrounded by an excellent cast, including Frank Losee, John Sainpolis, Pedro de Cordoba and Thomas Meighan. A great deal of humor has been introduced to lighten the extreme dramatic parts of the picture. The third edition of the wonderful "Prizma" pictures in natural colors contained some beautiful and interesting views of the Grand Canyon. French war pictures taken on the Western front were also shown. These pictures were obtained by Manager Edel through arrangements with M. Jean Janvier, special representative of the French Government. Raymond L. Ditmars, curator of the N. Y. Zoological Society, presented a real monkey comedy which he has entitled "Orangon as Plumber." The Strand Topical Review showed American and European news pictures.

The soloists were Nadine Legot, Knud Dalgaard, Emerson Williams, Arthur Depew and Ralph Brigham.

Sarah Bernhardt at the Rialto.

Mme. Sarah Bernhardt's appearance in "Mothers of France" at The Rialto was a noteworthy event. The timeliness of its message from the mothers of France to the mothers of America, the fact that it was written for Bernhardt by Jean Richopin, and the further fact that the French Government retains an interest in it, are points which serve to set this picture apart from the average film production. Added interest was lent to the occasion by Mr. Rothapfel's arrangement with Jesse L. Lasky, whereby excerpts from Geraldine Farrar's portrayal of "Joan of Arc" were superimposed on the Bernhardt picture by the double projection system.

Rex Beach, Dr. Salisbury and their party of scientists appeared in the second installment of their experiences on the Spanish Main. Harold Lloyd in "Lonesome Luke's Lively Life," and the topical-digest were also on the program. M. De Frere and Mme. Jean Manbourg were the soloists.

"The Barrier" at the Broadway.

The Rex Beach picture, "The Barrier," is in the last week of its run at the Broadway theater. It will be followed by Florence Bird in "The Eternal Sin."

MARGUERITE CLARK TO STAR IN MARY ROBERTS RINEHART CHARACTER.

Another distinguished American writer was added to the list of those who have contributed to the motion picture screen when arrangements were completed by which Marguerite Clark is to be starred by the Famous Players Film Company in an adaptation of the celebrated "Sub-Debutante" stories written by Mary Roberts Rinehart and now current in the Saturday Evening Post. Mrs. Rinehart is one of the few successful American authors who has thus far refused to permit any of her works to appear on the screen.

Indiana May Have Sunday Pictures

Legislature Passes and Governor Goodrich Signs a Bill Legalizing Such Exhibitions—Limited Censorship and a License Tax Goes With It—Effective Immediately.

THE McCray bill legalizing the operation of motion picture shows on Sunday was passed by both houses of the Indiana legislature during the closing hours of the 1917 session and was signed by Governor Goodrich on Thursday, March 8.

Although the Sunday motion picture shows would be legalized throughout the state, this feature remaining intact, provisions have been added to the bill which are said to make it more acceptable to the forces that looked on it with suspicion.

The chief change is the one providing for a commission to regulate the showing of pictures. The motion picture men fought the censorship idea from the beginning of the legislative session and succeeded in killing three bills designed to create such a commission. To obtain the Sunday law, however, they were forced to accept a censorship commission.

The bill as finally passed provides for a commission of three members, not more than two of the same political party, to be appointed by the governor and each to receive a salary of $1,000 a year. It provides that an office at Indianapolis be furnished for the commission, and that it meet as often as the duties imposed require. Authority was also given the commission to appoint a secretary at a salary of $900 a year.

The members of the commission are to have power to investigate either on their own motion or on complaint, any picture shown in any theater to the end that no immoral or indecent pictures be shown at any of the theaters. They were also to have power, on finding pictures regarded by them as immoral or improper, to revoke the license of the owner of the theater showing them. It was provided that a fine of $25 a day be the penalty for each day of operation of a theater without a license.

The bill was amended to provide that a theater showing pictures in cities of the first class pay an annual license fee of $25; in cities of the second class, $20; in cities of the third class, $15; in cities of the fourth class, $10, and in cities of the fifth class, including towns or townships, $5. The bill as amended provided that a moving picture commission collect the license fees and that the money be paid to the state treasury as a fund out of which to pay the expenses of the commission, and the unexpected balance to revert back to the general fund.

There are more than 600 exhibitors in the state of Indiana and it is estimated that the receipts will more than pay the expense of the commission.

May Tax Film Distributors

Wheeler Committee Said to Favor Such Plan—No Tax on Theaters.

MOTION picture exhibitors are not to be taxed under the provisions of a report which the Wheeler Investigating Committee will make to the New York Legislature at Albany on or about March 15. The committee has come to an understanding on that point. Producers will also be exempt from any taxation. A tax, however, will be recommended on distributors on so much a foot of positive film. Just how great a tax that will be is still to be decided.

When the report is handed up in both houses, there will be no mention of the committee's attitude on Sunday pictures. Some regulative measures, however, will be suggested along the lines of censorship, but these will be solely to secure the elimination of pictures that may border on the indecent or suggestive.

So far as any general censorship measure, Assemblyman Wheeler, father of a similar measure a year ago, is now against such legislation, being of the belief that the motion picture business has made so great an advance in the last twelve months that there is absolutely no need of any restriction, such as would seriously harass and delay rather than promote and encourage the industry.

Assemblyman Wheeler takes the stand that the producers themselves, feeling the pulse of the amusement loving public, fully recognize that the present day demand is for the finest of pictures and that they themselves are fully capable of handling matters in a way that would simply make censorship an expense to the taxpayers of the State and an entirely unnecessary burden to the producers themselves.

The committee will hold no further hearings despite the fact that it was the original intention of having meetings in Buffalo, Rochester and Syracuse, following New York City. The committee has been able, however, to gather considerable information on up-State conditions and this reason is given for a discontinuance of hearings.

On account of the illness of Senator Hinman's son, requiring the presence of the committee's counsel in Binghamton, no executive meetings were held this week.

"When we make our report to the legislature on March 15, we will recommend the taxation of the distributor or the middleman," said Assemblyman Wheeler. "The exhibitor will not be taxed. Neither will the producer. We believe that the distributor should pay a tax figured on the footage of positive film.

"We will have nothing to suggest or recommend on the Sunday movie proposition. As for the censorship of film, it is quite positive that there may be some regulative measure recommended, but it will be such as will meet with the approval of ninety-nine out of every one hundred men in the business. The hearings have convinced me that the representative men in the business are with the committee in this respect.

"It is positive that we will make no recommendations, such as will serve to harass the industry. I am frank in saying that the censorship bill of mine of a year ago would in no way fit into methods of today.

"Whether the Cottey bill, which puts a tax on all forms of amusements, will be pushed or allowed to die in committee, following the report of the Wheeler committee, still remains a question, although there now seems to be a prevailing sentiment toward the adoption of the Wheeler report as being the better one, representing as it does an exhaustive study in the details of the motion picture business at a considerable expense to the state." G. L. GRANT.

Jaxon Film Corporation Enters Field

To Distribute Features on Open Market—"Strife," First Production, Starring George LaGuere, Ready for Release.

THE Jaxon Film Corporation, a new company, will distribute its productions through the independent exchanges, according to an announcement given out by the company at its New York offices in the Candler Building. The first production is a five-reel picture starring George LeGuere. The picture which is to be released under the terse title of "Strife," was produced at the Jaxon studios in Florida, under the direction of Lambert Hillyer. Supporting George LeGuere in the production is a cast of well-known players that includes Jean Stuart, Herbert Bostwick, Dean Raymond, Martha Burlingham, Alfred Swenson, Malachi Kelley, Katharine Patch and Frank Andrews.

Speaking of the entrance of the Jaxon Film Corporation into the film industry, one of the officials of the company made the following statement:

"The only new thing about our company is the name. Our organization is composed entirely of experienced people, each one a specialist in his or her particular branch of the business. We have systematized every branch of the production of pictures in our studios so far as it is possible to systematize artistic endeavor, and we believe that we obtain the maximum of result with the minimum of effort.

"It will be the policy of our company to take the greatest care in the selection of stories. Popular players, whose names mean something at the box office, will be featured in Jaxon Films, which will be distributed on the open market, through the medium of independent exchanges.

"It is possible the Jaxon Film Corporation will have a further statement to make to the industry in the near future with regard to short-length subjects."

KUTLER TO EDIT APOLLO SCENARIOS.

Benjamin S. Kutler has been engaged by Harry Raver, president of Apollo Pictures, Inc., as scenario editor for that company, which releases its productions on the Art Dramas program. Mr. Kutler is a photoplaywright of many years' standing, and has adapted for the screen many original stories and plays from the legitimate stage. He is also the author of a number of original scenarios, which have been produced by various manufacturers.

RUBE MILLER TO DIRECT VOGUE.

Rube Miller and Paddy McQuire, two absentees from the Vogue-Mutual studios the past few weeks, have returned. Mr. Miller will hereafter confine his efforts to directing comedies, and will not play in them himself. He insists that he can turn out a much better grade of picture when he doesn't have to worry about his own acting as well as that of the rest of the company. It was Mr. McQuire's first visit to the studio since he was hurt during the filming of a comedy some five weeks ago.

Kansas City Screen Club Ball

Big Function a Success—Presence of Favorite Players Draws Record Crowd.

THE screen ball of Kansas City, planned and managed by the Kansas City Screen Club, proved again that the public is intensely interested in moving pictures, and wants to get into closer touch with the industry. It proved, too, that it is keen on seeing screen stars, and wants to get as close to them as possible.

The ball had been widely exploited, chiefly through the exhibitors of Kansas City and the neighboring towns. The newspapers gave liberal notices also. The whole country knew that something big was coming off at Convention Hall the night of March 6. And it was big. The floor had been cleared, and a stage erected in the middle thereof, on which the two bands were placed, and where a vaudeville performance was given to open the entertainment. Following the program, the moving picture stars were introduced. Among them were Rose Tapley, Mary Miles Minter, Nell Craig, Vivian Rich, Richard C. Travers, Mr. and Mrs. Bryant Washburn and Crane Wilbur. They also took part in the grand march, and danced with their friends, new or old.

Many contests had been arranged to increase interest, chief of which was that for the "most beautiful girl," the winner being crowned queen of the ball, and given a ticket to Universal City, where Carl Laemmle had promised a tryout. This contest was won by Miss Ivy Fuller, of Manhattan, Kansas.

An impersonation contest had two features, prizes being given for the best impersonation of a woman actor, and also for the best impersonation of a man well-known on the screen.

That the ball was a success is putting it mildly. It was a triumphant success. There were 6,000 people in the balconies and galleries, looking on. And there were probably 4,000 who occupied boxes and 2,000 spent their entire evening on the floor.

The celebration—for it was in fact a "Screen Day" for Kansas City—started in the morning, when the streets were filled with people, and the boys and girls, men and women, who were entering the various contests, appeared. A parade was held about noon, in which the floats entered by the exchanges were marks set for such things that would be hard for anybody else to reach. Many exchanges had gone to large expense for these floats. Dozens of Kansas City exhibitors also had floats. There were automobiles filled with girls who had entered the beauty contest, and many machines with exchange men and exhibitors. The police and fire departments were well represented. The comic feature of the parade was supplied by boys and girls who impersonated comedians of the moving picture. D. O. Reese, assistant manager of the Universal at Kansas City, was grand marshal of the parade.

Exhibitors and moving picture patrons, as well as exchange men, of a territory extending several hundred miles, came to the ball. St. Louis sent a carload. A special train came from St. Joseph with 500 persons. Wichita, Olathe and other towns near and far, sent special interurban cars or special cars on the railroads.

GOLDFISH RECOVERS FROM ACCIDENT.

Samuel Goldfish, president of Goldwyn Pictures Corporation, is recovering rapidly from his recent accident, which resulted in the fracturing of the bones of his right ankle, and in a few days will be back at the Goldwyn offices. His injury, while most painful, has not interfered with his operation of Goldwyn Pictures, or in any way interfered with his organization of the Goldwyn distribution.

While playing handball at the City Athletic Club Mr. Goldfish turned abruptly and his ankle gave way. After medical treatment at the club he was taken to his home, and a few days later his leg was encased in plaster. His physicians assure him that in a few days he can go out.

During his confinement, both distributors and exhibitors from all sections of the United States, have had conferences with him at home, and the Goldwyn plans were so far advanced that his injury has not caused any postponements of the many pending Goldwyn negotiations.

JACK MULHALL APPEARS IN COMEDY DRAMA FEATURE FILM.

Once again Jack Mulhall, one of the featured juveniles at Universal City, has been given a photoplay which will be produced by his director, Raymond Wells, with Mulhall in a role which exactly suits him. It is a comedy-drama with western atmosphere and a great deal of rapid fire action. Millard K. Wilson has an important part, among others, in the large supporting cast.

Kerrigan Blows Into New York

Borne on the Wings of a Young March Blizzard Well-Known Player Sees Big Town for First Time in Seven Years.

J. WARREN KERRIGAN, accompanied by Fenton A. Meredith, his manager, came into New York on Sunday, March 4. He met up with a regular snowstorm, one of the best of the winter. It was not the first he had seen during the season, as he had collided with a fall of the "beautiful" in Atlanta a week or two before. But not even snow and ice and slush could dim the charm of the big town to a man who had not seen it in seven years—and that's the time Mr. Kerrigan had been away from it.

The former Universal star has reached the half way point on a long trip. He is making personal appearances at theaters in all the larger cities—"bucking the line," as it were. Photoplaygoers have been glad to see him. He doesn't have to tell you that. All you have to do is to look at his hands—the evidence is there. He will tell you they are better now. The skin is growing back on them and he is feeling easier in his mind. It is a fact, though, that for a while he was wondering just what particular untoward manifestation would be assumed by the well-squeezed hands.

Mr. Kerrigan left Los Angeles the first of the year. He traveled through Texas and along the east coast to New York. He showed in Will Winch's Wigwam in El Paso and in Bill Lytle's big and handsome Empire in "San Antone." He visited the Old Mill in Dallas and the Hippodrome and Strand in Fort Worth. In New Orleans he appeared at the Globe, in Atlanta at the Alamo.

The player said he intended to make a nine-day trip through Virginia and North Carolina and then return to New York City, following which he will take a journey through New York State. His itinerary from that point will include New England, Canada, down through the Middle States as far as Nashville, up to Duluth, back to Kansas City, then on to St. Louis, Denver, Salt Lake City, Spokane and down the west coast, arriving back in Los Angeles about June 1.

On his return to the coast Mr. Kerrigan will begin work in his own studio, which he said he expected would be situated in Hollywood. Negotiations are now in progress for securing the original Universal ranch, a big tract in behind Griffith Park, up in the hills. The player said his subjects would be in six or seven-reel lengths, and in the main it was designed to base them on novels.

Mr. Kerrigan is looking in the best of health. The keen, bracing New York weather provided him an opportunity for pulling the same old California stuff—"No other place in the world, you know"—but really he seemed to mean it.

EMMETT CAMPBELL HALL JOINS GOLDWYN.

Emmett Campbell Hall, one of the best known scenario men in motion pictures, has joined the Goldwyn Pictures scenario staff, as an aid to Edith Ellis and the play-readers of that organization. Mr. Hall is a Georgian, who was educated in Washington and studied law at the National Law School. In the field of the photoplay, to which he has devoted himself exclusively since 1910, he has become the author of more than seven hundred produced pictures, including two serials, "The Beloved Adventurer" and "The Road O'Strife," for the Lubin Company, with which organization he was associated for three years.

Mr. Hall was the first to novelize and publish in book form the story of a photoplay. This work, incidentally, sold in excess of 100,000 copies. His scripts have won him an excellent reputation for their thoroughness and attention to detail.

SAM ZIERLER GETS BIRTHDAY SURPRISE.

Old Father Time just clicked off another year in the life of Sam Zierler, the much-thought-of manager of the Universal Film Exchange of 23d street, New York City. On the same day—or rather night—the aforesaid Sam Zierler received the surprise of his life.

After being a guest of his pal, Charlie Moses, at theater, he was enveigled on some pretense down to his daytime haunt, the 23d street office. There he was greeted by a great host of his employees in the night and day force, those in the night force in the majority.

Upon his arrival, an elaborate meal was uncovered, but sad to say (for the meal) it disappeared in a short time, sure proof of its deliciousness. Mr. Zierler made a speech of thanks, in which he expressed his gratefulness for the honor so unexpectedly bestowed on him.

Zukor Back From Trip to Coast

Famous Players-Lasky Chief Talks With Exhibitors in Large Cities—Finds Photoplaygoers United Against Censorship

[illegible]

Actors' Fund Fair May 12 to 21

Donations Solicited for Carrying on Worthy Work—Everyone Should Contribute

[illegible]

THE KINEMATOGRAPH YEAR BOOK

[illegible]

LOU TELLEGEN QUITS SCREEN TO BECOME A DIRECTOR

[illegible]

Goldwyn's World Wide Publicity

Placing Information Regarding Its List of Star Players in All Civilized Countries—Comprehensive Campaign.

GOLDWYN Pictures Corporation has launched simultaneously in every part of the world and in all languages a comprehensive promotion campaign for its group of stars and coming productions. This advertising and publicity campaign is not confined to America alone, or focussed upon certain picture zones of the United States, but is under way in duplicate in every nation of importance at the same moment.

Pictorial campaigns for all of the Goldwyn stars are being made in the publications of Great Britain and throughout British colonial possessions. In London, Manchester, Leeds, Birmingham, England; in Adelaide, Sydney, Victoria, Wellington, Brisbane, Australia; Christchurch, N. Z., and Preetoria and Johannesburg, S. A., as well as in the principal cities of Canada, the great population centers are being told of the Goldwyn celebrities and of the Goldwyn plans for them.

Out in the East the campaign is under way in Manila, Honolulu, Tokio, Shanghai, Peking, and in the greater and lesser cities of the East, both the English language publications and native press are co-operating with the Goldwyn organization.

All of the Spanish-speaking countries are being reached through the Cine Mundial and Barcelona journals, and the Italian publications of Turin, Milan and Rome have paved the way for Goldwyn Pictures in Southern Europe.

In South America, Argentine, Chile, Brazil and neighboring countries are being reached through the Portuguese and Spanish language journals, and through Cine Mundial and other Spanish language publications printed in the United States for circulation in the southern lands. Mexico is being covered through the publications of the picture industry in Mexico City and Yucatan.

Even in Germany, now well cut off from the rest of the world, the Goldwyn promotion campaign has penetrated the blockade and the picture publications and general pictorials of Munich, Hamburg, Berlin, Dusseldorf and Bremen are paving the way for the later invasion of the Central Powers territories by Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. This campaign, the Goldwyn people claim, eclipses in extent anything of its kind ever attempted by a picture producing company in the past.

Goldwyn's task of introducing its stars and announcing its plans to the world at large is made easier by virtue of the fact that the motion picture industry has created a set of influential trade journals in every part of the universe.

In London are to be found the greatest film journals, outside of those on the North American continent, nearly all of which are published in New York. London's important journals being used by Goldwyn to make the acquaintance of the people of the British empire are the Bioscope, the Kinematograph and the Cinema. The German publications are Erste Internationale Film Zeitung, of Berlin; Die Lichtbildbuehne and Der Kinematograph, of Dusseldorf; Bild und Film of Munich; Film und Lichtbild, of Stuttgart. In Italy, La Vita Cinematografica and La Cinematografica, of Turin. In Spain, La Vida Grafica, El Mundo Cinematografico, Art y Cinematografia and El Cine, of Barcelona, and L'Illustrazione Cinematografica of Madrid. The France exhibitors and public are meeting the Goldwyn stars through Cine-Journal, L'Ecran and Hebdo-Film, the Parisian publications.

In faraway Japan Goldwyn's announcements are made through the Kinema Record of Tokio; in Argentine Republic through L'Illustrazione Cinematografia and Cines of Buenos Ayres; Mexico is covered through Revista Del Cinema of Yucatan and Semana Cinematografica of Mexico City. Cuba's public is taught through Cuba Cinematografica of Havana, and in the South African Republic, Stage and Kinema of Johannesburg is the Goldwyn medium of expression. Holland and Scandinavia are reached through De Kinematograaf of Amsterdam.

The Goldwyn idea has been to make its stars known simultaneously everywhere and be ready when its productions are released to have the public in all countries thoroughly familiar with its pictures at the time of their original release.

BUGIE WITH MAMMOTH FILM.

H. A. Bugie, for three years with George Kleine, handling New Jersey, and the Cincinnati and Philadelphia branches, has severed his connections with the K-E-S-E exchange, to take charge of the State of New Jersey for the Mammoth Film Corporation. He will personally tour this territory, and states that he shall be delighted to meet his old friends and customers again.

William Park

WILLIAM PARKE, who produced "The Shine Girl" and "Prudence, the Pirate" at the Thanhouser studios, is responsible for the production of the new mystery serial, "Mystery of the Double Cross," which Pathe expects to break all records. After years of experience as stage manager for E. H. Sothern, Richard Mansfield and Arnold Daly, Mr. Parke finished rehearsing seven companies of "Potash and Perlmutter" at the same time, and joined the Thanhouser Film Corporation as director. His work attracted the attention of J. A. Berst, Vice-President and General Manager of Pathe, who requested that Parke be allowed to direct the big new serial starring Molly King, on which the Astra Film Corporation was about to start work. Louis J. Gasnier, President of Astra, made arrangements to have him do so.

William Parke.

Mr. Parke's career is interesting as a sidelight on a man who has learned his art from the ground up. He was a stock actor and, later, assistant stage manager at the Girard Avenue Theater in Philadelphia. From Philadelphia he went to New York, where he staged a revival of "The Sporting Duchess," with which he toured the country.

He returned to the Girard Avenue Theater, then went to Sale Lake City, where he played in a stock company in the Grand Opera House, and also acted as assistant director.

After varied experiences, Mr. Parke returned to New York and joined E. H. Sothern. He was with Mr. Sothern for six years. Next he went with Richard Mansfield, and during his engagement with the famous actor put on and directed the original production of "Peer Gynt."

Mr. Parke left Mr. Mansfield to join Arnold Daly. With Mr. Daly and Miss Helen Ware, he headlined in vaudeville. He then went to the Castle Square Theater in Boston as stage director. After four seasons there he took up a venture of his own in Pittsfield, Mass., the William Parke Stock Company. Such a dramatic authority as Walter Pritchard Eaton was enthusiastic in his praise of Mr. Parke's company and led a campaign to give municipal support to the venture.

Mr. Parke's methods on the stage characterize his way of doing things for the screen. His success shows the type of man chosen by Mr. Berst to direct the film production of Gilson Willets' original story, which the Pathe officials consider the best screen mystery story ever written.

"Mystery of the Double Cross" reveals the hand of this master-artist in every scene and it is predicted that William Parke will be generally recognized as one of the really great directors in the motion picture field.

WARREN TAKES COMPANY SOUTH.

Edward Warren, with a company of over one hundred players, will start for the south this week by a specially chartered train to finish his exterior scenes of his production, now known by the working title as the "Transgressor." Mr. Warren has been on this picture for the last eight weeks. He finished his elaborate interior scenes at the Herbert Brenon studios a few days ago. Because of the unusual and rather extraordinary character of the story, great care, time and large sums of money have been spent in the preparation and handling of the production. All the scenery, properties and sets were especially built, and each member of the cast was engaged because of his peculiar fitness, type and reputation.

FILM SALESMEN HOUSE WARMING.

The Film Salesmen Association extend an open invitation to all their friends and expect to greet them at the F. S. A.'s house warming in their new club rooms at 145 West 44th street on Saturday night, March 17, 1917, at 8 p. m. Plenty of entertaining and refreshments.

Sheehan Escapes U-Boats

Fox's General Manager Returns Safely to This Port After Visit to England and France.

WINFIELD R. SHEEHAN, General Manager of the Fox Film Corporation, after a five weeks' trip to England, returned on the Carmania, which, after eluding a cordon of German U-boats around Great Britain, arrived safely without incident. Mr. Sheehan went abroad to inspect the foreign offices of the corporation, and to introduce to the British exhibitors "A Daughter of the Gods," with Annette Kellermann.

"'A Daughter of the Gods' was most enthusiastically received in London," said Mr. Sheehan. "The trade and newspaper press praised the production most highly, and the London Times for the first time in its history devoted space to a review of a cinema production. The Kellermann production will be shown in a theater near Piccadilly about May 1.

"Motion pictures are rapidly growing in favor throughout Great Britain. Attendance in all theaters is large, and it now appears to be the chief form of entertainment. Owing to the reduction in train service, and the increased rates of fare on all British railroads, the touring companies have abandoned routes, and as a result the larger theaters are filling in with film dramas. William Fox pictures are firmly established. In France the motion picture business is not so good as in England. Because of the necessity for utilizing electricity in the manufacture of munitions the motion picture houses are only allowed to open three nights a week.

"The committee in charge of the celebration at Stratford-upon-Avon of the anniversary of Shakespeare's birth, April 23, 1564, viewed all motion picture productions of his plays and selected the Wiliam Fox production of 'Romeo and Juliet,' with Theda Bara, as the most excellent. In this production Miss Theda Bara plays the part of 'Juliet.' It will be shown in the Shakespeare Cinema during the celebration.

"Their selection of 'Romeo and Juliet' is not only a great compliment to the Fox Corporation, but also to Director J. Gordon Edwards. The entire production was made in the Fox Studios at Fort Lee, New Jersey, yet the committee found that in accuracy of detail it was not approached by any other pictures of a Shakespearean play.

"The Fox production of 'Carmen,' with Theda Bara, is to be shown in Madrid and Saville, during the coming season.

"There were just 31 passengers returning on the Carmania, and in consequence each passenger had about 750 tons of ship to themselves. Conditions in the dining room were reversed. Ordinarily there are seven passengers to each officer at table, but on this trip there were seven officers to each passenger."

EDNA GOODRICH IN "REPUTATION."

Edna Goodrich, who was recently signed by President John R. Freuler of the Mutual Film Corporation as a star of Mutual productions, will start work on her first Mutual picture early in March. Miss Goodrich will work for the present, at least, at the Empire All Star Corporation studios at Glendale, Long Island, which is only twenty minutes from Times Square.

Two months' diligent search for a vehicle perfectly adapted to Miss Goodrich's queenly beauty and talent has resulted in the acquisition of a play from the pen of the successful writer, John Clymer, entitled "Reputation."

John B. O'Brien's association with the photoplay for a number of years has given him a fearless directness, a disregard for unnecessary detail, which, combined with delicacy of imagination and constructive artistic vision, makes him a director of rare ablity.

LASKY ENGAGES TOURNEUR FOR ONE YEAR.

One of the most important directorial acquisitions made by any member of the Paramount group was announced today when it became known that Jesse L. Lasky has engaged Maurice Tourneur, the celebrated French director, for at least one year. Mr. Tourneur's first picture for Paramount will have Mme. Petrova as its star and he will also direct the famous Russian actress's second Lasky production. Mr. Tourneur will direct nine pictures during the year for Lasky, work on the Petrova photoplay beginning within the next two weeks.

PARAMOUNT'S G. M. OFF THE SICK LIST.

Benjamin P. Schulberg, general manager of Paramount Pictures Corporation, is back at his desk after a ten days' indisposition which confined him to his bed. His recovery is complete.

Walter Macnamara Off for Keystoneville

Popular Photoplaywright and Director Joins Hampton Del Ruth's Idea Factory at Mack Sennett Studio.

WALTER MACNAMARA, well-known photoplaywright, has left for Los Angeles, where he will become a member of producing forces of Mack Sennett's Keystone studio. Mr. Macnamara said at the Screen Club on the eve of his departure that he would be a member of Hampton del Ruth's "idea" forces.

Mr. Macnamara has had a lot of experience picturewise, and especially in comedies. During his connection with the Universal's Imp studio he fathered many of these. Those who best know him and understand his qualifications undoubtedly will agree that he is going to the one establishment where his talent should count most heavily. He is a thoroughbred Celt, with a large fund of native wit and a capacity for getting out of a given situation its full measure of humor.

Two years ago Mr. Macnamara took a company to Ireland for the making of a national subject. The result was "Ireland a Nation," which aroused a great deal of attention in Irish circles throughout the country. Before that he had written one of the screen's best melodramas and biggest moneymakers, "Traffic in Souls," produced by George Tucker.

Mr. Macnamara takes high rank as an entertainer and story teller. He will be missed at the Screen Club, where since its organization he has been one of the foremost members and at its festivities one of the most dependable laughmakers. The best wishes of a host of friends will go with him to his new home.

President Hodkinson on Tour

To Visit All Triangle Exchanges from Chicago to Coast and Also Confer With Exhibitors Regarding Distribution Methods.

PRESIDENT W. W. HODKINSON of the Triangle Distributing Corporation, left New York the first of last week on a tour which will take in all the big cities of the West. Mr. Hodkinson's first stop was Chicago, and from there on he will visit all of the Triangle Western exchanges, and most of the important exhibitors using Triangle pictures. It is his intention to take up matters of vital interest to the development of Triangle service along original and progressive lines, and to inculcate a spirit of co-operation in the various branches.

Mr. Hodkinson first came into prominence as an exhibitor in Utah, Idaho and California, and no figure in the industry is better known or better liked in that part of the country. It was Mr. Hodkinson who made it possible to show the first big features on the Pacific Coast at a standard price, and any movement for the betterment of conditions and the improvement of film service, as a whole, that bears the stamp of his inception will be sure to gain an impetus that will insure its success.

Chicago Muddle Cleared

Frank Resigns Management of Exposition and Will Discontinue Suit—Ludwig Schindler Chosen to Fill Vacancy.

AT THE meeting of the National Executive Committee held in Chicago on Friday and Saturday, March 9 and 10, the matter of the chairmanship of the Exposition Committee was disposed of by the formal reinstatement and resignation of Louis M. Frank and an agreement to withdraw the suit brought against the National Committee by him on account of the committee's previous action in removing him from the position as chairman. Ludwig Schindler was appointed to fill the vacancy.

The National Committee adopted a resolution opposing the tax of $60 per year on motion picture theaters proposed by the Music Authors' League. The deposit system was also condemned by resolution and organized exhibitors were called upon to resist it.

All members of the National Committee were present and the session lasted from Friday morning until early Saturday morning.

SOL LESSER TAKES FULL CONTROL OF "NE'ER DO WELL."

Last week Sol Lesser withdrew the "Ne'er Do Well" from the V-L-S-E, whose contract for booking that picture had expired, and will hereafter book it himself from his new offices at 523 Longacre Building, New York City.

Chicago News Letter

By JAS. S. McQUADE

The Illinois State Censorship Bill

EXHIBITORS throughout the state of Illinois, whether members of the League or not, should unite in a strenuous campaign against the passage of the proposed state censorship bill for moving pictures, at Springfield. There is no more reason now than there was a year ago for the passage of such a bill, except that political jobs are much scarcer, on account of the improved state code established by Governor Lowden since his election.

Since the National Association of the Motion Picture Industry is unable to act in the matter, owing to the lack of funds, exhibitors must shoulder the burden themselves. If they do not, they will assuredly bear the increased burden in one form or another, and a state censorship board, when once established, it is almost impossible to oust.

This proposed state censorship of moving pictures does not guarantee that a national and a municipal censorship shall not also operate concurrently. The police power of a city, town or village may always be invoked when it is sought to protect public morals, irrespective of a state and national censorship.

It is hoped that Chicago exhibitors will forget their differences at the present time and throw their whole weight against this state censorship movement. The holding of a national exposition every year, while desirable, is not the most important thing in the interests of the business.

This state censorship bill must be defeated, if exhibitors in Illinois are not blind to their interests and to the future of the business in this state.

The Evil of "Speeding Up" Still With Us.

Certain "Loop" theaters in Chicago still seem to be afflicted with the speed mania. Nor is the evil confined to the "Loop"; for in some fine northside theaters it confronts one at times with startling effect, because it is so unexpected.

Overspeeding the film is a common occurrence in the "Loop," and it is not unusual to see 1,000 feet of film run off in six minutes! It is more usual to see the same length given nine or ten minutes, which seems to be the speed desired by the managers who desire "snappy action."

An expert tells me that he has seen a seven-reel program run off in 50 minutes, even when two of the reels were given a slower speed, because the action of the photoplays would not permit the faster pace. These were comedy reels, in which the action was lively enough through the use of stop action.

Essanay's effort to get the films better treatment, by printing the approximate time of projection on their posters, is being nullified by pasting a strip of paper over the line which specifies the time of projection. This, of course, prevents complaints; but the practice not only cheats patrons, but it cheats the producer of the merits of his product. Not only this: the pernicious evil of "speeding up" films deprives the moving picture business of the progress it has made in the past ten years.

To even up things, the manager guilty of "speeding up" should be made to pay twice or three times the rental paid by the manager who is honest with his patrons and the producers, and who is loyal to the business.

Will it not pay producers to hire expert spotters, in order to bring the evil home to offenders? The honest manager must be protected from his nearby, dishonest competitor.

Chicago Film Brevities.

Sol L. Lesser arrived in the city from the Coast Saturday, March 3, and remained until the following Tuesday, when he departed for Pittsburgh and New York in the interests of "The Ne'er Do Well."

* * *

The Rialto, the largest moving picture theater in Kewanee, Ill., will be opened about the middle of this month. It will be operated by Chris C. Taylor, who owns it and also the Dreamland, of Kewanee. The interior decorations are described as modern and artistic. All the latest improvements, both for comfort and safety, have been installed. The building was designed and directed under the supervision of Architect Wm. T. Braun, who makes a specialty of the construction of moving picture theaters.

* * *

Manager C. E. Smith, of Metro's Chicago branch, informs me that the Ascher Bros. have contracted with his company for an additional year's service, for their Lane Court, Calo, Lakeside, Cosmopolitan, Columbus, Frolic, Oakland Square, Chateau, Milford and Terminal theaters.

* * *

T. E. Mortensen, business manager of Amusements in Minneapolis, made a pleasant call at this office March 5. He had just finished a tour through Middle Western territory, stopping over at St. Louis, Kansas City, Omaha and Des Moines, in the interests of his paper. He found business conditions in Kansas and Missouri very good, while in Nebraska and Iowa exchangemen were doing a brisk business. He reported that Selznick and Artcraft productions seem to be in high favor in the territory covered, with Paramount a solid asset. He left for Minneapolis the same date, making a stopover at Milwaukee on the way.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Co., wrote this office last week from Hot Springs, Ark., where he is resting up. He is fast resuming his former fettle and sends congratulations on the World's tenth anniversary number, which he pronounces "great."

* * *

"Arsene Lupin" (Vitagraph) will be the leading attraction at the Ziegfeld theater for the week commencing Saturday, March 10. The latest chapter of "The Secret Kingdom" serial is also on the bill, and the Charlotte Steindel orchestra is furnishing the music.

* * *

Bert M. Graham, formerly assistant manager of the Detroit exchange of the Universal Film Manufacturing Co., was a Chicago visitor last week. Mr. Graham made a pleasant call at the office of the World, and stated that he has been engaged to manage the new Palace theater in Saginaw, Mich., which will have its formal opening on Sunday, March 18. The Palace has a seating capacity of 1,100, and feature programs will be exhibited daily. A Kimball organ has been installed and in addition an orchestra of four pieces will assist in furnishing the musical accompaniment. The house is owned by the Saginaw Hippodrome Amusement Co., and cost about $150,000. It is the intention of Manager Graham to open the house with either "The Birth of a Nation" or "Intolerance," and his visit to Chicago was primarily to secure either production.

* * *

B. F. Lewis, general manager of the La Salle Film Co., returned to this city from a trip through the East on Friday, March 2. He visited all the principal cities there and reports good prospects for the Lafco Comedies, which are being manufactured and released by his company. Fourteen of these comedies have been completed up to the present time, and are being marketed on the state rights basis.

* * *

The next meeting of the Reel Fellows Club has been announced to take place on Friday evening, March 16, at the club's new headquarters, 207 S. Wabash avenue. President Ralph O. Proctor announces that a number of prominent speakers will be present, the names of whom will be given later.

* * *

A fine scenic picture produced for the Burlington Route by the Rothacker Film Manufacturing Co. was viewed by the

Advertising Association of Chicago last week. The films covered the route from Cody, Wyo., to the Yellowstone National Park, and the fine scenery was much enjoyed by all present.

The first subject in the "Seeing Western America" series of the Burlington films was recently shown to about 250 members of the Chicago Advertising Club. This beautiful series has been made by the Rothacker Film Manufacturing Co. The members of the club were so pleased that they requested (by a rising vote) T. T. Maxey, advertising agent of the Burlington, to permit the Industrial Movies Committee to view the remainder of the films in the near future. The films are beautifully colored and the series is now being shown in several moving picture theaters in the East and in the South.

* * *

Max Goldstine, Chicago manager of Artcraft, has engaged E. Q. Cordner to supervise the presentation of Mary Pickford's "A Poor Little Rich Girl" at the Auditorium. Mr. Cordner made quite a reputation for himself by his artistic management of Orchestra Hall during the season it was leased by the Strand Theater Co. for their special picture programs. It is said that he is planning some delightful surprises for the coming event at the Auditorium, in the way of electrical effects, stage settings and orchestral accompaniment. "A Poor Little Rich Girl" opens Saturday, March 10.

* * *

Lubliner & Trinz have purchased the rights to "Ramona," the Clune feature, for Cook County, Ill. Beginning Monday, March 21, it will be shown in the eight theaters on their circuit, and its bookings in other houses in the country will be in charge of H. W. Willard, whose headquarters are in the Lubliner & Trinz offices, in the Westminster Building, 110 South Dearborn street. This is the first venture of Lubliner & Trinz in the purchase of territorial rights for a feature film.

* * *

After a most successful run of ten weeks at the Studebaker, "A Daughter of the Gods" will close its engagement at that house Saturday night, March 10. It will be followed by "The Price She Paid" (Selznick), featuring Clara Kimball Young.

* * *

"Mothers of France," Sarah Bernhardt's new war picture, which shows stirring scenes in France, in the early days of the war, and Madame Bernhardt going into the first line trenches under fire and visiting hospitals and stricken homes, had its premier showing in America Sunday evening, March 4, at the South Shore Country Club, this city.

* * *

Max Linder and his leading lady, Miss Martha Erlich, and retinue, left Chicago Tuesday evening, March 6, for California, where his future comedies will be made. Mr. Linder will work in the Tom Ince studio in Culver City, which has been chosen for the purpose, by Essanay.

* * *

The patronage list for the Actors' Fund benefit performance at the Auditorium theater, Friday afternoon, March 9, is one of the largest in the history of this great benefaction. The first rehearsal of the all-star cast was called Tuesday, March 6, and was under the supervision of Alexander Leftwich, Daniel Frohman's representative. The advance sale of seats, which are on sale in all the "Loop" theatres, is reported as being unusually large.

* * *

A series of three lectures on "Wild Birds and Their Haunts" are being given in this city under the auspices of the Illinois Audubon Society. These lectures are illustrated by moving pictures which show birds in their native wilds. The first of these lectures, "Nature's Children in Moving Pictures," was given by Wm. L. Finley, state biologist of Oregon, who is known as one of the world's greatest photographers of wild life. The second lecture of the series, which will be given Saturday, March 24, is entitled "Wild Birds and How to Attract Them," and will be given by Ernest Harold Baynes. The third, "American Birds in Motion Pictures," will be given on Saturday, April 14, by Norman McClintock. O. M. Schantz, 10 S. La Salle street, will furnish tickets or information on application.

* * *

President Wilson and his guests had a private viewing of "The Crisis" at the White House, Tuesday evening, March 6, according to a telegram received by Wm. N. Selig, president of the Selig Polyscope Co. Members of the Cabinet and distinguished visitors who had come on for the inauguration were included in the select gathering. It is said that President Wilson and all present were cordial in their praise of the big feature.

The attorney general of the United States and thirty-five members of the Department of Justice viewed Selig's "Beware of Strangers," Saturday evening, March 3, in the Capitol laboratory. The play was shown in the Capitol through the courtesy of Elliott Wood, superintendent of the U. S. Capitol Grounds. The entire committee having charge of the inauguration of President Wilson also viewed the same feature on Friday evening, March 2. It is reported that the attorney-general and others who viewed the picture were unanimous in their praises of the production and of the lesson it conveyed.

* * *

A recent dispatch from Washington, D. C., brought the information that the staff members of the Selig-Tribune news had been honored by being appointed official photographers for President Wilson's inauguration. Copies of the Selig-Tribune film, with the inauguration scenes, have been requested by the United States Senate for its archives. Mrs. Woodrow Wilson will also be presented with a copy of the inauguration issue.

* * *

"Heroic France" is the title of some remarkable moving pictures taken in the French front line trenches by Merl LaVoy, a Chicagoan. These pictures will be given their first showing at the Strand theater, at Wabash avenue and Seventh street, during the week of March 18. The object of the showing of the pictures is both charitable and educational, as the receipts, after expenses have been deducted, will be devoted to the American Fund for the Relief of the French Wounded.

Mrs. Russell Tyson, chairman of the local branch of the American Fund, says regarding the pictures: "We hope not only to be able to secure a considerable amount of money to be devoted to war relief, but also to assist in educating the public to the need of preparedness. Seventy-five per cent of the net proceeds will be divided among the following organizations: The American Relief Clearing House of Paris, the Children of the Frontier in France and Belgium, the American Ambulance Field Service and the American Fund for French Wounded."

Several prominent business men of Chicago financed the expedition headed by Merl LaVoy.

* * *

Selig's latest spectacular subject, "Who Shall Take My Life," arrived recently from Los Angeles. The production was directed by Colin Campbell, and the story was written by Miss Maibelle Heikes Justice, the well known authoress.

In order to gain the required atmosphere for the writing of this story, Miss Justice was the guest of the warden of the state prison for some time, and studied prison detail thoroughly.

"Who Shall Take My Life" is a virile romance of American life, presenting strong arguments against the infliction of capital punishment.

Industry Responding to Charity Ball Appeals

William Wright of Kalem Is Chairman of Committee and William A. Brady Treasurer.

THE committee in charge of the Movie Charity Ball, to be held at Terrace Garden on Monday evening, April 16, reports a hearty response by all branches of the motion picture industry to the circular letter sent out, appealing for donations to the Movie Charity Fund. This fund will be created from the profits of the ball and these donations will be under the control of a permanent committee of manufacturers and exhibitors. William Wright of the Kalem Company has been chosen as chairman of the Movie Charity Fund, and William A. Brady of the World Film Company is treasurer.

Many prominent people of the city, who are well known for their activities in social and charitable affairs, are taking a lively interest in this ball, and have promised the committee all possible aid to make it a social as well as financial success. Several of them have already signified their intention of purchasing boxes for the occasion.

Arrangements have already been completed for a number of motion picture actresses to canvass the business section of the city selling tickets for the ball, and later on a committee composed of the most famous screen stars will invade the financial district, including the Stock Exchange and all the other exchanges.

The committee having in charge the arrangements for the ball is headed by Sidney Ascher, chairman; Samuel H. Trigger, treasurer, and Harold W. Rosenthal, manager.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

New Picture Theater Planned

Ten Year Lease of Mercantile Place Property Sought by New York and San Francisco Amusement Promoters.

THE Los Angeles Board of Education, owning the Mercantile Place property, between Fifth and Sixth on Broadway and Spring, has been offered $840,000 for a ten-year lease, by San Francisco and New York capital, to build a large motion picture theater, store and office building fronting on Broadway. The proposed frontage on Broadway to be 118 feet with 120 feet on Spring street. The prospective lessors propose to erect at once a reinforced concrete theater, store and office building on the property, to cost not less than $100,000, and which shall revert to the Board upon the expiration of the lease, according to the terms made public Friday, this week.

The Mercantile Place property has been unofficially appraised at the value of approximately $1,000,000.

The capitalists back of the project plan, if the board decides to grant the lease, to immediately tear down all structures now lining both sides of the street on Mercantile Place, close the street, and erect a new building, which, on the Broadway frontage, will be a motion picture theater with a seating capacity of 3,400 and with a stage that may be used for other than picture purposes.

The Spring street front is to be devoted to stores, with offices or lofts above. Under the terms of the proposed lease, the cost of the structure will not be less than $100,000, but as a matter of fact plans already drawn call for a building which will represent an investment of practically twice that sum.

The prospective lessors, according to the contract, agree to pay for the leasehold $7,000 monthly. They agree to pay in advance $42,000 on the day the lease is signed, and to provide, at the same time, a bond for $25,000 guaranteeing the prompt erection of the building.

The Board of Education has no legal right to sell the property, nor can it be leased for a longer term than ten years. Gross rentals paid by tenants last month amounted to about $6,500.

Seymour & Batchelder, Consolidated Realty Building, are agents for the outside interests involved in the projected deal.

"The Curse of Eve" Nears Completion

Corona Cinema Company Will Soon Release Its First Production.

THE Corona Cinema Company announces that its seven reel feature, "The Curse of Eve," which has been in the course of production for several months, is about completed and will be ready for release about April first.

The author, Wycliffe A. Hill, has taken for the foundation of his story the 16th verse of the 3rd chapter of Genesis, wherein the curse is placed upon the first woman for her disobedience in the Garden of Eden. The prologue shows the creation of the world, its spectacular volcanic eruptions, earthquakes, land slides and upheavals as they are supposed to have happened during this period.

The creation scenes are followed by the showing of the first man and woman as well as the Avenging Angel and the Serpent in the Garden of Eden. The story as told in the film follows as closely as possible that outlined in the first three chapters of Genesis, up to the time that Adam and Eve are expelled from the Garden of Eden for their disobedience. Several weeks were spent on Santa Cruz Islands in making the Garden of Eden scenes, which are said to be some of the most beautiful natural settings that were ever shown on the screen.

There is a unique connection between the prologue and the modern story; out of Eve is dissolved the girl Eva Stanley in the modern story; out of Adam, John Bilbert, the hero; out of the Serpent, Leo Spencer, the villain; and the Avenging Angel is reincarnated in the minister, who plays a strong part. With the exception of the Avenging Angel a different cast is used in the modern story from that which was used in the prologue.

Enid Markey, Edward Coxen, Clarissa Selwynne, Jack Standing, Marion Warner, Elsie Greeson, Wm. Quinn and Arthur Allardt are the principals in the modern story. Frank Beal, formerly with Selig, is directing the production. William C. Thompson, well known cameraman, has charge of the photography and laboratory work.

The story was scenarioized by Joseph Anthony Roach.

One of the scenes in this production was filmed last week, an elaborate Japanese set with expensive props secured from a local Japanese art collector. A troup of fifteen Japanese Geisha Girls took part in one of the scenes, under directorship of Madame Turoi, formerly of the Imperial Theater in Tokio. George Kuwa, the Japanese actor, formerly with the Lasky Company, and who played the leading part in "The Yellow Pawn," has been specially engaged by the Corona Cinema Company to take a part in this production.

Deseret Film Company's Plan

Extensive Campaign for "The Eyes of the World" to Be Inaugurated.

THE Deseret Film Company, of Salt Lake City, which has purchased the rights for the states of Colorado, Utah, Montana, Idaho, Wyoming and Nevada from W. H. Clune for "The Eyes of the World," is planning an extensive campaign with this elaborate film reproduction. The Deseret Company will exploit the picture in the largest cities of its territory in the same novel and costly manner in which it was exhibited in Clune's Auditorium in Los Angeles, with an introductory stage setting of dissolving views winding up with a gorgeous cyclorama drop.

The Deseret Company has purchased from Mr. Clune the rights to use this scenic feature, which had much to do with the remarkable successful run at the Auditorium for seven weeks with a total attendance of nearly 90,000. "The Eyes of the World" will be shown in Denver, Salt Lake, Cheyenne, Boise, Reno, Ogden, Butte, etc., in the legitimate houses with a large orchestra to play the especially prepared music.

In the smaller cities and towns of the Deseret Company's territory "The Eyes of the World" will be shown in the regular motion picture theaters. The buyers of this territory are mapping out a campaign that will have its real beginning about April first in Idaho and Montana and reach its highest point in the resort cities of Colorado in midsummer.

W. H. Clune is exploiting "The Eyes of the World" in California, Arizona and New Mexico through his film exchange and it is said to be doing a remarkable business. We are informed that "The Eyes of the World" was immediately rebooked after prosperous initial showings at the Cabrillo Theater, San Diego, the Columbia Theater, Phoenix, the Opera House, San Bernardino, and the Opera House at Tucson, Arizona. In three of these houses the Clune picture broke all records.

"THE DAUGHTER OF THE GODS" OPENS IN LOS ANGELES.

Monday, February 26, Los Angeles got its first glimpse of William Fox's mammoth spectacle, "The Daughter of the Gods." The audience went into raptures over the wonderful exterior views and the perfectly "mooded" music written especially for the picture by Robert Hood Bowers. William Fox, the producer, was present the opening night, as well as many other prominent people of the motion picture industry, among whom we noted William and Dustin Farnum, Frank Lloyd, Agnes Parsons, Scenario Editress of the Fox Company, Jack J. Glavey, George Fawcett, Reginald Barker and many others. It is the first big picture presented in Los Angeles in some time that did not use a stage setting to convey the atmosphere of the story. Thanks for those fine seats, friend Lathrop.

Shorty's Screen Speech.

The following cut shows Shorty Hamilton on his horse in the lobby of Clune's Comedy theater, and Manager McCarty, the second figure from the right-hand side of the picture. Instead of making a speech after he was introduced, Shorty stood by his horse while the screen showed him going through the motion of speech making, which was abruptly ended by the horse boosting him out of the scene. "Even the horse wouldn't stand my speech at the rehearsal," said Shorty in conclusion, "so why should I inflict it on you?" At the end of the stunt the cowboys rode down through the aisles of the theater. Manager McCarty declared himself satisfied with the reception given the first showing of the new Mutual featurettes. The first of the series, "Shorty Breaks the Yellow Ring," is to be followed at Clune's by one two-reeler each week.

Shorty Hamilton at Clune's Comedy.

Static Club Banquet.

Many prominent members of the industry were present upon the occasion of the Static Club banquet for the Motion Picture Directors' Association of Los Angeles on the evening of February 15th, at which Charles Rosher, president of the Static Club, was toastmaster, later turning over the arduous duties of that office to Otis Turner. Douglas Gerrard made a very witty speech on the topic of efficiency, and Raymond B. West was called upon to present the compliments of the Directors' Association to the Static Club. Then James Crosby, founder of the Static Club, gave several interesting sidelights upon the early history of that organization. Hobart Bosworth came next with a résumé on the camera club. Buck Massie delighted the guests with drawings of his studio, and Fred J. Balshofer lauded cameramen in general, and his own, Tony Gaudio, in particular. Eddie Ullman, another pioneer of the club, gave an interesting speech, as well as Alvin Wyckoff, whose topic was "The Directors." Taken all in all it was one of the most interesting banquets that the writer had the pleasure to attend.

Los Angeles Film Brevities.

Oscar Apfel has resigned the directorship at the local Yorke-Metro studios and leaves for New York on Saturday, March 24th. E. Mason Hopper, the former Universal and Morosco director, has been engaged by Fred J. Balshofer to take Mr. Apfel's place as director for the Harold Lockwood-May Allison productions. Mr. Balshofer was due at New York February 23d for an important meeting of the board of directors of the Metro Company. The last we heard of him was that he was stalled somewhere this side of Salt Lake in a snowstorm.

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Edith Storey, after five years' association with the Vitagraph Company, has severed her connection with them this week, and, it is rumored, will be seen in future Lasky productions.

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Director William Taylor, who has produced many notable Dustin Farnum productions, has surprised his many friends by resigning from the Fox Film Company, after producing one feature for them and has gone to Arrowhead Springs for a well earned vacation.

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Jack J. McDermott, one of the youngest directors in the business and a former Universalite, has been signed to direct for the Morosco Company. Jack has been in pictures less than a year and a half.

* * *

"A Match in Quarantine" is the title of the sixteenth single reel comedy feature just completed by the La Salle Film Company, under the Lafco brand of comedies. The company is releasing its productions through the open market. Director M. De La Parelle is noted for his development of submerged talent. The company consists of Marion De La Parelle, director general; King W. Vidor, assistant director; Robert L. Peck, cinematographer; Jean Otto, leads; Zasu

Static Club Banquet at Angelus Grill, Los Angeles, February 15, 1917.

Pitts, comedienne; John Allard, juvenile; Matie Connolly, ingenue; Eddie Boland, comedian, and Roy Jones, technical director.

* * *

Hector Dion, well known in eastern motion picture circles for his work as the first Vitagraph leading man as well as for his connection with the Thanhouser Company, has come to Los Angeles and expects to shortly sign with one of the prominent local companies.

* * *

We had a chat with Jack Glavey, the genial manager of comedy production for the Fox Film Company the other night. Jack was considerably elated over the fact that one of his comedies featuring Hank Mann had just concluded a most successful run of two weeks' duration at Miller's theater. This is the first comedy ever run more than one week at Manager's Miller's house.

* * *

Despite all reports to the contrary, Francis Ford and Grace Cunard are still on the L-Ko lot turning out their usual excellent productions.

* * *

Joseph Anthony Roach, one of the veteran photoplaywrights of the industry, has recently shaken the dust of New York and Chicago and is now wielding his trusty typewriter in Los Angeles. Mr. Roach's most recent release has been "Melting Millions," a Foxfilm production starring George Walsh. The story was shown at Miller's Alhambra theater, of this city, and made quite a hit with Manager Miller's patrons. At the present time the Corona Cinema Company is engaged in the production of an eight-reel feature entitled "The Curse of Eve," which was scenarioized by Roach from Wycliffe A. Hill's story.

* * *

C. M. Simmons, the Western Division Manager of Artcraft, has, at last, a car as speedy as himself. The car in question is a new roadster, which enables Friend Simmons to visit about twelve towns a day.

* * *

C. F. Glimm, the enterprising manager of the Garrick Theater of this city, is this week showing the Ince-Triangle production "Between Men."

* * *

John Klock and Harry Dial have leased the Williams Opera House of Williams, Arizona, and will open, on March first, a new motion picture theater at that location.

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A. E. Copeland, the manager of the Crescent Theater, of Colton, California, has leased the Banning Opera House from W. G. Mattjetscheck. Mr. Copeland is at present supervising extensive alterations prior to the opening of his new motion picture theater.

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C. C. Corwin has started the erection of a $10,000 structure at San Dimas, California, which will house, upon completion, a motion picture theater.

* * *

Adolph Schutz and associates, of the Princess Theater, Silver City, New Mexico, will be the lessees of a new theater.

* * *

William Martin of Hemet, California, will shortly reopen the Perris theater, at Perris, Cal.

* * *

It is reported that Thomas Carmody, owner of the Star theater at Elsinore, California, has sold that house to John Penphrase, a well known Arizona exhibitor.

* * *

Johan Johannson, the proprietor of the Yuma and Casino theaters of Yuma, Arizona, and the Somerton Theater in Somerton, has consummated a deal whereby he becomes the owner of two theaters in Imperial, Cal.

* * *

From Bisbee, Arizona, comes the news that the new Lyric theater of that place has opened for business with John Diamos as manager.

* * *

C. A. Hubert, of the Culver City Realty Company, is shortly to reopen the picture theater at Culver City, Cal.

* * *

John A. Morgan is rapidly completing construction on his theater at Alhambra, Cal.

* * *

E. P. Gardner, of El Paso, Texas, has purchased of Rodolfo Cruze the Alhambra Theater of that city.

* * *

William Marcus, the owner and manager of the Mission and Portola theaters of Santa Barbara, arrived in Los Angeles this week, on business relative to the booking of feature films for his attractive house.

Mary Garden in "Thais"

Goldwyn Announces Famous Opera Star in Her Favorite Role for First Picture Production.

MARY GARDEN is to do a spectacular version of "Thais" as her first Goldwyn picture. This announcement is made by the Goldwyn organization following a tabulation of thousands of letters received from motion picture patrons and theater owners in every section of the United States and Canada, and from South American and British exhibitors.

Coupled with this announcement is the statement that Goldwyn, after negotiations by cable and with his agents in New York, has bought the complete world rights to "Thais" from Anatole France, the famous French author.

Having created the role of "Thais," Miss Garden made both the opera and its title role sensationally famous throughout the world. When produced, "Thais" was the sensation of two continents and it helped make this famous woman one of the most talked about stars in the entire realms of music and drama.

For the first time in the history of the industry a company held a referendum "election" and permitted the public that makes picture successes possible to name the picture for one of the world's greatest stars.

Screen fans throughout the country have flooded the motion picture editors with letters of advice for Miss Garden, and these have attained such an immense volume that the newspapers in forwarding the letters to Goldwyn no longer trusted to the United States mails, but sent these letters in great boxes by express. One Cleveland newspaper in a period of ten days sent Goldwyn more than 2,000 letters it had received and three Chicago papers forwarded more than 1,000 letters each.

"Thais" was not selected without competition from the other famous operatic vehicles in which Miss Garden has appeared. The pathos and beauty of "The Jugglers of Notre Dame" appealed to hundreds of persons who cast their vote for it. "Salome" came third in the voting, but as Miss Garden said a few moments before sailing for Europe: "I think that there are many more who would prefer to see me in 'Salome' but who would be perhaps too embarrassed to sign their names to their request for it."

At the time of sailing, Miss Garden realized that the drift of the voting was all in favor of "Thais" and she then told a New York editor who was seeing her off that she would, while in Paris, evolve a sensational new dance for her production of "Thais" which would be one of the most astounding things ever done in pictures.

BROOKLYN'S TRIANGLE SHIFTS TO PARAMOUNT.

Change in Program Follows Ousting of William H. Kemble from Control of Theater.

BEGINNING Monday, March 12, the Triangle theater of Brooklyn began showing Paramount service. W. N. Holde, manager and director of the big central house, declared it to be the intention of the Brooklyn Triangle Theater Corporation to conduct the Triangle as nearly as possible on the plan of the Strand theater in Manhattan.

The new corporation, which is composed of William H. Hickin, David R. Beach and Albert Zimmerman, took over the management and conduct of the theater for the protection of the Casualty Company of America, which was on the bond of the William H. Kemble Theaters Corporation, for the payment of the rent. After Kemble was ousted from the corporation, which bore his name, the concern struggled along. The Kemble company could not assign its lease, so the dispossess proceedings were instituted and the owners turned the building over to the new corporation. It is expected that the new company will continue for the year and a half the lease has to run and then take advantage of the five years' renewal clause.

TWO BROOKLYN THEATERS CLOSE.

Within a radius of five blocks in the Flatbush section of Brooklyn, N. Y., there were until recently three motion picture theaters—the Clarendon and Cortelyou, each seating three hundred, and the Rialto, seating 1,800. Within the past week the two small houses closed their doors.

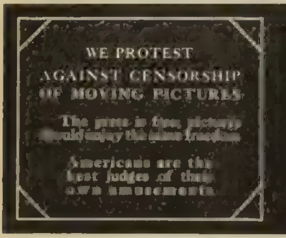
LEVINO WITH ROLFE.

A. S. LeVino, recently in charge of the publicity of the V-L-S-E, has joined the Rolfe producing organization and will work with Max Karger in the script department.

Anti-Censorship Slides

Moving Picture World Offers an Excellent Group of Arguments for Screen Purposes.

THE continued agitation of the censorship question in so many different states is causing exhibitors and the trade in general a lot of annoyance. The politicians are turning to this industry more and more as a source of revenue and to censorship as a means of providing fat and easy berths for the "faithful." We only need to refer to recent articles in these columns showing that in the latest proposed censorship bill for the small state of West Virginia provision was made for a yearly salary list of around thirteen thousand dollars, and in the bill introduced to the Missouri legislators in January last a total appropriation of almost three times that amount was outlined for salaries alone, not to mention other necessary expenses. In our issue of February 10 we gave a list of twenty states that were considering censorship bills of more or less drastic form and adding hundreds of thousands of dollars to the present heavy burden of moving picture taxation.

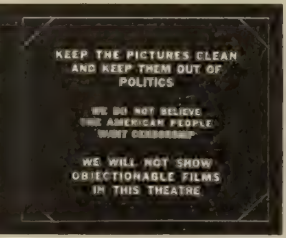


WE PROTEST
AGAINST CENSORSHIP
OF MOVING PICTURES

The press is free; pictures
should enjoy the same freedom

Americans are the
best judges of their
own amusements

Slide Number 4.



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

Slide Number 3.

How shall all this be met? One of the most effective ways, both for the present and the future, is to educate public sentiment. To do this no more effective method could be conceived than through announcements on the screens of all the picture theaters by means of stereopticon slides. The Moving Picture World has advocated this plan many times already and has just prepared a new set of nine slides for this purpose. The illustrations herewith are reproductions of four of the slides and following are the texts of the complete set, whch has been made up by the Novelty Slide Company, of this city.

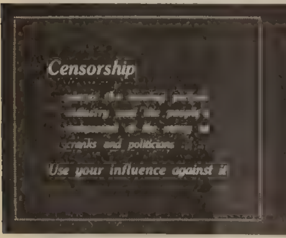
1. The people of this country do not want salaried politicians as censors of their amusements. Why hamper moving pictures with censorship?

2. Censorship of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions.

3. Keep the pictures clean and keep them out of politics. We do not believe the American people want censorship. We will not show objectionable films in this theater.

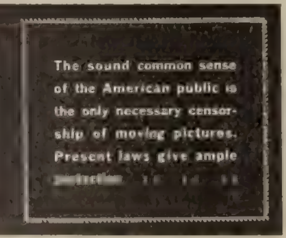
4. We protest against censorship of moving pictures. The press is free; pictures should enjoy the same freedom. Americans are the best judges of their own amusements.

5. The same regulations now controlling the press are sufficient for moving pictures. Censorship is un-American and results in higher taxes.



Censorship
[illegible]
cranks and politicians
Use your influence against it

Slide Number 6.



The sound common sense
of the American public is
the only necessary censor-
ship of moving pictures.
Present laws give ample
protection.

Slide Number 7.

6. Censorship places the moving picture industry and the people's amusement at the mercy of cranks and politicians. Use your influence against it!

7. The sound common sense of the American public is the only necessary censorship of moving pictures. Present laws give ample protection.

8. Present laws are sufficient to deal with objectionable pictures. Censorship is an unnecessary burden upon taxpayers. Vote against it!

9. The management of this theater desires the co-operation of its patrons in providing good clean entertainment. We want no "legalized" censorship of moving pictures.

The slides will show on the screen exactly as in the illustration, viz.: clear white letters on a black background. Decoration, coloring or fancy lettering to detract from the message has been avoided in order to make them as clear and readable as possible. Complete sets, carefully packed and postage prepaid, will be furnished at net cost of one dollar.

Some exhibitors may make their own or have them made up by a local slide man, but every exhibitor should use them on his screen steadily and persistently for months and perhaps years to come. The result cannot fail to be a crystallization of public opinion against the idea of compulsory censorship, either Federal, State or municipal.

Al. Woods Forms Picture Company

Will Do All His Stage Successes in Pictures—Capitalized for One Million Dollars.

A. H. WOODS announces the formation of the A. H. Woods Motion Picture Company, for the purpose of picturizing the A. H. Woods successes of the past, present and future. The company has been incorporated at Albany with a capital of $1,000,000. The location of the eastern studio will be announced later. A western studio will also be built.

A. H. Woods.

The formation of the A. H. Woods Motion Picture Company opens for presentation on the screen the splendid repertoire of stage successes owned exclusively by Mr. Woods, and specially adapted for picturization. These include such notable successes as "Common Clay," "The Yellow Ticket," "Cheating Cheaters," "Innocent" and others. These screen versions will feature the most important dramatic stars and the most notable casts available, and will be produced under Mr. Woods' personal supervision.

All of Mr. Woods' future theatrical productions will be presented in the Eltinge and Republic theaters, which he controls in New York, and in his new theater in Chicago, which will be ready for occupancy next season. Then, instead of sending on tour throughout the country, second, third and fourth companies, Mr. Woods will present to the public outside of New York, Chicago and the big cities perfect screen versions of each play, with the original casts wherever possible, to be exhibited in the best picture theaters, with the assurance that a spoken version will not be presented in any city where the screen version is shown. Screen versions will be made only of those plays that have had a minimum run of eight weeks in New York or Chicago. Mr. Woods has already enlisted the services of the best authors, actors and directors available. A list of these will be announced later.

MOSS COMPANY GOES TO JACKSONVILLE.

After a month's sojourn at Lake Saranac taking snow "stuff" for the forthcoming B. S. Moss "One Hour," the company of players has returned and is now at work with Director Paul McAllister at the Biograph Studio. On the 10th the company will pack up again and depart for Jacksonville, Fla., where the picture will be completed in three weeks. The cast includes Zena Keefe and Alan Hale as co-stars, Ina Brooks, Warren Cook, William Marion, Henry W. Pemberton and D. J. Flanaghan. Mons. Barlatier, the famous French camera expert, is in charge of the photographic end, following the success of his work with the "Argyle Case" picture.

DORIS KENYON WITH WHARTON.

Miss Doris Kenyon has been recently engaged by Wharton, Inc., of Ithaca, N. Y., to star in their first super-feature production, "The Great White Trail." The company is now at Saranac Lake taking some of the winter scenes. Leo. D. Wharton is personally directing the work, assisted by a picked staff from the Wharton studios. "The Great White Trail" will be the first of releases of the Whartons under their policy of one super-feature each month. Miss Kenyon will have exceptional support in Thomas Holding and Paul Gordon. About two weeks will be required to finish the work at Saranac Lake and then the company will return to Ithaca to complete the picture at the studios.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pauline Frederick Shines in "Sapho"

Gives Strong Performance in Famous Players Adaptation of Alphonse Daudet's Drama.

Reviewed by George Blaisdell.

THE outstanding factor in the Famous Players adaptation of "Sapho" is the individual work of Pauline Frederick in the name role. Her interpretation of the famous heroine of Alphonse Daudet's classic is a thing of life. She has the fire, the abandon, the coquettish art of the young Frenchwoman who finds life pleasant, who makes what she believes to be love consecutively to the sculptor, the poet and the young man about town. And she possesses the depth of feeling to reveal to us the soul of the woman who comes in contact with the one man who in her world towers above all others, for whom she casts aside the luxuries bestowed by former favored suitors and elects to share with him a cottage in the country.

"Sapho" is not a Sunday school tale. It is a psychological study of a type of womankind, a searching out of the heart of a woman. Sapho holds our attention if she does not win our sympathy as she transfers her affections even as she might change her garb, but there can be no question of her domination following the moment she finds herself. It is a worthy portrayal of an unworthy woman who turns straight.

Scene from "Sapho" (Famous Players).

Frank Losee is Caoudal, the sculptor, who in the flower girl discovers more than the model he seeks. John Sainpolis is Dejoie, the poet of untender years who finds no difficulty in persuading Sapho to change her address. Pedro De Cordoba is Flamant, who for the love of Sapho commits forgery and loses his liberty and his mistress at the same time. Thomas Meighan is Jean Gaussin, the youth from the country, who not too late discovers he has loved unwisely and transfers back to the sweetheart of his childhood the affection that for a time had gone afield. It is a fine cast.

Hugh Ford has splendidly staged the production. He has reproduced the atmosphere of Paris of the period of today rather than of the time of the story. Mr. Ford has been at pains to bring out the lighter side of the drama, to leave covered as much as may be the sordid side; but he has banked strong on the dramatic situations of the denouement. It is all well done.

Harry B. Harris, cameraman, has joined Director Burton L. King, of the Metro-Popular Plays and Players' forces. Among his important pictures have been "Capt. Macklin" with Lillian Gish, "The Outcast" and "The Shattered Idol" with Mae Marsh, and more recently "Vanity," the Metro production starring Emmy Wehlen.

"The Social Leper"

Arthur Ashley Does Strong Acting in Five-Reel Peerless Photoplay Which Is Partly Told in Narrative Form —Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE subject matter of "The Social Leper" has considerable dramatic strength; its effectiveness is weakened by telling part of the story in narrative form. This five-reel photoplay, from a story by Florence Bolles, was produced by Peerless. A young man who has married a worthless woman and divorced her discovers that a friend of his has fallen in love with his ex-wife; he thereupon sits down at a restaurant table with his friend and tells him about it, the action being several times flashed ahead to this restaurant scene in order to remind the spectator that what he is seeing has already taken place. This narration corresponds to the old-fashioned prologue of the spoken drama—and will, eventually, become as obsolete.

The remaining reels follow the career of the divorced woman, who manages to hold her position in society. Finding that her former husband is in love with another woman, she blackmails him. She also plays the friend false and is choked to death by him, the unlucky ex-husband arriving on the scene in time to be arrested for the murder. Matters are cleared up by the finding of a telltale button torn from the coat of the real murderer, during the struggle. With skillful handling, the material employed might have been constructed into a fair quality of middle class drama. The difference between the narrative and the dramatic form of playwriting is the same as the difference between being told of some moving phase of life and being a beholder of the event. Why disturb the illusion by continually reminding the spectator that what he is looking at is not the actual occurrence, but something that is being told to him?

The directing of the scenario has been well done by Harley Knoles, and the entire production meets the demands of the 'script. Carlyle Blackwell and June Elvidge are starred, but the strongest acting part falls to Arthur Ashley. His scenes as the fear-crazed murderer are realistic to a startling degree. Carlyle Blackwell makes the most of rather negative opportunities, and June Elvidge plays a vampire, and permits one to believe that such a woman existed in real life. Evelyn Freeley, Mrs. Eugenie Woodward, George MacQuarrie, Isabelle Berwin and Edna Whistler are to be commended for their work.

Scene from "The Social Leper" (World).

Director George E. Marshall is filming at Universal City, "The Foreman of Circle W.," a three-reel Western drama, which was written by himself. Many of the well known Universal cowboys enact the principal roles in the photoplay, in which there is much fast riding and numerous thrilling incidents.

"Susan's Gentleman"

Violet Mesereau at Home in Romantic Five-Reel Bluebird Comedy-Drama—Directed by Edwin Stevens.

Reviewed by Ben H. Grimm.

BLUEBIRD'S release for April 2, "Susan's Gentleman," a romantic five-reel comedy drama, is a typical Violet Mesereau vehicle. Miss Mesereau is given plenty of opportunity to be cute in this picture, and she goes at her work with a knowledge of the requirements of the story and with an ability that results in a pleasing screening of her efforts. In this release we see much of Miss Mesereau in a knee-long, ragged dress. The combination of ragged raiment and touseled blonde hair is not a losing one. The general tone of this picture is light and, in a sense, frivolous. This rather lessens the weight of the more serious moments. Many of the subtitles contain a certain amount of humor.

The story visualized in the film is the kind that we might expect to find in those paper-covered books that we can buy at any bookstore for ten cents—the kind that are most dear to the hearts of those who want their romance dealt out in large slices, unseasoned by logicality or anything else so long as the hero gets the girl in the end. It was written by Kate Jordan and scenarioized by John C. Brownell. In the story the daughter of an English nobleman—who of course has a big estate—elopes to America with the handsome groom. The groom is a drunkard. His wife dies when Susan is born. Next we see Susan as a child of the tenements. She is an avid reader of one of those same paper-covered novels, and always puts herself in the heroine's place. The nephew of a nobleman, who was once a suitor of the English girl, is forced to flee to America, and "by rare chance," according to the synopsis, becomes a roomer in Susan's flat. Of course he is "Susan's gentleman," and in the end they return to England and everything is straightened out to the "and they lived happily ever after."

Scene from "Susan's Gentleman" (Bluebird).

Supporting Miss Mesereau are Maud Cooling, Sidney Mason, James O'Neill, William O'Neill and Bradley Barker, all of whom are capable.

The production details are fully up to Bluebird's standard. Photographed by Lewis Ostland.

"Little Lost Sister"

Five-Reel Selig Production Based on Story by Virginia Brooks and Play of Same Name—Directed by Al. Green, Adapted by Gilson Willets.

Reviewed by James S. McQuade.

DIRECTOR Al. Green is to be complimented on the nice judgment and skill displayed in the screen version of this well-known story. He has kept in fine restraint any desire that might have arisen to bring into greater prominence the downfall of the character for which the story is named, and without doing so he has succeeded in giving the spectator a powerful object lesson on the wiles of the underworld and on the dangers that menace poorly-paid girls, whose home life is bereft of all that makes life worth living.

In the Cafe Sinister, where underworld gaiety disports itself in a way that defies police interference because of its seeming respectability, Mr. Green furnishes a most realistic scene which finds its climax in a raid by the police and the arrest of the proprietors, who are only the tools of the man higher up—who, by the way, is an honored pillar of the church.

This man, John Boland, the president of a great corporation, is impersonated by George Fawcett, and his masterly characterization will add to the laurels he has already won before the camera. The cast of countenance worn by Mr. Fawcett in this instance is one of almost bulldog ferocity, when he seeks to depict the man as he really exists; but when John Boland assumes the character of a church member, what a change in the Fawcett face. It fairly beams with goodness, and the eyes light up with a warmth that is all convincing of the saintliness of the soul within.

Mary Randall, the nemesis of John Boland and the fearless leader of the crusade against vice in the community in which he lives, is a part ably played by Bessie Eyton. Vivian Reed appears as Elsie Welcome, the titular role, and one is always impressed by the realism of her acting.

The arch villain of the story, Martin Druce, has been assigned to Joseph Singleton, whose virile acting makes the part one of the strongest in the cast. Will Machin's Harry Boland (son of John Boland and his heir), and Al. W. Filson's Grogan (a henchman of the man higher up), are well drawn. Two excellent characterizations are those of Patience Welcome and Mrs. Welcome (her mother) by Marion Warner and Eugenie

Scene from "Little Lost Sister" (Selig).

The release date is March 12, through the K-E-S-E service.

"The Cloud"

Jean Sothern Featured in Five-Reel Drama Produced by Van Dyke Corporation for Art Dramas Program.

Reviewed by Ben H. Grimm.

FIVE reels are used in dispelling "The Cloud," a photodrama produced by the Van Dyke Film Corporation for the Art Dramas program. There are several other clouds than that referred to in the title to be found in the production, but viewed as a whole the picture is more blue sky of dramatic interest than cloud. Thickest of the clouds is the lack of continuity, which particularly characterizes the early reels.

Scene from "The Cloud" (Van Dyke).

That the production is not much better than average is due in a large measure to this lack of continuity. Better continuity would have brought to life latent screen possibilities in the story, which has several original features, and which is somewhat off the beaten track.

Jean Sothern is seen in a trifle different and more dramatic role than she has appeared in recently, and she is distinctly not the loser by her latest screen appearance. She has a very sympathetic role and makes the most of it. She is cast as a girl who sacrifies a fortune and suffers humiliations to protect her mother's good name which, it later develops, was unsmirched in the first place. There are several loose ends to the complicated story, some of which are gathered up in an anti-climax. The picture takes its title from the cloud hovering over the girl due to her and others' belief in the wrongdoing of her mother. But the cloud is finally dispelled and the girl, escaping the consequences of a mock marriage to a man she thought she loved, comes to the realization that she really loves the lawyer who has been her main help and advisor.

Chief in support of Miss Sothern is Richard Tucker, who deserves especial commendation for his efficient acting in the role of the lawyer. Two capable young villains are Arthur Housman and Walter Miller. Included in the cast are Franklyn Hanna, Mae Melvin, Ogden Crane and Mrs. Charles Willard. Directed by Will S. Davis.

"Out of the Wreck"

Kathlyn Williams Finely Portrays Emotional Role in a Moving Morosco Production.

Reviewed by George Blaisdell.

MOROSCO gives us a good story in "Out of the Wreck," released on the Paramount program on March 8. It is a story of politics and newspapers, of intrigue and struggle. Maud E. Corsan has written a script said to be based on an actual happening. It may well have been. It rings true more than generally speaking. More than that, it has the quality of deep interest and of real drama.

Kathlyn Williams has the role of Agnes Aldrich, the wife of a successful politician, a candidate for the Senate. In the search for a vulnerable point of attack in Aldrich's candidacy it is discovered his wife has a past. The wife's frank revelation of her early sorrows provides genuine dramatic material. She is at all times the center of interest and of sympathy. Miss Williams feelingly portrays the woman against whom luck seemed always to turn in early life.

William Clifford is Steve O'Brien, the friend of Agnes, who helps her in the beginning and meets death at her hands later. Mr. Clifford gives a good performance of a character that is out of the usual. When the acquaintance is formed between the two and until the time of the supposed marriage Steve is a man of honorable demeanor in suite of his fast companions. It is his singular reversion to the role of a bigamist and gutter drunkard, so completely at odds with all that had been forecast as to his character, that provides a phase of the story not altogether explicable.

William Conklin is Aldrich, the candidate. It is a good role and he makes much of it—as he fills it. Stella Razeto is Ruby, the cynical newspaper woman who starts an expose and when she learns the inside of the tragedy she has uncovered has not the heart to carry it further. William Jefferson is the newspaper editor and superior of Ruby who aids and abets her. The work of these two contributes materially to the success of the story, to the drama and also to the comedy relief.

"Out of the Wreck" will rank as a good picture. The production is lavish in its staging; the story contains strong contrasts of high life and low life. There is running through it a strong vein of real human interest. It bears, in fact, the earmarks of a popular subject.

Scene from "Out of the Wreck" (Morosco).

A production of Robert Louis Stevenson's "Kidnapped" has just been completed at the studios of Thomas A. Edison, Inc., and will be released under the Conquest Pictures brand.

Two Kalems

"The Lost Legion of the Border," an Episode of "The American Girl" Series, and "The College Boys' Special," a Number of the "A Daughter of Daring" Series.

Reviewed by Ben H. Grimm.

IN KALEM'S next two-reel release of "The American Girl" series, titled "The Lost Legion of the Border," Madge King (Marin Sais) becomes the central figure in a western story that has many strong points and one weak one. But there is enough action, enough stirring horsemanship, enough sustained interest and enough of the other elements that go toward making a good Western in the film to overlook the point in Frederick R. Bechdolt's story in which the girl fights an arranged gun dual with a bad man. As a whole the release is a good one.

Scene from "The Lost Legion of the Border" (Kalem).

The story tells of the plan of the "squarest" highwayman in the West to form a republic of his own, whose inhabitants shall be all the old bandits west of the Rockies. But we do not learn what the "square" bandit's plans are until we have been brought through a screened story of considerable interest, and much action. Director James Horne is to be complimented on the real western atmosphere he has gotten into this and other releases of the series.

Besides Miss Sais, we see on the screen Frank Jonasson, Edward Hearn, Ronald Bradbury and Edward Clisbee.

"The College Boys' Special."

This one-reel episode of the "A Daughter of Daring" series is the best yet. Helen Gibson, besides furnishing her usual thrills, shows us that she has histrionic ability as well. The story, too, is better than usual, and contains more interesting material than have any of the preceding releases. Besides seeing Helen Gibson's stunt of leaping to a wild freight car from her horse, we are given several minor thrills by other members of the cast. The story tells of the pranks of a bunch of college boys, and of how Helen finally brings them to terms when, through her daring, she manages to sidetrack a freight car which they are in just in time to avert a collision with the limited. With Miss Gibson in the cast are L. T. Whitlock and G. A. Williams. Directed by Scott Sidney.

"Sister Against Sister"

Virginia Pearson Has Dual Role in Five-Reel Fox Photoplay That Belongs to the Popular Price Melodrama of a Past Generation.

Reviewed by Edward Weitzel.

THE crying need in the moving picture industry is the proper classification of its product, such as exists in the clothing business, the grocery business, and existed in the spoken drama ten years ago, when there were three distinct grades of theaters throughout the land, charging distinct prices of admission, and that which was an excellent article for the money at one theater and satisfied its patrons, would have proved a different proposition at a higher grade of house.

If the same conditions existed in the moving pictures, three distinct grades of houses catering to as many separate grades of intelligence, the task of reviewing photoplays would be a much simpler matter. There are any number of good but artless souls that care nothing for the higher drama, to see life as it really exists. To hold their attention the playwright must use broad strokes, without shading, and make his appeal solely to the emotions. The complexed blending of the good and the bad that constitutes the nature of the average human being is too subtle for their understanding. The dramatist must so divide the goats from the lambs among his characters that no analysis is necessary to determine the truth or falsity of their actions; one set representing incarnate virtue, the other incarnate vice.

Of this school were the writings of Theodore Kramer and

Owen Davis, in the days when the melodrama was king and Al. Woods shared the profits. Mary Murillo, the author of "Sister Against Sister," the five-reel Fox photoplay starring Virginia Pearson, is a legitimate successor to the pair of prolific playwrights just mentioned. Her method of depicting humanity is as obvious as theirs and follows the same line of construction. She even employs the same comic relief, the stout cook, in her latest drama, checking her flow of tears upon a batch of bread dough after she has been upset and sprawled on the kitchen floor. All of which belongs to this grade of playmaking, and stamps "Sister Against Sister" as a worthy specimen of its particular class.

Scene from "Sister Against Sister" (Fox).

The production has not been slighted in any department, and the cast truthfully reflects the spirit of the story and its intellectual requirements. Virginia Pearson acts two sisters, one a siren, the other a saint. She follows faithfully the author's conception of both characters. The same may be written of the work of Walter Law, Irving Cummings, Maud Hill and the other members of the cast. James Vincent directed the picture.

"The Voice on the Wire"

Ben Wilson and Neva Gerber Featured in New Serial Which Presents Clever Combination of Mystery and Thrills.

Reviewed by Robert C. McElravy.

THE first half dozen two-reel instalments of this new serial introduce a story of strong melodramatic interest, in the best sense of the word. The series of inexplicable murders, all following warnings imparted by a mysterious voice over the telephone, present a mystery that intensifies as the story proceeds. The hero-detective, Shirley, makes repeated efforts to break up the series of crimes, but is baffled in each attempt. The observer is equally baffled, for the mystery is well protected.

Scene from "The Voice on the Wire" (Universal).

The story was adapted by J. G. Alexander from a book by Eustace Hale Ball and produced by Stuart Paton. The construction is excellent in the opening installments, the action being well-timed and carrying the interest along with a strong sweep. Ben Wilson appears as Shirley, who attempts to unravel the series of crimes, and makes good use of his opportunities in this interesting role. Neva Gerber is also pleasing as Polly Marion, the young actress who becomes involved in the various crimes. Others who have important parts are L. M. Wells, Frank McQuarrie, Howard Crampton, Joseph Girard and Ernest Shields.

An element of improbability hovers over the main conception, which gives an amusing turn to the production. This relieves the situations from the horror and unpleasantness they might otherwise arouse. Each of the murders is committed by what is termed the "oriental death punch," traces of which are found above the heart of each victim.

The series is to comprise fifteen installments.

Pathe Releases

"Told at Twilight," Featuring "Little Marie Sunshine," and the Latest Installment of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

THERE are bits of the unconscious humor of childhood in "Told at Twilight," the five-reel "Little Mary Sunshine" photoplay, produced by Balboa, that will delight the admirers of that remarkable youngster, Baby Marie Osborne. The attempt to weave a dramatic interest into the plot has not been accomplished very successfully. But that is of small moment! The situation where the father of the little heroine comes to rob the man who has befriended him and is confronted by his own child is not particularly novel and is less convincing. Fortunately, this serious element has very little bearing on the merits of the picture.

In "Told at Twilight" little Mary's adventures with a forbidden playmate, a little colored boy named Piggy, are the sources of most of the fun; although, her reliable friend, the wealthy, but lonely old gentleman next door, again has a hand in the doings. From a comedy point of view, "Told at Twilight" is the best of the Little Mary Sunshine series.

Scene from "Told at Twilight" (Pathe).

It is hardly necessary to add that the young star possesses all of her old charm and maintains her position as the leading child actress of the screen. The ratio of her personality in relation to her size is but one of her amazing gifts. Henry King continues to direct little Miss Osborne's pictures and to act as her principal support.

"THE MASKED STRANGER."

The second number of the latest Pathe serial, "Mystery of the Double Cross," produced by Astra, will prove quite as puzzling to the spectator as do the efforts of Peter Hale to identify the woman with the mark on her shoulder. Hale is invited to the country home of the Brewsters and meets a mysterious young woman who claims to be Philippa. He attempts to make love to her, but she repulses him and he tries to discover if she is branded with the double cross. A masked stranger prevents him, and the installment leaves him on the verge of a new adventure. Mollie King, Leon Bary and Ralph Stuart lead the cast.

"The Mortal Sin"

Viola Dana Starred in Five-Reel Drama, Written and Directed by John Collins—Produced by Columbia for Metro.

Reviewed by Ben H. Grimm.

A RATHER conventional and more or less hackneyed plot has been given an extenuating "punch" in "The Mortal Sin," a five-reel drama, in which Viola Dana is the star, and which was produced for Metro by the Columbia Pictures Corporation. The "punch" is registered by a quite powerful climax—a climax dramatically interesting enough in its entirety to make the viewer forget and forgive the fact that he was, in the earlier reels, offered much screen material not necessary to the telling of the story. John Collins, who wrote the story and directed the picture, evidently was first inspired with the climax, and proceeded to build a story around it that fitted it. Many of the subtitles are quite preachy in tone.

Mr. Collins has very wisely permitted Viola Dana to dominate the production, for it is because of the ability and personality of Miss Dana that the picture ranks at all above the average. The little actress has the ability to make her scenes convincing, and, cast in the role of the wife of a poor author, who sells herself so that her husband might live, she easily enrolls and maintains the spectator's sympathy. Her support is capable. Robert Walker and Augustus Phillips are particularly adequate. Others in the cast are Lady Thompson, Henry Leone, Louis B. Foley and Ricca Allen.

The story tells of a poor clerk in a publishing house who is writing a novel. He becomes ill and his wife takes his job. The publisher covets the girl, and she, in order to obtain funds to insure her husband's health, listens to the publisher's proposal. Returning from the west, where he has gone for his health, the husband discovers his wife's unfaithfulness. He condemns her and later kills her. The husband wakes up to find that he has been dreaming, and that the dream, while just the opposite of what he has been writing, will fit well between the covers of his novel, which started the nightmare.

Photographically, the picture is not all that could be desired. Production details are adequate. Released March 12.

Triangle Program

Two Fine Five-Reel Features, "A Daughter of the Poor," Fine Arts With Bessie Love, and "The Square Deal Man," Ince Kay Bee With William S. Hart.

Reviewed by Louis Reeves Harrison.

"A DAUGHTER of the Poor," by Anita Loos, directed by Edward Dillon, is beautifully constructed, admirably handled and presented by a fine company in flawless shape. Bessie Love is ideal in her title role, her best interpretation thus far. In that there is a definite purpose, however, lies a great element of success. No great necessity for submerging the theme exists in a story so direct and simple, so it is permitted to shine in action and subtitle. It is social and therefore vital, the old cry from the depths of the less fortunate part of humanity and a generous response from people of wealth who acquire a wider consciousness of their duty through the unexpected contact with a very winning and aggressive little daughter of the poor and through a story about her written by a poor author who loves her dearly.

The theme is big enough for thousands of live stories, but it is too often presented with disagreeable spectacles of martyrdom, and it is not easy to handle under any circumstances. It is very sweetly and delicately put in this instance. There is nothing theatrical about the director's work. He is visualizing a motion-picture story and he does it convincingly by motion-picture methods. Several of the characters beside that assumed by Miss Love stand out with cameo-like distinctness, notable that of her socialist and utterly incapable uncle impersonated by Max Davidson. Carl Stockdale, as the publisher, is decidedly convincing, and George Beranger, as the socialist writer, is very effective. The story is admirably typed throughout, a well-balanced composition dealing with subject matter of live interest, hence the release will undoubtedly meet with approval almost universal.

Scene from "The Square Deal Man" (Triangle).

"The Square Deal Man," by J. G. Hawks, presents William S. Hart in a role of finer character than many he has assumed in the past and more powerfully presents the complexity of human nature as opposed to the worn-out theatrical idea of one-sided personality. The story also strikes a vigorous note when a fearless clergyman in a rough border town dares tell the "square" gambler, impersonated by Hart, that he is nothing more than a "parasite," a degraded human outcast, existing by contemptible means of getting his living, for there is no meaner and more despicable creature on earth than the professional gambler. This particular gambler has never before had it brought to his attention that the suffering he causes reaches out to innocent women and children—he was under the impression that he was fleecing a certain class of men "born every minute." The tragic death of a man who had lost his entire possessions at the game, leaving penniless a petted daughter in the east for whom he expected to provide.

A tremendous and perfectly logical conversion of character follows and the gambler decides to be a real man. He goes to the border ranch he now owns and restores order among Mexican cow punchers with a distinct purpose of handing over the property to the rightful owner when she arrives. Her appearance on the scene as the supposed owner sets up a very interesting situation not sufficiently developed or thrust aside for some mock heroics, but the story holds in spite of its lack of love interest at this stage, possibly because of superb treatment. Ranch life is so adequately pictured that the "atmosphere" of this release is deeply impressive—it is pure artistry. With such artistry of presentation, fine acting by Hart, when he keeps within the limits of human experience and vigorous subject matter, "The Square Deal Man" should prove an attraction on any program.

"Aladdin from Broadway"

Five-Reel Vitagraph Blue Ribbon Feature Adapted From Novel by F. S. Isham Is Full of Interest and Color.

Reviewed by Edward Weitzel.

ARABIAN Nights tale "Aladdin from Broadway," by F. S. Isham, has been made into a Vitagraph Blue Ribbon Feature with excellent results. It is an adventure story that readily lends itself to screen presentation, and its romantic plot, picturesque settings and abundant life and color are utilized with skill in the picture version. The exploits of the young American who starts for Mecca after a Bible and returns with a wife are told in a straightforward, quick moving manner that goes far to engender belief in their accomplishment.

Perils there are in plenty, and many moments when the hero's life hangs in the balance, but the light-hearted mood which is habitual to this nephew of Uncle Sam reacts on the entire drama and causes the spectator to view the proceedings in the guise of pleasant entertainment, and not give a rap about its plausibility.

With New York, Mecca, Damascus and the desert as a background, the producer has been able to fill the drama with animated and diversified phases of life in the new and in the old world. Most of the oriental scenes are exteriors and their reproduction carries the stamp of truth. Director William Wolbert has caught the spirit of the book and transferred its atmosphere to the screen with commendable fidelity.

The featured players of the cast are Antonio Moreno and Edith Storey. Both contribute largely to the success of "Aladdin from Broadway." Antonio Moreno has the mental alertness and physical force called for by the character of Jack Stanton, in addition to his unfailing sense of humor. Edith Storey has a dual role and plays both parts with equal skill. As the Armenian wife of an English antiquarian, and, later, as the daughter of the couple, she finds a wide range for the expression of her talents, and is particularly apt in investing both her impersonations with the flavor of the Far East. William Duncan, Laura Winston, Otto Lederer and George Holt are prominent in a thoroughly adequate supporting cast.

Heavy Bookings Reported on Kalem Series

With a Few Exchanges Still to Be Heard From It Appears to Be One of General Film's Big Successes.

THE oft-raised question, "Do the majority of exhibitors want two-part productions?" seems to be conclusively answered in the affirmative by the eagerness with which all the available prints of Kalem's two-part "American Girl" pictures are being booked. The extraordinary demand for this series has resulted in an increased order from the General Film exchanges for prints. And the Kalem Company is certain that there will be a further revision upward in the very near future, or as soon as all of the exchanges are heard from.

A concentrated selling campaign, backed up by local newspaper advertising which has not cost the exhibitor one cent, reinforced by Kalem's trade paper advertising and circularizing, has been going on for some time. That it is bearing fruit is evident.

The Kalem Company and the exchange managers have implicit confidence in the pictures they are selling because hundreds of exhibitors have been invited to see several episodes screened at their exchanges, and the results have been immense. It is equally certain that Kalem did not overestimate the drawing power of the author's name—Frederick R. Bechdolt—who is known to all classes of magazine fiction readers for his vivid, colorful stories of the rugged West. The star of "The American Girl," Marin Sais, also constitutes a big drawing card wherever Kalem pictures have been shown.

Men like John H. Kunsky, of Detroit, who have achieved success as exhibitors with short length pictures, have booked "The American Girl" series for their houses, and their congratulations, by letter and by wire, are pouring into the Kalem office in increasing quantities.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE BOGUS BRIDE (Kalem).—Much improvement is seen in this one-reel Ham and Bud comedy. The film is a better comedy than these two have appeared in in some time. This is due in a large measure to the direction and story. The use of close-ups has been resorted to with laughable effect. Ham and Budd, aided by Henry Murdoch are seen in a more or less original comedy story. Because of presents offered newlyweds, Ham makes Bud his bride. The following complications brings forth several laughs and numerous chuckles.

CANIMATED NOOZ PICTORIAL, NO. 26 (Essanay)—A split-reel combining about five hondred feet of animated cartoon burlesques on topical subjects and about five hundred feet of educational. The cartoon comics register a few laughs. The educational is good. It shows how freight cars and modern locomotives are built.

THE NEWLYWEDS' MISTAKE (Vim).—A comedy reel with George Larkin and Irene Wallace playing the leads. The newlyweds each mistake someone else for their marital mate. Each gives chase to the wrong party and funny complications follow. An average comedy number.

DIMPLES' BABY (Vitagraph).—A rather old story has been utilized in the making of this two-reel drama, but the film is made acceptable by the fact that Lillian Walker is the chief figure of interest. The story tells of a girl who loves babies, and who finds one in the tonneau of her automobile. She brings the baby home and cares for it. It develops that the baby's mother is an actress who was over-friendly with one of the girl's suitors. But everything is adjusted happily.

THE COLLEGE BOYS' SPECIAL (Kalem).—A number of the "A Daughter of Daring" railroad series. This is the best reel thus far. The story is better than usual, the direction is better, and we get several minor thrills besides Helen Gibson's stunt of leaping to a speeding freight car from the back of her galloping horse. Miss Gibson shows that she has considerable acting ability in this reel. Reviewed in another column.

THE SELIG-TRIBUNE, NO. 19, 1917 (Selig).—N. Y. Giants leave for Texas; push ball contest, Waverly, Mass.; Steamer Santanky ashore, New Bedford, Mass.; Society water sports and mid-winter field day, Palm Beach; Chief Bender wins clay pigeon shoot, Camden, N. J.; Scenes during sugar workers' strike, Philadelphia; American liner Philadelphia reaches New York; Ten thousand school children take part in drill, San Francisco; General Funston's body en route and General Funston's funeral; El Paso and San Francisco; Sculptor finishes bust of President Wilson, New York.

General Film Company Specials.

THE FIVE-DOLLAR BILL (Essanay).—One of the "Black Cat" features. This two-reel release contains much piquant and subtle humor, and is a worthy short-length subject. An underpaid commuting clerk is saving coupons for a watch that he much desires. He finds a bunch of money, but the owner of the money advertises that the money is counterfeit. The clerk brings the money back and receives a reward of $5. With this he buys just enough tobacco to get the coupons that will obtain the watch for him. This is a human and understandable story, well produced. The leading characters are Webster Campbell and Anna Mae Walthall.

THE VANISHING WOMAN (Essanay).—No. 12 of the "Is Marriage Sacred?" series. This two-reel unit of the series is an interesting drama, telling on the screen of a college girl, dissatisfied with her home, who marries the man she believes can give her the life she craves. The man proves himself unworthy. The girl divorces him and turns to her former and more worthy suitor. Marguerite Clayton, Sydney Ainsworth and Edward Arnold head the cast.

THE LOST LEGION OF THE BORDER (Kalem).—An episode of "The American Girl" series. This two-reel release is a good Western, which would have been much better but for one weak point in the story. As a whole it is an acceptable film. This time Madge King (Marin Sais) becomes the central figure in a "square" bandit's plans to form a republic in Mexico which shall be inhabited by all the old highwaymen west of the Rockies. Despite fights with the sheriff's posses, the bad band is allowed to proceed out of the country. Reviewed at length in another column of this issue.

Art Dramas, Inc.

THE CLOUD (Van Dyke), March 8.—Jean Sothern is the featured player in this five-reel drama. The picture is an average program offering. The story tells of a girl who sacrifices a fortune and suffers humiliation because of a supposed cloud over her mothers' and her name. A fuller review will be found on another page of this issue.

Bluebird Photoplays, Inc.

POLLY RED HEAD (Bluebird), March 19.—A five-reel feature, directed by Jack Conway and based on one of the well-known "Pollyooly" stories by Edgar Jepson. This is light and humorous in treatment throughout. The plot is stretched slightly to make it over five reels, but the gaps are filled in by pleasing comedy touches. Ella Hall appears in a double role of Polly and Marion, the latter niece of the English gentleman for whom Polly keeps house. The situations are entertaining and well handled. Some good double exposure photography is shown. Others in the cast are Gertrude Astor, Charles Mailles, Gretchen Lederer, Helen Wright, George Webb and Dick La Reno.

Fox Film Corporation.

SISTER AGAINST SISTER (Fox), March 5.—Virginia Pearson heads the cast of this five-reel melodrama which follows the popular price school of play-making. The star plays a dual role effectively and is given good support by the other members of the cast. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

ALADDIN FROM BROADWAY (Blue Ribbon), March 19.—A five-reel screen version of the novel by F. S. Shorn, this picture is full of life and color and is excellently produced and played. The cast is headed by Antonio Morreno and Edith Storey. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay, Inc.

LITTLE LOST SISTER (Selig), March 12.—An adaptation of the story by Virginia Brooks and the play of the same name, treating of the downfall of an innocent girl, and of her recovery by means of a crusade against the underworld by a leader of the upper set. A strong story ably told in pictures, without the costumary sensational appeal. George Fawcett, Bessie Eyton, Vivian Reed, Eugene Bessener and Joseph Singleton in the cast. Directed by Al. Green with exceptional merit. An extended review will be found elsewhere in this issue.

Metro Pictures Corporation

THE MORTAL SIN (Columbia), March 12.—A rather hackneyed story has been given an extenuating "punch" in this five-reel drama, in which Viola Dana is starred. John Collins wrote the story and directed the production. The story tells of a poor young author who writes a novel in which the husband forgives the erring wife. His wife, when he becomes ill, sells herself for funds to bring him back to health. He condemns and kills her. He awakes to find that it was a dream. A longer review is printed in the review columns.

THE HIGH COST OF LIVING (Metro—Drew), March 12.—This is an entertaining one-reel burlesque on the high cost of living, with Mr. and Mrs. Sidney Drew indulging in considerable humorous stuff. Mr. Drew is especially laugh-provoking. The main thread of the story is the anxiety of the newlyweds over the safety of food rather than valuables when burglars enter the house.

Mutual Film Corporation

MUTUAL HOURS AROUND THE WORLD NO. 18 (Gaumont), March 6.—In this number we are shown the city of Munich, Germany, Schonbrunn Castle, the summer home of the Austrian Royal family near Vienna, and Rustchuk, Bulgaria. An interesting number which will be reviewed in the educational department of March 31.

SEE AMERICA FIRST NO. 78 (Gaumont), March 7.—"Oregon's Rocky Coast" is the subject of this number. Many beautiful scenes on the coast of Oregon, including surf scenes, are shown. The reel ends with an animated cartoon entitled "Rastus Runs Amuck."

MUTUAL WEEKLY NO. 114 (Gaumont), March 7.—Interesting items of this issue are the funeral of General Funston at San Antonio, Texas; a Spanish submarine, American built, starting for home; Danish troops preparing for an emergency, learning to endure the winter's hardships, skiing, training horses to charge through liquid fire, and testing swords and swordsmanship, the launching of the first ocean-going motorship at Seattle, Wash., and other important happenings.

REEL LIFE, NO. 45 (Gaumont), March 8.—The subjects covered in this number of Reel Life are "Furs, from Trapper to Wearer," "Stimulating Appetite of a Tired Business Man," "Artistic Vases," "The Wonderful Pelican" and "Charlie's Wobbly Walk." The latter is the picture of a trousered rooster whose walk really resembles that of the immortal "Charlie."

THE FLYING TARGET (Cub), March 8.—This is rather an amusing number of the George Ovey comedies. Jerry, in the course of trying to outdistance his pursuers, is overtaken by a bandit known as "The Flying Tarket," so named for his horse, which has a bull's eye of white on its face. A lively chase and much shooting, after which the bandit is caught, will be found amusing to many.

Mutual Film Corporation Specials.

HIS BOGUS BOAST (Vogue), March 10.—This is a moderately entertaining two-part farce comedy in which the comedy man undertakes to entertain a party of ladies by telling them a wonderful story about his own bravery and adventures in the wild west. At the close of the story, which forms a large part of the picture, a trap is set for him by some acquaintances, who send the negro chef into the room in the guise of a bear. The story teller makes an undignified exit.

ADVENTURES OF SHORTY HAMILTON NO. 9 (Monogram), March 12.—In this number of the series Shorty undertakes to trail some moonshiners and in doing so has some thrilling experiences. Among them he barely escapes being drowned when he is thrown into a room in which the floor is arranged so that the victim can be dropped through into the water by manipulation from without. Some of the incidents are amusing, and Shorty, appearing on the scene at the opportune moment, is able to prove the guilt of the moonshiners by showing that whisky can be procured through the gas fixtures.

Paramount Pictures Corporation

PARAMOUNT-BRAY-PICTOGRAPH NO. 57, March 5.—This number of the Pictographs contains "A Birdland Romance," being the amusing romance of a canvas-back duck; "Fitting Heads to Hats," which illustrates an original method of supervising the fitting of your own millinery by use of a papier-mache likeness of your own head, and "An Industrial Paradise," giving a number of interesting views at East Aurora, N. Y., in the domain of the late Elbert Hubbard, showing the manufacture of the various Roycroft articles. The reel finishes with a pleasing animated cartoon entitled "Bobby Bumps Adopts a Turtle."

OUT OF THE WRECK (Morosco), March 8.—A strong picture of political and newspaper intrigue. Kathlyn Williams is featured, supported by William Clifford, William Conklin, Stella Razeto, William Winter Jefferson and Don Bailey. It is reviewed at length on another page.

SAPHO (Famous Players), March 12.—Pauline Frederick dominates this fine adaptation of the Daudet classic, well produced by Hugh Ford. The picture is reviewed on another page.

Pathe Exchange, Inc.

KRAZY KAT CARTOON (International), March 11.—A short scenic, showing beautiful waterscapes in California; shares the reel with the Krazy Kat cartoon. As usual, Krazy tries conclusions with Ignatz and comes out second best. Plenty of fun in the half reel.

POTS AND PANS PEGGY (Thanhouser), March 18.—Another of the Alice C. Johnston five-reel stories for Gladys Hulette, this photoplay has the freshness of treatment and entertaining qualities that distinguished the former writings of the author. Miss Hulette is well suited to the title role. A longer review is printed on another page of this issue.

FLORENCE ROSE FASHIONS, NO. 24 (Pathe), March 25.—"Off to the Ball Game" furnishes the fashion expert of the serial an opportunity to display a number of striking spring frocks for outdoor wear. On the same reel is a colored educational, "The Gardener's Feathered Friends." This study of bird life is both beautiful and instructive.

MAX'S FEET ARE PINCHED (Pathe), March 25.—A Max Linder comedy made in Paris, this picture shows the amount of humor that may be found in a pair of tight shoes when they are on the other fellow. "Skinny Gets a Goat," a knock-about farce of the Rolin brand, is on the same reel. It has speed and a variety of comic but strenuous activities.

TOLD AT TWILIGHT (Balboa), March 25.—Another five-reel Little Mary Sunshine picture, with some of the best comedy situations yet invented for the little star, this photoplay is bound to please. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 62 (Universal), March 7.—Train wreck at Mount Union, Pa., wrecking big building in San Francisco, funeral of "Fighting Fred" Funston, inauguration ceremonies and other entertaining features are included in this number.

WHEN THE CAT'S AWAY (Nestor), March 19.—A familiar comedy subject, touched up entertainingly. Eddie goes to his aunt's home while she is away. Being out of funds, he poses as "Dr. Trimmer, Specialist," assisted by Lee Moran as the butler. They get a string of laughable patients. This brings many laughs.

WHOSE BABY? (Joker), March 24.—A one-reel comedy by Jack Cunningham, featuring Wm. Franey, Gale Henry, Lillian Peacock, Milburn Moranti and a number of lively infants. Two babies are checked at a baby shop. They become mixed up and a lively chase ensues. The babies are handled a little roughly at times, but, fortunately, not enough to destroy the humor. The number is an entertaining one.

SHOT IN THE WEST (Nestor), March 26.—An exceptional comedy subject, by C. B. Hoadley, featuring Eddie Lyons, Lee Moran, Edith Roberts and others. A young Boston novelist visits a dead Western town to get "atmosphere." The citizens learn of her coming and pull off all sorts of shooting affairs and a robbery and a hanging for her benefit. Extremely laughable.

Universal Film Mfg. Company Special

THE SCARLET CRYSTAL (Red Feather), March 19.—This five-reel number has been revised and considerably improved since it was first reviewed. The story now follows clearly and the production is stronger than when previously shown. At the same time the plot itself does not hold the interest strongly and the offering is hardly up to the average. The attention is drawn first to one situation and then another, without any compelling reason. There is nothing to offend in the dream scenes at present, though they are still sordid in character. The cast itself is pleasing. It includes Herbert Rawlinson, Betty Schade, Gertrude Astor, Dorothy Davenport and others.

TE PURPLE MASK, NO. 13 (Universal Special), March 19.—This begins with the final scenes in the affairs of Philip Johnson, millionaire white slaver. Patsy gets away with Johnson's wealth and is pursued by Kelly. She overhears a plot to raid New York City with dirigibles. Kelly and his assistants again meet the Apaches and some interesting fights occur. Patsy at the close is seen fleeing in her aeroplane to stop the dirigible raid. A characteristic number.

THE RAID (Gold Seal), March 20.—A three-reel story of the Mexican border country, by George Marshall, featuring Neal Hart, Joe Rickson and Janet Eastman. The plot is slow in action and not particularly new, though it has a number of entertaining moments. The ranch foreman falls in love with the owner's daughter, from the East. She refuses him, but later he rescues her from a Mexican band, and wins her heart. The rescue scenes are well handled and quite exciting. The third reel is like the beginning of a new story. The good photography and pleasing settings do much to strengthen this rather slow production.

DEFECTIVE DETECTIVES (L-KO), March 21.—A two-reel number, featuring Phil Dunham, Lucille Hutton and others. The first reel is given up to some quite amusing scenes in the office of the Star Detective agency, where two rube sleuths operate. Sliding doors and a number of tricks prove interesting. The action is swifter in the second reel, where the detectives are employed in a hotel. Scrambling over the roof tops and across telegraph wires are included in the action, which becomes quite amusing in places.

A HASH HOUSE MYSTERY (Victor), March 22.—A two-reel number, by John Clymer, featuring Harry C. Myers and Rosemary Theby. The former appears as an eccentric loafer who falls heir to an old boarding house. He hires the girl as cook and poses as a fortune teller in order to sell the place at a big figure. The scheme works and they flee with the money. Some of the low comedy in this is amusing and there is some originality in the plot. The night shirt parade is rather frank in treatment. Though not strong, this is quite entertaining in numerous scenes.

THE DREADED TUBE (No. 3 of "Perils of the Secret Service"—Imp), March 23.—No. 5 of the Yorke Norroy series, featuring Kingsley Benedict as a society detective. In this number he investigates a diplomatic situation of an exciting type, though there is a regrettable vagueness in the construction at times. Elsie Jane Wilson appears as a girl stenographer addicted to opium smoking; L. C. Shumway appears as the leader of an anarchistic band. There is plenty of action and atmosphere in this instalment, but it does not get over as clearly as have previous numbers.

GOIN' STRAIGHT (Bison), March 24.—A two-reel subject, by Harry Carey and Fred Kelsey. The former appears as "Cheyenne" Harry. He and Vester Pegg are government officers engaged in rounding up some opium smugglers. Harry's brother is mixed up with the gang, but the latter saves him at the last and puts him on the straight road. This is well constructed and makes quite a pleasing offering, though the plot is not exceptional.

THE GRUDGE (Rex), March 25.—A two-reel subject, by Harvey Gates, featuring Wm. V. Mong, Irene Hunt, Nillard Wayne and Zoe Rae. The irascible old man's niece marries secretly. She and her husband become separated and the girl leaves her child on the old man's doorstep. It is adopted as a foundling. Later the husband appears and a general reconciliation follows. The turkey dinner at the close lends a holiday atmosphere. The number has no particular dramatic strength, but is timely and entertaining.

THE MYSTERIOUS MAN IN BLACK (Universal Special), March 25.—No. 2 of "The Voice on the Wire" series. In this exciting instalment, the young criminologist substitutes himself for an old man whose life has been threatened. He cleverly seeks to outwit the would-be criminal. Ben Wilson uses an unusually good makeup in this part. Later, however, he returns to find that Mr. Grimsby has met with a mysterious death in spite of his efforts. The series is unusually well constructed and holds the attention closely as the story proceeds.

Triangle Film Corporation

THE LITTLE BROTHER (Ince-Kay Bee), March 11.—The romantic adventures of a poor young girl who sought and found fortune while dressed as a boy. Miss Enid Bennet, in the title role, is very attractive, but not convincing in male attire.

A LOVE SUBLIME (Fine Arts), March 11.—A story of the intense love of a simple and dignified character admirably portrayed by Wilfred Lucas, with more than one touch of deep pathos in its development.

A DAUGHTER OF THE POOR (Fine Arts), March 18.—An exceptionally good presentation of a subject just now uppermost in the public mind, well handled, well balanced and acted with unusual skill, especially by Bessie Love in the title role.

BLOOD WILL TELL (Ince-Kay Bee), March 18.—The story of a supposed prodigal son who made good in the end, with William Desmond in the leading role.

World Pictures.

THE SOCIAL LEPER, March 19.—Carlyle Blackwell and June Elvidge are the featured players in this five-reel photoplay which follows the career of a vampire lady and permits Arthur Ashley to do some strong acting as her victim. The picture is reviewed at length on another page of this issue.

Miscellaneous

A TRIP THROUGH CHINA (China Film Company), March.—This series of scenes in and about some of the most important cities of China is presented in ten reels, and is one of the most interesting and historically important series that we have seen. They cover the customs and the superstitions of the Chinese, and illustrate in impressive style the primitive methods employed in that country. A full review of pictures will be found in our issue of March 17.

Universal Program

Week of March 19 Produces a Five-Reel Red Feather and Many More of Merit.

HEADING the program of the Universal Film Manufacturing Company for the week of March 19 is the Red Feather five-act feature, "The Scarlet Crystal," a powerful drama of human frailty replete with stirring situations enacted by a strong cast, in which Herbert Rawlinson plays the leading role. "The Scarlet Crystal" was written by J. Grubb Alexander and produced by Charles Swickard. The photography and settings are up to the high standard demanded of Red Feather productions. In the cast supporting Mr. Rawlinson are such noted screen players as Betty Schade, Dorothy Davenport, Raymond Whitaker, Richard Ryan, Marie Hazelton and Gertrude Astor.

"The Scarlet Crystal" will be released Monday, March 19. On the same day will appear the Nestor Comedy, "When the Cat's Away," with those inimitable funmakers, Eddie Lyons, Lee Moran and Edith Roberts in the leading roles.

The chief offering for Tuesday, March 20, is the Gold Seal three-part western drama, "The Raid," written and produced by George Marshall, with Neal Hart as the star. This is an unusually strong program offering, and the lovers of the West with all its rugged romance will find this an exceptional picture. The other Tuesday release is the Victor split reel, "Black Magic," a comedy, and "Landmarks of France," a scenic.

Wednesday, March 21, the L-Ko comedy, "Defective Detectives," a two-part uproarious farce, directed by J. A. Howe with Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling furnishing the laughs, will be released. The Laemmle one-act drama of the sea, "Old Faithful," featuring Leah Baird and William Shay, and the regular issue of the Universal Animated Weekly, will also appear on this date.

An interesting and novel feature is offered for Thursday, March 22, entitled, "The Strangest Army in the World," which will be presented under the Powers brand. It shows the famous ski army which patrols the mountain fastnesses between Italy and Austria. The skill of these soldiers in ascending and descending the icy mountain walls is vividly depicted, as are all the strange maneuvers they are called upon to perform. The other Thursday release is the Victor two-part comedy, "The Hash House Mystery," with Harry Myers and Rosemary Theby.

"The Dreaded Tube," the third episode of "The Perils of the Secret Service," will be released Friday, March 23. The Nestor comedy, "In Again, Out Again," with Eddie Lyons and Lee Moran, and issue No. 11 of the Universal Screen Magazine, are the other releases of this date.

Harry Carey is the star in the Bison two-reel Western drama, "Goin' straight," which will appear Saturday, March 24. The Joker comedy, "Whose Baby?" with Gale Henry and William Franey, and the Rex drama, "The Boyhood He Forgot," with Phillips Smalley and Antrim Short, will also be released Saturday.

The leading release for Sunday, March 25, is the two-part human interest drama, "The Grudge," featuring William V. Mong, Irene Hunt and Zoe Rae, presented under the Rex brand. The Big U drama, "The Rebel's Net," with Grace Cunard and Francis Ford, and the Powers split reel, "The Love Affair of Ima Knutt," a comedy cartoon, and the educational travelogue, "Artistic China and Japan," complete the week's program.

"The Leap," the thirteenth episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," and the second episode of "The Voice on the Wire," entitled "The Mysterious Man in Black," starring Ben Wilson and Neva Gerber, will also be released during the week.

LOUISE DUPRE TO PLAY IN SOUTH.

A new producing company that will operate in the vicinity of San Antonio, Texas, backed by Rochester, N. Y., capital, has just made itself known through an offer made Louise Du Pre to star the ingenue vampire in its features.

The first picture to be made will be a big production that will require about twenty weeks to complete. It will be made under the supervision of A. W. Shaw, who is known as a stage manager and producer of theatrical attractions.

BATTLE SCENES IN CLOSING "PATRIA" EPISODES.

While Mrs. Vernon Castle is now in Europe some of the scenes of the later episodes of "Patria," the International's serial, have just been completed under the direction of Jacques Jaccard in California. These scenes are contained in the last three episodes of "Patria," and are ones in which Mrs. Castle does not participate.

Mr. Jaccard just finished his work and in a telegram to the International says:

"I believe the battle scenes in the concluding episodes of 'Patria' are the greatest ever filmed, not excepting scenes from real battlefields in Europe. I have had assisting me a staff of half a dozen United States army officers. They not only share this opinion, but authorize the statement that the scenes carry out in the most minute detail the actual action in the course of a battle. In bringing about these results we have used every known appliance of modern warfare, including tanks, dirigibles, machine guns, gas bombs, gas masks, modern trenches, barbed wire entanglements, batteries of artillery, etc., in addition to more than one thousand regularly enlisted cavalrymen and twice that number of Mexicans, Japanese and cowboys. Many of the Mexicans employed in these battle scenes until very recently were fighting under the banner of Villa, while others were Carranzistas."

"THE DEEMSTER" ATTRACTING STATE RIGHTERS

Dr. W. E. Shallenberger will shortly make announcements of release dates for "The Deemster." This production has attracted great attention among state rights buyers, who have been quick to realize that this photodrama will possess exceptional drawing power from the fact that it is a picture version of a novel that has been read by people throughout the country during the past thirty years.

The Arrow Company has made a wonderfully artistic production of "The Deemster," and in the interpretation of its leading character presents Derwent Hall Caine, an actor who in youth and personality and in dramatic interpretation completely fulfills the conception of the character gained by the reading of the book. As the son of the author of the story his acting of the character of Dan possesses additional interest.

Exhibitors are displaying a great deal of interest in this picture, and not a day passes but that many inquiries reach the Arrow office asking when and from whom bookings can be made. A statement as to these points in connection with territorial rights will not be made until the entire country has been disposed of, and then every exhibitor will receive direct information from whom to book "The Deemster" for his city or town.

PRIZMA COLOR PICTURES AROUSE INTEREST.

A lively interest in natural color photography has been aroused since the advent of Prizma Pictures at the Strand theater, New York.

The knowledge of most critics on this subject does not antedate the presentation of Kinemacolor in 1907. Kinemacolor, an English process, was virtually the first to produce pictures in the United States that were classified as natural color work. Since that time Gaumont, in 1913, has been the only company to employ a natural color process in public exhibition, with the exception of Prizma, Incorporated.

Prizma pictures differ widely from the processes that have preceded them in that every visible color is assimilated by their cameras. Still a greater departure is the fact that these pictures are projected with a standard projector. The fact that specially built projectors were requisite in other processes, no doubt handicapped them in any general distribution of their pictures. In preparing film containing latent color values, that may be run upon any projector, Prizma pictures have surmounted the greatest difficulty in their particular science.

Alice Brady in "Darkest Russia," picturized from the well known stage play of that name, will be released by World-Brady April 23. In this photoplay the luxury of high Russian life is sharply contrasted with the squalid misery of Siberia.

Ethel Clayton's next picture play for World-Brady is now titled "Man's Woman" in place of "The House Cat." The change was made by Director General William A. Brady to eliminate speculation to the effect that the play might be a dramatized domestic zoo. In reality it is a powerful drama in which the loving wife is sidetracked in favor of business until she finally revolts. Rockliffe Fellowes is "featured" in the cast.

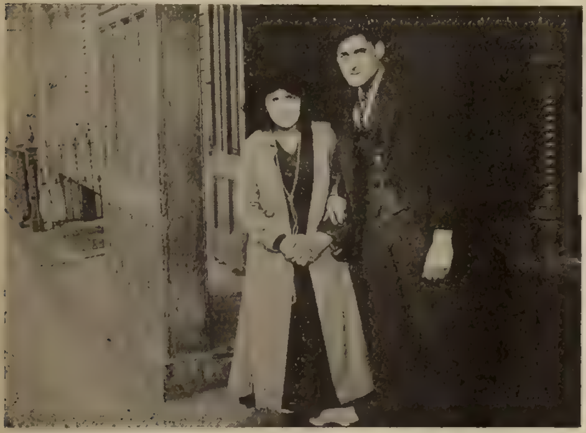
Shirley Mason has one of the leading roles in "The Law of the North," a five-reel production of the studios of Thomas A. Edison, Inc., that will be released April 2.

With Ella Hall as the star, Director Jack Conway is making rapid progress toward the completion of "The Little Belgian," written by H. O. Davis, vice-president of the Universal Film Manufacturing Company, especially for Miss Hall. Conway, in addition to directing, also plays opposite the star in this five-act production.

Manufacturers' Advance Notes

FIRST O. HENRY PICTURE.

Much interest has been created by the General Film Company's announcement of the first of the O. Henry series of photo-dramas, "Past One at Rooney's," a photoplay based upon one of the most famous of this most famous author's stories. Made by the Broadway Star Features Company, it details the adventures of one "Cork" McManus, a gangster, who is falsely accused of attempt to murder. Then he meets a girl who is the most wonderful being on earth to him. "Cork's" regeneration follows, but not till the course of the screen drama has led through an inextricable chain of plot, counterplot and sudden surprises such as one always expects in O. Henry stories.



Scene from "Past One at Rooney's" (General Film).

In the cast are seen, besides Gordon Gray and Mildred Manning, players of the huge popularity of William Martin, James Stanley and Wally Clarke. Not the least important feature in connection with the O. Henry screen plays is the fact that the titles are taken direct from the books, thus embodying all the author's whimsical and original touches of wit and pathos, and also the scenes pictured have been, whenever possible, photographed on the original locations whether on Fifth Avenue or The Bowery.

Following "Past One at Rooney's," "Friends at San Rosario," "The Third Ingredient," "Gifts of the Haji" and "The Marionettes," will be screened, and the ensuing numbers of the series will be devoted to picturizations of equally famous stories of the man whom Henry James pronounced to be "The American Kipling."

A THIRD MUSTY SUFFER SERIES.

Kleine-Edison-Selig-Essanay announce that beginning Saturday, March 24, a third series of ten pictures, one reel each, "The Mishaps of Musty Suffer," will be offered the trade. Harry Watson, Jr., is featured in these comedies, which, since George Kleine first put them on the market almost two years ago, have been in constant demand. These pictures are released one each week.

The entertainment in "The Mishaps of Musty Suffer" lies chiefly in the fact that Watson has an original film mannerism that defies duplication and is of a character that provides amusement for adults as well as juveniles.

The first series of ten one-reel pictures of "The Mishaps of Musty Suffer" found instant favor with exhibitors, and Mr. Kleine had no hesitancy in producing a second series of the same number of pictures. This series, too, achieved such success that Mr. Kleine determined to offer the series which is to begin March 24. Five of the pictures in this series were made at the George Kleine studio and five at the Essanay studio in Chicago. Watson, himself, says that his work in them represents the climax of his career before the camera.

Watson has splendid support in Della Connor, H. H. McCollum, Maxfield Morse, Dan Crimmins of Crimmins & Gore, and Wm. Thomas, Jr.

ABRAMSON COMPLETES STORY FOR NEXT SUPER-FEATURE.

Ivan Abramson, author and director of the sensational screen success, "Enlighten Thy Daughter," which has just completed a long run at the Park theater in New York, has been busily occupied since the completion of this last-named play in the writing of what it is declared by those fortunate enough to have seen the script, "will create a new era in screendom."

"One Law for Both," the title of Mr. Abramson's next production, deals with a topic of universal interest and of a theme dear to the heart of every woman. Mr. Abramson has taken for his subject the question of "the single standard," and in this next production will present the question squarely and attempt to solve the problem of whether or not the same moral law should hold alike for both sexes.

A cast of artists is being assembled by Director Abramson, each one of whom has been starred in his own name, to enact the ten principal roles in the new play. The personnel of these performers and the high calibre of their ability in the screen world will warrant the statement that the cost of "One Law for Both" will rank with that of the greatest ever made.

PEACOCKE LAUDS "THE WOMAN WHO DARED."

Leslie T. Peacocke, one of the foremost scenario writers of the present era, states that "The Woman Who Dared," the first release of the Ultra Pictures Corporation, is an ideal story for the screen. "It is gripping from the start," he says, "healthy in tone, offensive to none, and far removed from any of the hackneyed plots with which the film market has been and is still being flooded. It is full of what we call 'punches,' of the right sort, which appeal to old and young alike."

Beatrice Michelena, who is starred in the production, runs the gamut of emotions; far excelling her work in other film productions in which she has appeared and showing in a logical way why a beautiful girl is privileged to change her mind."

"A QUESTION OF HONESTY" (Selig).

J. Edward Hungerford never wrote a better story than "A Question of Honesty," released as a multiple reel drama by the Selig Polyscope Co., in General Film service. This is the latest of the General Film dramas, and is pronounced a drawing card for exhibitors.

The plot has to do with the search for work of a young married man, and of how he is made the victim of the plotting of a clerk in the office of the man who employs him. How right always triumphs over wrong, and how the young man is vindicated and the plotter punished, are but details in a production which is unusually interesting. The photography and scenic effects are above the average.

Scene from "A Question of Honesty" (Selig).

"Everybody Was Satisfied" is the latest Selig farce comedy to be released during the same week, in General Film Service. The cast of laugh-makers includes such talent as John Lancaster, Wm. Scott, Irene Wallace and Lyllian Leighton. Every situation in this comedy carries a laugh, and not only this, but there is a well-defined plot.

Pickford and Martin Head Paramount

Youth to the Front in Big Program for Week of March 19 in "The Dummy" and "The Spirit of Romance."

THE two features on the Paramount program for the week of March 19, the Famous Players production of "The Dummy," in which Jack Pickford is starred, and the Pallas production of "The Spirit of Romance," in which Vivian Martin plays the leading role, are particularly attractive. The production of "The Dummy" marks Jack Pickford's first appearance in a Famous Players-Paramount Picture as star in his own right, he previously having co-starred in all his pictures with Louise Huff. "The Dummy" comes from the pens of Harvey J. O'Higgins and Harriet Ford, and enjoyed a record breaking run in New York two years ago.

In "The Dummy" Mr. Pickford creates a part that is "different" and that will appeal to boys and girls of all ages, from seven years old to seventy years young, for there is not any of them who has not been thrilled by Nick Carter, Jesse James and Diamond Dick, and Mr. Pickford has drawn a typical American boy with a too great fondness for these heroes, which, however, when turned into the right channels, develops unexpected talent on his part. Jack Pickford is "The Dummy," Frank Losee the detective, and the rest of the cast includes Edwin Stanley, Helene Greene, Ruby Hoffman and the child actress, Ethelmary Oakland.

"The Spirit of Romance," an original scenario by George Hopkins, is an excellent vehicle for Vivian Martin. The production was directed by E. Mason Hopper, and Miss Martin is supported by Herbert Standing, Colin Chase, Elinor Hancock, George Fisher, Percy Challenger, Daisy Robinson, Beatrice Burnham, Dr. H. F. Crane and John Burton.

The story tells of Abby Lou, who is the niece of the crabbed old antique dealer, Richard Cobb. Abby relieves the hard drudgery of keeping the stock of antiques dusted and in order by her love for the wonderful characters who live in fairy books. Abby's chosen comrade is a shadowy make-believe spirit named Romance.

Surrounding the program for this week are three uniquely clever single reel features, the fifty-eighth edition of Paramount-Bray-Pictographs, the magazine-on-the-screen; the fifty-ninth of the series of weekly trips around the world conducted personally by Burton Holmes, and a Black Diamond Comedy.

The fifty-eighth edition of the Paramount Pictographs, the magazine-on-the-screen, contains four very interesting subjects, including "Farming for Feathers," in which there is shown there is no need for women any longer to worry where they will get their plumes for their hats: "The Reviving of the Weaver's Craft," showing that in New York City there still exists a little studio where the weaving of tapestry is still conducted; "Safeguarding the City's Health," visualizing how the watchful eye of the Health Department of the city of New York can keep millions of people from being poisoned by the food they eat, and a very clever comedy entitled "The Quacky Doodles Food Crisis," in which Quacky Doodles decries the high cost of food.

Probably the most remarkable and decidedly the most beautiful of the many thousands of feet of scenic pictures that Burton Holmes secured last summer on his trip through Canada, are those contained in the fifty-ninth of his weekly trips around the world, in which he takes his fellow travelers on a personally conducted tour through the Canadian Canyons. These remarkable little journeys that Mr. Holmes has been responsible for have created a wonderful amount of widespread interest, and are being used in thousands of theaters every week throughout the country.

Rounding out the program for this week there will be another Black Diamond Comedy filled with wonderful trick photography, plenty of action, and the exceptional material that has helped to make these pictures uniquely popular.

"MYSTERY OF DOUBLE CROSS" CAMPAIGN TO REACH 32,000,000.

It is estimated by Pathe that the comprehensive advertising campaign in connection with "Mystery of the Double Cross," the Feature Serial of love, thrills and perils, will reach thirty-two millions of the American public. This campagn has been underway for the past month in all of the leading cities of the country.

The national advertising campaign which is being arranged by the International will include sixty of the leading newspapers of the country, including the Hearst dailies in New York, Boston, Chicago, Atlanta, San Francisco, Los Angeles. This campaign will be supplemented by special advertising in the way of pictures and feature stories in the Cosmopolitan, Harper's Bazaar, Good Housekeeping and Hearst. On the Sunday before the release of the pictures, the great Hearst newspaper magazines will carry a special feature page on "Mystery of the Double Cross."

The complete line of exhibitors' helps includes novelties, a series of advance slides, tack cards for the first four episodes, Pathe art-portrait of Mollie King, posters, heralds, banners, campaign books, a plate of theater ads, the story in plate form, cuts of scenes and stars, lobby displays for each episode.

There is a series of three advance slides which have been prepared with a view to create an anticipatory interest in the story. These slides play up the mystery end of the serial as do the tack cards which will be issued for the first four episodes. Through the liberal use of these slides and the tack cards, it is pointed out by Pathe that exhibitors will be able to directly tie up their theaters with the great national advertising campaign in the newspapers.

Linder Goes to Coast

Essanay's Comedian Will Have Studio All to Himself—Second Picture Ready.

THE Thomas H. Ince studio at Culver City, Cal., has been obtained and Max Linder will start production on his third comedy immediately upon his arrival there.

Max and his company got away from Chicago in a blaze of glory. He took with him not only his entire supporting company which appeared in "Max Comes Across" and "Max Wants a Divorce," but also complete staffs of stage mechanics, electricians and two camera men. The party occupied three private cars which were tied on to the rear of the transcontinental train.

A flock of Chicago newspaper men went down to the train to see Max off. Their chief interest centered in discovering whether Max's departure from Chicago was a knock to that city as a motion picture producing center.

Max was emphatic in his explanations to the contrary. Through two interpreters, Max addressed the gentlemen of the press from the rear platform of his train.

"I have found," said he, "that Chicago and the vicinity affords as good facilities as could be desired for photoplay productions. Climatic conditions and exterior scenics are excellent. I grieve to leave Chicago."

The real reason for Max's departure was pressure for floor space at the Chicago studio. Since Max has been at the Chicago plant one of the three big studios there has been held solely for his use. This left but two other studios available for other producing activities at Essanay, which is putting out two or three features and twelve short productions each month in addition to the Max Linder comedies.

Plans were launched a month ago for the selection of another studio exclusively for Linder's use. Max therefore will step from his Chicago studio into his California studio with the loss of but a few days to make the transcontinental trip.

Along with Max went his forty-six trunks of sartorial embellishments—with eight more containing American-tailored designs which caught the comedian's fancy. It required a private baggage car to carry Max's clothes, his wooden-legged war dog, "Wah," and motor car.

"Max Wants a Divorce" is being given trade showings at all branch offices of the Kleine-Edison-Selig-Essanay Service, and, according to reports, is as good if not a better comedy than "Max Comes Across." Advanced bookings on the Linder films have been enormous—assuring its success before it even strikes the screen. This comedy has a screen time of approximately thirty minutes. It will be released March 26.

MAYER GETS NEW ENGLAND RIGHTS TO "THE WHIP."

Rights for the New England States to "The Whip" have been purchased by Louis Mayer, who also controls "The Birth of a Nation" in that territory. The deal was closed by William A. Brady, acting for the Paragon Films, who control the world rights to "The Whip."

Mr. Mayer plans to hold back the first New England showing of the feature until he can obtain a downtown Boston theater. He intends to give it a long run in a Boston theater before he exploits it thoroughly through his territory.

Negotiations for the purchase of "The Whip" rights for almost every territory in this and other countries are already pending. It is expected that "The Whip" will be given a run at one of Broadway's theaters.

"THE SILENT MASTER" WARWICK'S NEXT.

"The Silent Master" has been chosen as the title for Robert Warwick's second Selznick-Picture, which is nearing completion under the direction of Leonce Perret. This is an adaptation of E. Phillips Oppenheim's bizarre novel of adventure, "The Court of St. Simon."

An extraordinary production may be looked for, both because of the unique character of the story and the fact that Director Perret, with 308 French feature productions to his credit, is determined to make his first American picture a real sensation. Harry Rapf, president of the Robert Warwick Film Corporation, gave his new director carte blanche in the matter of expense, with the result that a series of magnificent settings have been made for the picture and a cast of distinguished photoplayers was engaged.

ULTRA'S METHOD OF ADVERTISING.

The innovation which Mr. A. J. Cobe, president of the Ultra Pictures Corp., announced would be introduced in connection with the Ultra releases has caused quite a little comment in the trade. Both exchangemen and exhibitors are unanimous in declaring that this new method of advertising a picture is a most advantageous one for all concerned. The exchange man is assured of a continuance of his advertiseing for some time after the picture is received. In the majority of cases the advertising stops with the sale of the most important or valuable territory and the late buyers are practically left high and dry so far as trade advertising is concerned, which naturally is deterimental to their interests.

Although the list of exchanges handling Ultra releases is almost complete the trade advertising will continue for quite some time, an almost invaluable asset to the exchange man and exhibitor handling the productions.

Mutual Features Wilbur

Program for the Week of March 19 is Headed by "The Painted Lie."

CRANE WILBUR will make his reappearance as a star in the Mutual array during the week of March 19. The vehicle selected for his return is "The Painted Lie." The exhibitor who knows that Crane Wilbur has a strong following among the patrons of his theater can make capital of the fact that this is entirely a Crane Wilbur feature and is marked by his personality from every angle. The scenario was written by Mr. Wilbur; he directed the production and also is the starred player.

"The Painted Lie" deals with a subject which always starts an argument pro and con wherever mentioned—circumstantial evidence. It shows the great wrong that can be done and how lives are wrecked through too hasty condemnation of a person with no proof of their guilt.

Appearing with Mr. Wilbur in "The Painted Lie" are Harrish Ingraham, Mae Gastson, Marie Corteaux and Ida Lewis.

No. 10 of the Mutual "Adventures of Shorty Hamilton" series, "Shorty Bags the Bullion Thieves," is a two-reeler will appeal to every amateur detective and boy in the town as well as the older people. There is a fascination for almost everyone in watching a mystery unravelled by the secret service and having the clever methods of thieves explained to them.

The idea of getting behind the scenes and seeing how things are really done always appeals and one reason for the great success which has been attending "The Perils of Our Girl Reporters" series is that the audience like to find out how the stories which they read in a newspaper are really obtained. Story No. 13 of this series, "The Schemers," not only gives inside information of adventures which befall the newspaper woman when she starts out to get information which will help in the campaign for the elimination of crooked politics, but also some of the schemes which are hatched by these political gangs in the lower wards of the cities.

Zena Keefe as the newspaper woman, Earl Metcalfe as a reform politician and William H. Turner as the corrupt politician, have the leading roles in this story.

The first of a new series "Jimmie Dale alias the Grey Seal," will be released on March 23rd. This series consists of sixteen two-reel detective story pictures, each complete. These pictures are an adaptation of the stories written by Frank L. Packard and now appearing in "People's Magazine" under the title of "The Professional Adventures of Jimmie Dale." An all star cast plays in this series. E. K. Lincoln has the role of Jimmie Dale, supported by Edna Hunter, Paul Panzer and Doris Mitchell.

People come to the motion picture theater to be amused and comedies make them laugh and give them the relaxation they seek. At least one comedy should be included in each evening's entertainment. Mutual's two weekly comedy releases fill this need. The Cub Comedy, featuring George Ovey, will be released on March 22. The title of this "funny" is "Minding the Baby."

The Vogue comedy for the week, ready March 24, is "A Studio Stampede," and Ben Turpin is the principal laugh manufacturer.

On March 20 comes "Mutual Tours Around the World" giving views of three nations. The tiny kingdom of Montenegro is shown first before the war, with interesting views of Gettinge, the capital, King Nicholas and the sturdy natives; next comes Britain's Island of Guernsey and St. Peterport where Victor Hugo spent his years of exile. His home is shown and also the room in which some of his immortal books were written; this is followed by Cintra, Portugal, a favorite summer resort, and it was here that the queen mother was residing when she received news of the deposition of her son, King Emanuel.

Mutual Weekly No. 116, the news reel, comes to the screen on March 21. Because of its foreign connections through the Societe des Etablissements Gaumont, the Gaumont Company is able to supply this reel at the earliest possible date with important news pictures from all over the world.

. Reel life, the magazine of the screen, ready March 22 is made up of five subjects—"Making Food Cheaper" by removing its water content before transporting and showing how air currents remove the water without cooking, the original flavor being retained; "Artificial Exercise" illustrating special machines for those unable or disinclined to exercise, the person simply placing himself in the proper position and the machine doing the rest; "A Snail Race Under Water" presenting a number of these fresh water gastropods in a leisurely contest and in addition views of snail eggs in clusters and a miscrosopic X-ray view of an egg just before hatching; "Pineapples Under Glass" showing how the tropical fruit is being grown in hothouses; and "A Winter Outdoor Pageant in California" giving a graceful series of outdoor dances which were a feature of the "Ad Masque" held at Oklahoma, Cal.

"MAX'S FEET ARE PINCHED" (Pathe).

The trials and tribulations of a man who, in a weak moment, buys a pair of shoes that are too small, are portrayed in an excruciatingly funny manner by Max Linder in "Max's Feet Are Pinched," the third of the Pathe-Max Linder Comedies which have been chosen as the best work of this famous comedian. The picture is announced for release the week of March 25. Max has a terrible time with his tight shoes, and when at last he finds comfort, his joy is all too brief. Pathe Exchanges report a big demand for these Max Linder comedies and have laid in a good supply of new advertising matter, the feature of which is a stock three-sheet and a one-sheet for each release.

"HIS FATHER'S SON" (Metro).

"His Father's Son," by Channing Pollock and Rennold Wolf, will be the March 19 release of Metro Pictures Corporation, with Lionel Barrymore and Irene Howley as stars.

This fascinating comedy-drama of the screen in the best vein of the well known authors was adapted by June Mathis and directed by George D. Baker for Rolfe Photoplays, Inc. John Arnold handled the photographic work.

"His Father's Son" is a photoplay of cheerfulness. Adam Barron, wealthy father of J. Dabney Barron (Lionel Barrymore) tells his son he is worthless, and bets him $6,000 he cannot hold a $60-a-month job 30 days. J. Dabney cheerfully accepts the terms of the bet. Taking his valet and his racing automobile, he goes to live in a hall bedroom and look for work. He finds it, also a pretty girl and a jewel mystery. The girl, Betty Arden (Irene Howley) is the same one whom J. Dabney has assisted and with whom he has fallen in love during an accident to her machine in the park.

Lionel Barrymore and Irene Howley were co-starred in the popular Metro wonderplay, "A Yellow Streak." Mr. Barrymore's pictures on the Metro program have included "The End of the Tour," "The Brand of Cowardice," "The Upheaval," "The Quitter," and "Dorian's Divorce." Miss Howley has been co-starred with William Nigh in "Life's Shadows," and with Ralph Herz in "The Purple Lady," in addition to her appearance in "A Yellow Streak.'

A great cast supports the two stars in "His Father's Son." Frank Currier plays John Arden. Charles Eldridge is the Adam Barron of the production. The part of Perkins, the valet, has been entrusted to George A. Wright. Walter Horton plays "London Larry" and Phil Sanford is Jim Foley, the detective.

AUDIENCES EAGER FOR "PATRIA," EXHIBITORS SAY.

"I find that my patrons are eager for its continuation," writes Edwin S. James, owner and manager of the Broadway Theatre. Portland, Ore., which is showing "Patria," the International serial romance of society and preparedness starring Mrs. Vernon Castle.

In a letter to the Pathe Portland branch Mr. James says: "It having been my good fortune to secure for this theater your excellent production, 'Patria,' I take this opportunity of expressing to you my appreciation of the merits combined in this extraordinary photoplay. I have just closed a successful week's showing of this exceptionally interesting and thrilling Serial Supreme."

RUTH ROLAND IN THIRD "FORTUNE PHOTOPLAY."

Ruth Roland, who has few peers for popularity upon the screen, stars in the General Film Company's third "Fortune Photoplay," "The Devil's Bait." The scenario of this striking photo-dramatic presentation of the ruby mines of India and the drawing rooms of modern society was written from the original story by Will M. Ritchey, chief of staff of the Balboa Company's scenario department. Miss Roland plays the character of Doris Sheldon, a beautiful young girl who inherits a passion for jewels (the Devil's bait), which almost wrecks her life. It affords her a splendid opportunity to display her marked emotional gifts in a portrayal that is strikingly powerful and convincing.

In Miss Roland's support appear William Conklin, Edward J. Brady, Lucy Blake, Henry King, Myrtle Reeves, Gordon Sackville, Lucille Serwill, Zada Marlo and Charles Dudley.

Scene from "The Devil's Bait" (Fortune).

Keystone Open Booking Plan

General Manager France Explains That Sennett's Famous Comedies are Tied up to Triangle Program.

R. W. FRANCE, general manager of the Triangle Distributing Corporation, has the following statement to make regarding the relation between the Triangle Program and the Keystone Comedies:

"There seems to have been a misapprehension in the minds of some exhibitors to the effect that they cannot book the Mack Sennett Keystone Comedies except in connection with the Triangle Program. We desire to make the situation clear so that every exhibitor may understand that he is entirely free to book the Keystone Comedies irrespective of whether he uses the entire Triangle Program or not. We are satisfied that both the Triangle Program and the Keystone Comedies will stand alone on their own merits. We believe that we are supplying in our Triangle Program the best balanced and most acceptable program which it is possible to obtain. The Ince-Kay Bee and Fine Arts features have won a reputation which speaks for itself, and the success which has attended our business is a clear indication to us that the exhibitors appreciate the quality of our Program product. In addition to the five-reel features, we are supplying two one-reel comedies each week to complete our program.

"The Keystone Comedies, however, are quite distinct from our Program and can be booked separately by any exhibitor without reference to whether he books the Triangle Program or not. These Keystone Comedies have attained a unique reputation for themselves. They are the premier feature comedies that have set the standard in the industry, and exhibitors throughout the country are booking them with great rapidity to feature them as they deserve.

"Our plan of distribution on these comedies is so regulated that any exhibitor can ultimately get them at a price which will fit the conditions of his theater and his pocketbook.

"We had an interesting indication of the great popular demand for these comedies during the past week. A circular containing a return postal card went out to a list of about 17,500 exhibitors. Within three days from the time that the circular letter left our office over a thousand replies had been received, and they are still pouring in daily.

"Triangle Program releases and Keystone Comedies are distinct from each other, and we believe that in its line each holds a unique supremacy."

GAUMONT OFFERS ONLY SINGLE REELS.

For the time being the Gaumont company is centering all its attention upon its single-reel releases, a field in which it holds a pre-eminent position. The first April release is "Tours Around the World" No. 22, undoubtedly one of the most timely pictures upon the screen. The reel is devoted to our new West Indian possessions, pictures of St. Croix and St. Thomas. These are two most important islands of the group we purchased from Denmark. St. Thomas has an impregnable harbor, destined to be an important naval base for our Atlantic squadron. St. Croix is the largest and the wealthiest of the islands. Sending a cameraman to photograph our new possessions is only one instance of the Gaumont promptness in giving motion picture patrons the timeliest material possible.

The Mutual Magazine in Film, "Reel Life" No. 49, will be released April 5. Its two principal subjects are "Magnetism" and "Making Bread the Modern Way." The former explains in an untechnical manner just what a layman wishes to know about the mysterious property of attraction. There are a number of simple experiments which are highly enlightening. The bread-making picture shows how a modern bakery is conducted. Another important section is an animated exposition of how the one-man submarine would work. It is what has been derisively called a "stick on the end of a pillbox," yet its effectiveness is to be tested thoroughly.

The third single-reel of the week is the Mutual Weekly which is made at the Gaumont studios. As its news is only edited the day the reel is printed, no forecast of its program is possible.

"THE RAILROAD RAIDERS" (Mutual).

The first chapter of the new Helen Holmes photonovel, "The Railroad Raiders," will go to the public on April 9. Each of the fifteen chapters will be in two parts and will be released weekly through Mutual.

J. P. McGowan is directing this production which promises to even surpass "A Lass of the Lumberlands," the last Mutual-Signal serial which has been bringing crowded houses wherever shown and meeting the demands of the public in every respect.

"The Railroad Raiders" deals with the operations of two separate gangs of crooks each acting independently of the other, and each thinking it is getting away with the haul. It is a cast of "Greek meeting Greek," and offers many comedy as well as dramatic situations.

The cast of "The Railroad Raiders" is practically the same as that which supported Helen Holmes in "A Lass of the Lumberlands." It includes Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, William Buhler, William Brunton, Will Chapman, G. H. Wischussen, Florence Holmes, F. L. Hemphill and Katherine Goodrich.

"THE HAM THAT WAS" (Essanay).

Abigail, a trained pig, is introduced in this short production and provides a novel comedy situation in the hard luck of two "ham" vaudevillians. It is a Black Cat feature with Harry Dunkinson in the lead. Pathos is mingled with the humorous in the picturization of life on the "kerosine" circuit. There is plenty of action from start to finish. A typical "ham" show is shown in full swing with several fights in the rear of the theater; a circus sideshow also is screened with the fat lady, the human skeleton, the tattooed and bearded ladies, etc. This picture has a screen time of approximately thirty minutes. The General Film Company is handling its release.

Scene from "The Ham What Was" (Essanay).

"THE BARRIER" A SUCCESS WITHOUT A BIG STAR.

Putting over a photoplay without a star in these days is about as safe as grooving the plate with Home Run Baker at the bat. However, regardless of possible impending danger, the Rex Beach Pictures Company, realizing the strength and popularity of Rex Beach as an author, and "The Barrier" as a literary magnet, left it to the judgment of Director Edgar Lewis to produce "The Barrier" without a central orbit. That the judgment of those in authority in the Rex Beach Company was well founded is proved in the fact that on the private showing for the reviewers, not an adverse criticism was registered, while the reviewers in the daily papers were lavish in their praise after the public opening. Its success in the Broadway theater and its big first week at the Chestnut Street opera house in Philadelphia, justifies the prediction that as "good wine needs no brush" neither does a good play need a star. In all probability the statement made by the members of the New York State Board of Review, after the showing made for them, to the effect that they could not suggest a change in picture or titles and that they recommend it highly for young persons and children, has had much to do with the large attendance by young folks at matinees.

HEARST-PATHE NEWS ASKED TO SOLVE MYSTERY.

District Attorney Swann of New York has asked the Hearst-Pathe News to help solve the mystery of the disappearance of Ruth Cruger, the Bronx schoolgirl. To this end a picture of Miss Cruger appears in a current Hearst-Pathe News reel.

Practically every motion picture theater of importance in the United States displays the Hearst-Pathe News Pictorial and twenty million people or one-fifth of the population of the United States will see Miss Cruger's picture in this way. Accompanying the picture of Miss Cruger in the Hearst-Pathe News is all important information regarding her and the time of her disappearance.

BIG THEATERS WANT "VICAR OF WAKEFIELD."

Following the very successful engagement of the Pathe-Thanhouser special feature, "The Vicar of Wakefield" at the Rialto theater, New York, big theaters throughout the country have applied to Pathe's new super-feature department for bookings. Tom North, manager of this department, has been kept busy travelling from one city to another and special showings have been arranged in a number of places.

The first following the New York engagement will probably be at the big Stillman theater in Cleveland for which Mr. North has agreed to arrange an advertising campaign of large magnitude. A telegram from him to the home office states that the Stillman will put the picture over in a big way and that he has been requested to conduct the campaign personally.

Pathe Program

Baby Star, Two Serials, Max Linder, Combitone Scenic and Fashion Film for Week of March 25.

A BABY Marie Osborne picture, episodes of "Mystery of the Double Cross," "Patria," a Max Linder comedy, a combitone scenic, and a Florence Rose Fashion Film share the honors on Pathe's program released the week of March 25.

Successful exhibitors throughout the country report that Baby Marie Osborne plays to as big business as any star in motion pictures. Any who have played "Little Mary Sunshine," "Sunshine and Shadows," "Joy and the Dragon" and "Twin Kiddies" will lose no time in booking "Told at Twilight," the latest photoplay starring this captivating five year old wonder.

"Told at Twilight" is a delightful story full of laughter and tears with a thrill at the end. It is a clean, beautiful picture and an attraction for every day of the week. The cast supporting Baby Marie Osborne includes Daniel Gilfether and Henry King.

The advertising matter includes one and six and two styles of three sheets, a banner, window card, lobby display, heralds. The picture was produced by Balboa.

"The Masked Stranger" is the title of the second episode of "Mystery of the Double Cross," starring Molly King, supported by Leon Bary and Ralph Stuart. "Mystery of the Double Cross" has been greeted as the greatest mystery story ever filmed. Backed by the reputation of Pathe and an advertising campaign of unprecedented magnitude in important newspapers and the great Hearst magazines, and a splendid line of advertising matter, this picture is regarded as a big opportunity for live exhbiitors. In this episode, Peter Hale, the hero, incurs the enmity of Bridgey Bentley, social gangster, who learns of the provision in the will of Peter's father, that to inherit his millions, he must find and win the girl of the Double Cross.

The eleventh episode of "Patria" is entitled "Sunset Falls." As an indication of the 100 per cent. average that this picture is hitting, ten out of ten houses in Binghamton, N. Y., have booked it.

This episode is probably the best yet, containing some wonderful riding and fight scenes, produced under the direction of Jacques Jaccard in California. It marks the appearance in the cast of Marie Walcamp in support of Mrs. Vernon Castle.

The third of the Max Linder Pathe comedies, entitled "Max's Feet are Pinched" is released on the same reel with "Skinney Gets a Goat," the comedy produced by Rolin Film Company containing a laugh for every pound of Skinney's two hundred weight.

The Max Linder picture, a persuasive man in the store makes Max take a pair of shoes that are too small. He has a terrible time and at last he finds comfort. But, alas, his joy is all too brief.

The second of the splendid Combitone scenic pictures is released under the title of "Know America, the Land We Love." Splendid scenes of Arizona and New Mexico are shown. These pictures have booked worth the big price Pathe is paying for them.

The twenty-fourth release of the Florence Rose Fashion films is entitled "Fads and Fancies," showing beautiful girls and beautiful clothes at a baseball game and is released on the same reel with "The Gardener's Feathered Friends," a Pathe colored picture of beautiful views of unusual birds.

An International Cartoon and Scenic release in split reel and Hearst-Pathe News No. 26 and No. 27 complete the program.

"WHERE IS MY MOTHER" (Essanay).

"Where Is My Mother?" is to be the title of the first production of Essanay's forthcoming series, "Do Children Count?" A little girl, standing in the ruins of a shattered home, asks the question. The father cannot answer it. He has misconstrued his wife's attitude toward another man and driven her from his home.

These dramatic qualities are what Essanay promises for every unit of this series. There will be twelve of these photodramas in all, one to be released every Saturday. They will take the place of the "Is Marriage Sacred?" series, which is soon to conclude.

"The Little White Girl" will be the second release. "Steps to Somewhere" and "The Yellow Umbrella" will be the titles of the next two to follow.

Little Mary McAlister, Essanay's child star, who is to be featured in these productions, has had ample training. Although only five years old, the child has won praise for her appearances in several of Henry B. Walthall's photodramas and other productions. She is well known throughout the country. She has been supplied with a capable supporting company, which will appear in all of her photoplays.

ART DRAMAS ADDS TWO NEW EXCHANGES.

Due to an ever-increasing volume of booking on Art Dramas the Standard Film Corporation of Kansas City, distributors of the new program throughout Iowa, Nebraska, Missouri and Kansas, announces the opening of additional exchanges in St. Louis and Des Moines. The St. Louis exchange of the Standard is already established in the Empress theater building in that city, and the Des Moines exchange will be installed in a central part of the town in a few days. While arranging for permanent quarters in Des Moines the Standard Film Corporation is doing a record business in its temporary offices.

"THE PULSE OF LIFE" (Bluebird).

Rex Ingram has made another Bluebird, this time from a story by E. Magnus Ingleton, entitled "The Pulse of Life." Wedgewood Nowell, who has been leading man in Mr. Ingram's recent pictures, is advanced by Bluebird to a featured position in the advertising. Gypsy Harte, who plays the distressed heroine of the occasion, is making her first Bluebird appearance in this attraction, being also given prominence in the billing.

Nicholas Dunaew, the Russian screen-player, recently added to Bluebird's stock forces; Seymour Hastings, Edward Brown Albert McQuarrie, Millard K. Wilson, Dorothy Barrett and Molly Malone will also appear. There are many sensational episodes promised for "fans" who like excitement, in the unfolding of a plot that carries twice across the Atlantic from its beginning and ending in Italy. Scenes in the artists' quarter, centering around Washington Square, New York, will occupy the greater part of the American locale.

Scene from "The Pulse of Life" (Bluebird).

BELL & HOWELL COMPANY EXPANDING.

Increasing business has made necessary a fifty per cent addition to the manufacturing facilities of the Bell & Howell Company, Chicago. The building in which the plant is housed is at present undergoing extensive alterations which, when completed, will enable the firm to meet the extraordinary pressure of increasing demand for the Bell & Howell product.

The Bell & Howell Company has always put special emphasis upon the importance of designing and building for the maximum of efficiency. It follows as a natural development from that policy that machines should not only be built, but also maintained at the highest possible efficiency. And so, a few months ago, they opened an office display room, and service department in the Candler Building, 220 West Forty-second street, New York City; and only recently opened a similar place at 6522 Hollywood Boulevard, Los Angeles, California. Both places will be conducted, primarily, as a convenience to their customers and this is not only in the matter of machine maintenance, but also of acquainting them with new machines and changes in design as improvements are perfected and new utilities are developed. The action of the company in opening these branches has met with the hearty approval on the part of its customers, and has resulted in a marked increase in its sales.

"LAW THAT FAILED" COMPLETED.

The Apollo production of Louis Reeves Harrison's original photodrama, "The Law That Failed," has been completed and will be released shortly on the Art Dramas program. The story of "The Law That Failed" is of the mystery variety and contains several plot twists new to the screen. Alma Hanlon and Edward Ellis are the principal players in the story. A cast of notable screen artists supplements their efforts.

"The Crandall Kin," from the pen of Willard Mack, is under production at Universal City by Director Allen J. Holubar. In this photodrama, which is being made in three acts, Holubar and Louise Lovely play the leads.

Sally Crute presents a powerful characterization of a half-breed Indian girl in "The Law of the North," a five-reel production of the studios of Thomas A. Edison, Inc., that will be released on April 2.

COBE PLACES "THE WOMAN WHO DARED."

A. J. Cobe, president of the Ultra Pictures Corporation, the Better than Program Distributing Company, returned last Sunday from a trip through the country closing contracts with the leading exchanges for feature productions to be released by the Ultra.

The first release will be the California Motion Picture Company production, "The Woman Who Dared," featuring the well known prima doma and dramatic star, Beatriz Michelena. This picture was shown to the trade some time ago and received much favorable comment.

Scene from "The Woman Who Dared" (Ultra).

BIG BUSINESS FOR "BURNING THE CANDLE."

Henry B. Walthall's latest Essanay feature, "Burning the Candle," was released March 5. Revealing a phase of life in which the entire nation is vitally interested, and endowed with the proven money-getting power of Henry B. Walthall's name, this production has launched into an immediate success. Reports from the Kleine-Edison-Selig-Essanay headquarters indicate big booking business.

While the predominating aim in "Burning the Candle" has been to provide exhibitors with a high class entertainment—a good show that will bring photoplay patrons back—still to those who chose to look further, there is revealed a powerful preachment on the nation's one great vice—intemperance.

Mr. Walthall appears in another highly emotional role—that of an inebriate. He has duplicated his strong characterization in "The Truant Soul" only under a new guise and in an entirely different phase of life. It is safe to say that admirers of Walthall in the one role will find him equally fascinating, if not more so, in the other. Mary Charleson again appears as Mr. Walthall's leading woman. She will be happily remembered by photoplay patrons as the dauntless little nurse in "The Truant Soul" and other recent Walthall productions. In "Burning the Candle" she portrays the role of the inebriate's bride.

FIRST MAE MARSH PICTURE VIRTUALLY COMPLETED.

Goldwyn Pictures Corporation is making fine headway with its initial productions. The first Mae Marsh picture, written by Irvin S. Cobb and directed by Ralph W. Ince, will be completed within ten days, and work of assembling and titling it will then get under way. Both the second and third Mae Marsh pictures have been selected and the work of making the sets and costumes for them started.

Maxine Elliott's first Goldwyn picture is now entering on its third week of production at the Goldwyn studios under the direction of Allan Dwan. As Dwan in his previous work has made several big productions in record-breaking time, it is to be assumed that his Goldwyn picture of Miss Elliott will be completed around the middle of March.

UNIVERSAL'S PSYCHIC SCENARIO?

The first psychic scenario is now on the stocks at the Universal studio at Fort Lee, and within a few weeks the public will be able to witness a production made from a scenario which was never written by an author but which traveled over twelve hundred miles, through space, on psychic waves to Violet Mersereau a few days ago, while the star, surrounded by thirty newspaper men, was seated in Churchill's restaurant.

The plot is psychological in the extreme, and the man whose powers have baffled scientists is Edgar Cayce, who, while he was physically asleep down in Selma, Alabama, sent his mysterious, spiritual and uncanny "thought self" to Violet with a five-reel scenario, entitled, "Through the Subliminal."

This plot has been turned over to John Brownell, of the Universal's scenario department in the East, and he is now putting it into shape for production. He says that it offers great opportunities and that, taking into consideration the fact that the plot was delivered spiritually and that Mr. Cayce has never attempted to write a scenario in his life, the result is truly remarkable. Not only should it interest those who study psychology, self-suggestion psycho-analysis and spiritualism but i should attract scenario writers.

TRADE-SHOWING TOUR FOR "A MORMON MAID."

Benjamin Friedman, of the Friedman Enterprises, has planned an extended tour on behalf of his company, which is in control of the Mae Murray feature, "A Mormon Maid," which is being marketed through the offices of Hiller & Wilk, Inc. The tour embraces trade showings of the feature in Chicago, Minneapolis, Denver and San Francisco, so that the open market buyers of the various districts will have an opportunity to see the merits of this widely discussed picture without having to come to New York to do so. A showing took place at the Strand Theater, New York, recently, and within a fortnight a goodly portion of the available territory had been disposed of and negotiations are pending for the remainder.

The high-class methods of presentation that have been adopted by the marketers have caused most favorable comment on the part of those who are in intimate touch with the open market and its needs. They say that the advertising and publicity are of the finest grade and in keeping with the quality of the picture. There has been no attempt at sensationalism and the door has been closed to the tainted appeal, which panders to the depraved tastes of the few.

FOOD RIOTS PICTURED IN MUTUAL WEEKLY NO. 114.

Among the interesting pictures in Mutual Weekly No. 114 are intimate views of the food riots which recently stirred New York as a protest against the prevailing high prices. Several Gaumont cameramen were "on the job" to picture the disturbance from every angle. New York City is responsible also for another unusual picture in this issue: hotel bell-boys drilling as a preparedness measure on the roof of a leading hostelry. It is the intention of these martial young men to volunteer as a company in case there is a call for volunteers.

From the Pacific coast come pictures of a launching at Seattle, Wash., and of society girls of Oakland, Cal., preparing to till garden plots in vacant lots to cut the high cost of living. San Antonio sends pictures of the funeral of Gen. Funston.

Denmark is represented in this issue by the purchase of a seaplane at Norfolk, Va., and also by pictures of Danish troops at Copenhagen undergoing intensive training for a national emergency.

"THE PLANTER" EXPOSES PLANTATION BRUTALITY.

Evidently, from early developments, the Nevada Motion Picture Corporation are not going to have entirely clear sailing in their 12-reel production of Herman Whitaker's famous book, "The Planter," in which Tyrone Power is starred. One theme of the book is the brutal slavery of the rubber plantations, exposing the fraudulent methods of promotion and the extreme brutality of operation. In fact, the production has reached such a point that enormous rubber interests have already started work in an attempt to suppress the film. This developed about a mouth ago, when the first real publicity of "The Planter" began to appear. On account of the storm aroused in the production of the book, some space was given to its picturization in a number of the more prominent magazines, and quiet influences were immediately put to work in an effort to suppress the production or buy it out. Both failed, however, so other methods are being resorted to.

PATHE ADOPTS POLICY OF BOX OFFICE STARS.

Only actors and actresses who have been established as "box office stars" will be featured in the future on Pathe's Gold Rooster and Serial programs. Rumors which have been in circulation for some time past to the effect that Pathe was negotiating with a number of the important stars were partially confirmed this week by the announcement of J. A. Berst, vice-president and general manager, that several important additions will be made to the list of permanent stars in the near future.

The stars appearing at the present time on Pathe's program are Pearl White, Mollie King, Gladys Hulette, Florence LaBadie, Baby Marie Osborne, better known as Little Mary Sunshine; Frederick Warde, Harold Lloyd (Lonesome Luke). The latest recruit is Creighton Hale, who won fame as one of the leading juvenile actors of the day in "The Exploits of Elaine" and "The Iron Claw." Mr. Hale has just been signed by the Astra for a long term.

A Week With Fox

As Usual It Was a Busy One—Companies Working Everywhere.

Dustin Farnum's first picture since the famous star of stage and screen enrolled under the William Fox standard, will be released for the week of March 26. Probably the most appealing character that Mr. Farnum has presented in his entire photoplay career is "Roaring Bill" Wagstaff, the hero of "North of Fifty-Three," his premiere Fox feature.

Bertrand W. Sinclair's romantic novel of the great northwest has gained, not lost, through being put into the films. The snowy landscapes around Truckee, Cal., never showed to better advantage than in this screen drama. Homer Scott was the photographer in charge.

Chief in support of Mr. Farnum is the petite Winifred Kingston, who also makes her debut as a Fox player. In the supporting cast are: William Conklin, Edward Alexander, Rex Downs, Frank Lanning and Jode Mullally. The story tells how "Roaring Bill" clears away the gossip concerning the girl from the East whom he has married, and of his winning fight to gain her love.

George Walsh's new subject is well under way in the Western studios. William Marr has been added to the cast of the photodrama. He has been in motion pictures for the last year, associated mainly with the Lasky and Universal companies. Previously, he played with the Alcazar Stock Company in San Francisco, where he received his original training for a dramatic career.

Because of the pressure of work, director Turner was forced to decline a trip to Salt Lake City recently, to represent the film-makers of California in their fight against the Utah censorship bill.

Virginia Pearson and a party of twenty, under the direction of James Vincent, left for "somewhere in Florida" for exteriors of a forthcoming production. The present international crisis forced a change in the plans which called for a trip to the Danish West Indies.

The trip to Jamaica and back is not the only travelling which Jane and Katherine Lee, the famous Fox kiddies, have done in conection with "A Daughter of the Gods," the million-dollar Kellermann spectacle. The children spent three days in Chicago last week as an added attraction for the screen fantasy, which is at the Studebaker. Recently they were in Boston on the same mission.

Olive Trevor, who has been with Universal, Gaumont and Vitagraph, has been cast for a part in the new Stuart Holmes photoplay. Miss Trevor is a native of New Orleans, but admits that New York City has its good points.

A change in the schedule of Fox Film Corporation's March releases results in the issuance of "Love's Law," on the twelfth of the month, with "A Tale of Two Cities," the special super production.

"Love's Law," featuring Joan Sawyer and Stuart Holmes, is substituted for "The Siren," a Valeska Suratt film.

"SWEETHEART OF THE DOOMED" (Triangle).

Louise Glaum will be shown on the Triangle program shortly in a new Kay Bee drama entiteld "Sweetheart of the Doomed," written by Jerome N. Wilson and picturized by Monte M. Katterjohn. The production was directed by Reginald Barker, under the personal supervision of Thomas H. Ince.

This will be Miss Glaum's third starring vehicle since joining the Ince forces. Her previous plays were "The Wolf Woman" and "Somewhere in France," both of which are still popular. It will also be recalled by many that Louise Glaum appeared in "The Iron Strain," the first Ince production released on the Triangle program.

In "Sweetheart of the Doomed" Miss Glaum has perhaps the best part that has yet been written for her. She is seen as Honore Zonlay, a Parisian adventuress, who because of the treachery dealt her in her youth, lives to make all men pay.

Jerome N. Wilson, author of the story, is a native of Savannah and followed the sea for many years as a marine engineer. After visiting all of the seven seas, and most of the great seaports, from Liverpool to Hong Kong, Wilson settled down in New York as an author of short stories, vaudeville acts and screen plays. He has written other photoplays for Thomas H. Ince which are said to be as strong in theme as "Sweetheart of the Doomed."

"SATAN'S PRIVATE DOOR" (Essanay).

The curse of wealth, when improperly used, is the theme of "Satan's Private Door," an Essanay feature to be released March 19. This feature was previously heralded under the title of "Truth Triumphant." Alterations in the original scenario, creating a far more powerful theme, prompted the change in titles. It will be released through the Kleine-Edison-Selig-Essanay Service.

Mary Charleson, for the first time under Essanay's banner, will be featured in "Satan's Private Door." This little star won her laurels in support of Henry B. Walthall in many of the great actor's recent successes. Notably in "The Truant Soul," Miss Charleson won nation-wide praise for her portrayal of the emotional role of "Joan Wentworth," the nurse. Other Walthall successes in which she did more than creditable work were "Burning the Candle," and "Little Shoes."

"THE ETERNAL SIN" FOR BROADWAY.

"The Eternal Sin," Herbert Brenon's second Selznick picture will be shown at the Broadway theater, New York, for two weeks, beginning Sunday, March 18. In this magnificent photodrama the star is Miss Florence Reed, who has created a furore in New York this season by her acting in the spectacular production "The Wanderer." The Broadway run of "The Eternal Sin" has been limited because of previous bookings for that house. The dollar scale of prices which has ruled at the Broadway ever since the Selznick-Brenon-Laemmle regime began, will continue for this engagement as well.

Scene from "The Eternal Sin" (Selznick).

This is the first production by Herbert Brenon since his sensationally successful "War Brides," which is now being shown to big business in all parts of the country. In the course of the creation of the spectacle Mr. Brenon was stricken with typhoid fever, and lost several weeks. Even before his physicians gave their consent to his return to work, he was "back on the job," and in record time completed his work.

"MINDING THE BABY" (Cub).

The idea of switched babies is used as the basis for the plot of the Cub comedy "Minding the Baby" featuring George Ovey and released March 22 through the Mutual Film Corporation, but it is treated in a new way and as a result offers a thousand feet of ingeniously contrived farce comedy.

Of course George Ovey, as Jerry, is the central figure of the action and becomes involved in numerous difficulties, which begin when he is asked by a mother to take care of her child for only a few moments. The moments stretch themselves until Jerry becomes tired of his job and as a means of renouncing it he places the baby in a basket which a pair of yeggman have placed beside him. The yeggs come for their basket and take it with them.

When the mother calls for her child Jerry turns a colored baby, which has also been left in his care, over to her. The mother does not notice the switch until after she has arrived home and then trouble brews ominously for Jerry. The colored woman, finding Jerry gone with her child, also creates a disturbance, with the result that she, together with the parents of the other child and Jerry gather in the police station where matters are finally adjusted with the aid of the yeggs, who return the mite of humanity they had unsuspectingly carried away.

Scene from "Minding the Baby" (Cub).

"MY FIGHTING GENTLEMAN" (Mutual).

The atmosphere of the South fifty years ago is most carefully carried out in "My Fighting Gentleman," the latest Mutual-American production in which William Russell is starred. The plot of the story is laid in the South during the Reconstruction period following the Civil War and the furnishings of the old southern homes combined with the costumes of the period make the film a thing of beauty.

Clever comedy scenes are introduced showing the life of the care-free, happy negroes with their dances and music and ready laughter. There is a strong contrast drawn between these negroes as they were befor the war, happy-go-lucky and merry, and as they became, sullen, insolent and aggressive, when newly enfranchised and instigated to revolt by the carpet baggers whose unlimited supply of "nigger-gin" made the negroes their tools.

Scene from "My Fighting Gentleman" (Mutual).

William Russell is afforded a splendid opportunity to show his ability as a fighter when he stands alone against a mob of angry negroes urged on by the carpet baggers. Led to believe he has killed one of their number on no provocation they are clamoring for his death, but he manages to keep them at bay until his arm is shattered by a bullet.

The same mob figures in a very exciting scene when, evading his pursuers, the bloodhounds are brought out to try to trail Russell, and a spectacular chase through the swamp ensues.

BRIEF STORIES OF TRIANGLE 1st RELEASES.

"Her Father's Keeper," with Irene Howley and Frank Currier, and Dorothy Dalton in "The Dark Road," are the Triangle feature releases for April 1. "Her Father's Keeper" is accredited to Robert Shirley, author of "Fifty-Fifty." Dorothy Dalton will be shown in a Kay Bee drama entitled "The Dark Road," by John Lynch and J. G. Hawks, directed by Charles Miller. This play, personally supervised by Thomas H. Ince, is said to mark the high tide of Dorothy Dalton's powers.

"Her Father's Keeper" is a presentation of modern problems facing a girl of great wealth who desires to make her own place in the world, despite the opposition of her father. In the end she not only makes a place for herself in the field of business, but saves her father from overstepping the bounds of law, when the headstrong old financier sets out to frame an unsavory deal for the purpose of venting his spleen against the man his daughter had engaged herself to without his consent.

Dorothy Dalton has one of the strongest vehicles that has yet been prepared for her in "The Dark Road." She takes the part of Cleo Murison, a London butterfly of doubtful parentage but dazzling beauty, who exerts her charms over men while her husband is absent at the front, until she meets Carlos Costa, who proves to be her master—and in the end the cause of her death. Costa passes himself off in England as a titled Spaniard, interested in art, but is in reality a spy in the pay of the Prussian intelligence bureau.

KEEN COMPETITION FOR "A MORMON MAID."

Keen competition among the leading state rights buyers of New York State has been on for the past three weeks to sign up "A Mormon Maid," the five-reel expose of early Mormon practices, which is controlled and being sold on the state rights basis by the Friedman Enterprises, Inc., and also through Hiller & Wilk, Longacre Building, New York.

The initial showing of the feature in the Strand theater, New York was the occasion for launching a most heated fight for the right to exhibit to the people of New York state what the trade papers were unanimous in stamping one of the best feature films of its kind.

Competition is nearly as keen in various other sections of the country, fully one quarter of the available territory of the United States having already been sold as the result of the first showing. Numerous deals for the remainder of the country are pending.

The entire state of Michigan, as well as Texas, Oklahoma, Arkansas and Louisiana, were sold soon after the initial showing. In fact, so anxious was the buyer in the last four named states to get ahead of his Southwestern competitors that he purchased the sole rights to this territory without even taking time to view the film.

Benjamin Friedman, president of the Friedman Enterprises, Inc., has planned a tour for trade showings which will embrace Chicago, Minneapolis, San Francisco, Denver and other cities, so that the open market buyers may have the opportunity to see the merits of "A Mormon Maid" without being forced to come to New York.

THRILLS IN "KALEM SERIES."

Kalem's formula for producing one-reel thrillers is so entirely different that it is worth looking into from the exhibitors' viewpoint. When this company decided to inaugurate a series of weekly single reel adventures, dealing with the life of a police reporter, their first move was to secure Robert-Welles Ritchie to write the stories based on his own experiences as a newspaper man. Their second move was to assign the direction of the productions to Robert Ellis, a Kalem director, who has come up from the player ranks, and to cast about for a star who could act, as well as execute the thrills Mr. Ritchie's stories called for.

George Larkin proved to be the acceptable candidate. He co-stars with Ollie Kirkby, who achieved success in earlier Kalem pictures. Larkin has more than made good and the succession of stunts he has introduced into this series has aroused the picture-theatergoing public as few other series or serials have.

"THE BOTTLE IMP" (Lasky).

The Jesse L. Lasky Feature Play Company's adaptation of Robert Louis Stevenson's "The Bottle Imp" is declared by that company to be its most remarkable production for Paramount since the adaptation of "Oliver Twist" in which Marie Doro starred.

"The Bottle Imp," which has Sessue Hayakawa, the celebrated Japanese actor, in the stellar role, is a remarkable combination of romance, drama which is impelled by the occult, mysticism and all the weirdness with which the mid-Pacific islands are endowed.

The scenario was prepared for the screen by Charles Maigne. Stevenson placed the greater part of the action of the original story in Hawaii, and the Lasky company accordingly sent its players to Hawaii under the direction of Marshall Neilan, who staged the production.

The story relates the adventures of an impoverished fisherman, Lopaka, who desires to marry a girl of royal blood. The enchanted bottle which plays so important a part in the action grants every wish of its possessor but holds a terrible menace, for if one dies with it in his possession he is eternally doomed to perdition. It is also a rule that the bottle must be disposed of at a lower price than that which the owner has paid for it.

Scene from "The Bottle Imp" (Lasky).

The story is an exceptionally tense one in its dramatic moments because of the supernatural terror inspired by the enchanted bottle.

Through all this weirdness there runs the story of a romance between this fisherman and the girl of royal blood whose devotion to each other is superior even to supernatural powers.

Scenically, "The Bottle Imp" has few, if any, equals, and it can safely be said that its natural settings are rivaled by few which have ever appeared on any program.

"PLAY BALL!" IN MUTUAL WEEKLY.

A sure sign of spring is the appearance of baseball idols on the screen as they warm up for the season at the spring training camps. The Mutual Weekly, which is as steady as the calendar itself in picturing pastimes, comes to bat in its current issue with views of the Chicago Cubs being put through their pre-season paces at Pasadena, Cal. Interest in baseball is so widespread that the wise exhibitor is he who caters to this interest and makes it an asset for his house. The Mutual Weekly from now until the last man is put out in the World's Series next October will devote ample space to the heroes of the diamond.

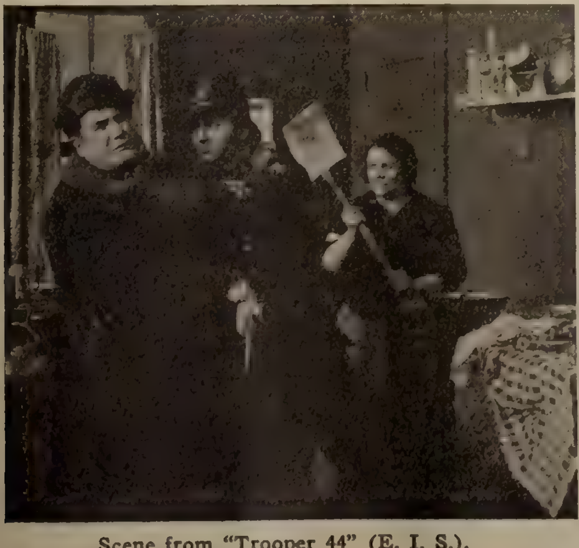
Scene from "Play Ball" (Mutual).
Left to Right, Douglas, Hendricks and Vaughn of Cubs.

The advantage of showing the Mutual Weekly regularly is that it builds up patronage for a certain day in the week upon which the exhibitor can depend. Because it is edited by the Gaumont company with its unequaled foreign connections, the reel has news for the screen from all the world at the earliest possible day. Its foreign section is without a peer for war news and fashions. Paris is still the world's style center, and from Paris the Gaumont company receives its popular and authoritative fashions in colors.

A feature of the current issue, Mutual Weekly No. 115, is the series of views of the re-inauguration of President Wilson. These would make this reel an excellent one for an exhibitor to use in introducing the Mutual Weekly to his patrons. It is filled with the proper patriotic fervor, and is calculated to make spectators watch for it the following week with equal interest.

"TROOPER 44" (E. I. S.).

Dixon Boardman, president of the E. I. S. Motion Picture Corporation, announces that "Trooper 44," the five-part feature, about which there has been much speculation, is now complete and is offered to state rights buyers. Much emphasis is laid by E. I. S. on the exceptional advertising values of "Trooper 44," inasmuch as it is the first time the "Black Hussars," or Pennsylvania State Mounted Police, have been pictured in their various activities before the motion picture camera. Mr. Boardman, after much effort, succeeded in inducing Major John C. Groome, superintendent and originator of the force, to allow his troopers to form the background of this thrilling screen drama. In consequence, the spectators are able to see every phase of the work of the "Black Hussars," in addition to a sensational and thrilling story, which, to be trite, carries "a punch in every foot."



Scene from "Trooper 44" (E. I. S.).

"Trooper 44" has an exceptionally strong cast, comprising George Soule Spencer in the title role, June Daye as Ruth Moreland, the Mountain Girl; W. W. Black, Walter P. Lewis, Roy Gahris, Roy Sheldon and several others equally well known. The big scenes of the picture show the troopers riding their horses into a dance hall to rescue Ruth, the burning of Moreland's home, a desperate fight between Trooper Jack and the men who have kidnapped Ruth, and a sensational scene in which Ruth battles for her honor while the troopers are desperately spurring to her rescue.

It is rumored, by the way, that the E. I. S. Motion Picture Corp. intends shortly to announce a series of stories featuring the Pennsylvania Mounted, to whose services Mr. Boardman has acquired exclusive rights. Captain Adams, who plays one of the principal parts in "Trooper 44," has helped to write many of the scenarios, based on actual records of the force he commands.

Notes of the Trade

EDWARD SMALL and Herman Becker are the heads and organizers of a new picture firm to be known as the Master Drama Features, Inc., for the purpose of producing photo dramas. The initial production will be a powerful and vivid drama by Willard Mack entitled "Who's Your Neighbor?" S. Rankin Drew is directing the picture, the first part of which is already under way.

* * *

The Universal Joker Company, directed by W. W. Beaudine, is nearing the completion of the filming of "The Souper Waiters," a one-act comedy, featuring Gale Henry and William Franey, with Milburn Moranti. Many laughable situations occur in the kitchen of a cafe and in the cafe itself.

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It is announced by the Thanhouser Film Corporation that the next picture in which Frederick Warde will appear is "Hinton's Double." In the supporting cast are Wayne Arey, Kathryn Adams, Charles Mussett and baby Eldean Steuart.

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Mme. Cora Blaeslee, who has recently been appointed head of the costume department of the Metro Rolfe-Columbia studios, has had valuable experience in both dramatic and motion picture work. Before coming to Metro she was associated with the costume and designing departments of the International and Universal companies, and she toured the country with Wright Lorimer's stage production of "The Shepherd King."

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Carlyle Blackwell will appear at the end of April in the new World-Brady picture, "The Page Mystery"—title to be changed. June Elvidge and Arthur Ashley will head Mr. Blackwell's associates in the company.

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"Saving the Child," a one-act comedy, is being filmed at Universal City by Director Louis Chaudet. It features Eddie Lyons and Lee Moran, with Edith Roberts as the ingenue.

* * *

Frank Reicher will direct Fannie Ward in her next Lasky-Paramount picture. Margaret Illington, who has completed her first motion picture, "The Inner Shrine," under the direction of Mr. Reicher, will make her next picture under the guidance of George Melford, who has just completed Fannie Ward's last production.

* * *

William S. Hart and his "horse-opera" troupe returned this week from the Mexican border, where they had been filming some scenes from the current Triangle-Kay Bee play, in which Thomas H. Ince will present Hart as star. They are now at work at Inceville, using a large setting depicting the interior of a western gambling hall. Margery Wilson is appearing as Hart's leading woman in this subject.

G. W. BRADENBURGH, 802 Vine Street
Philadelphia, Pa., U. S. A.

NAME	REELS	MAKE	PRICE	ADVERTISING
Rip Van Winkle	5	World	$150	1/3/6 heralds and sheets
Uncle Tom's Cabin	5	World	125	1/3/6 heralds and sheets
Prisoner of Zenda	4	J. K. Hackett	100	1/3/6 heralds and sheets
The Butterfly	5	Barbara Tennant	100	1/3/6 heralds
In the Land of the Head Hunters	6	S. Curtess	60	1/3/8 heralds
Chicago Tribune Allied War Films	8	Chicago Tribune	75	1/3/6 photos
Spectro	5	Lucky Film Co.	100	1/3/6 heralds and photos
Arizona	6	Cyril Scott	100	1/3/6
Mixup	4	Charlie Chaplin	50	1/3/6 photos

Specials featuring Clara Kimball Young, Norma Talmadge, Gladys Hulette, Flora Finch, Anita Stewart, Edith Storey, Charlie Chaplin, Billy, etc. Write for lists of Spring Bargains.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Pine Tree State Filmdom News Last Week

J. P. McConville Will Take Charge of Maine Theaters, Inc., Publicity—Nathan Ross Will Represent Selznick in Maine—Other Notes.

From John P. Flanagan, 151 Park View Avenue, Bangor, Maine.

PORTLAND, ME.—John P. McConville of Portland, who, for the past two years has been secretary to Gov. Oakley C. Curtis, whose term expired Dec. 31, has accepted the position of publicity agent for the Maine theaters, Incorporated, which controls a chain of moving picture theaters in Maine, New Hampshire and Massachusetts. A. S. Black of Rockland, is the president of the company. Mr. McConville is an exceptionally capable and conscientious newspaper man, and through his unfailing courtesy and ability proved to be a most efficient aid to the governor. As the home office of the Maine theaters is at Rockland, Mr. McConville will locate in that city.

Nathan Ross Becomes Maine Agent of Paramount.

Bangor, Me.—Nathan Ross of Boston, has resigned from the Paramount company to take a position as Maine agent for the Selznick Company, and has been placing Nazimova film, "Twenty Thousand Leagues Under the Sea," Clara Kimball Young in "The Price She Paid," "The Common Law," and other productions in this state. Among the theater men that have taken one or more of these big pictures are P. Powers, Caribou, Wilbur Shea at Eastport and Calais, Managers Seymour at Houlton, and Hone, of the Presque Isle opera house.

Proprietor Joe Emery, of the Star theater, Bar Harbor, turned people away with these features, and the Belfast opera house reaped $136 from a single performance.

Mr. Ross says that it is useless to try to sell mediocre films to Maine exhibitors, even those in the small towns. Their patrons want the best, he says, and only those agents will succeed who give them the choicest the market affords. This he intends to do.

Business Notes from Bangor.

Bangor, Me.—Manager Grafton Corbett, of the Bangor branch of the Pathe company returned last week from a trip to Boston, where he attended an office conference of the Pathe force, and witnessed a run-off of the new Pathe serial. "The Mystery of the Double Cross." He says that numerous exhibitors who saw the run off declared that it looked mighty good to them. It will be released March 18, and thereafter, will be furnished to the exhibitors at the rate of two reels a week for 15 weeks. The first Maine theater to book this serial is the Millinocket opera house, C. J. Rush, proprietor.

Manager Holtz, of Danforth, proprietor of the town's biggest and only moving picture theater, was a visitor to Bangor this week, and while here, arranged for a showing of five reel Pathe features at his house.

Howard W. Smiley, manager of the Pastime theater, Madison, Me., has taken on the Pathe pictures, "Patria," "Iron Claw" and "Who Pays."

The first Aircraft picture to be shown in Bangor, adorable Mary Pickford in "The Poor Little Rich Giirl," showed at the Bijou, Stephen Bogrett, proprietor, all last week, to fairly large houses, considering that it is the Lenten season. It is highly popular with patrons.

Rumors persist that the Metro, Triangle and Paramount companies are to open exchanges in Bangor, but there is nothing definite to them as yet, and film exchange men as a rule say that there are enough exchanges here now. There are four in all. General, Universal, Unicorn and Pathe.

Charles McAloon, who has been in the employe of the Pathe exchange in Bangor, has gone to Boston to take a position with the same firm.

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Boston News Letter

By J. J. Phillips Photopay Editor, Boston Journal.

No Sunday Shows in Haverhill.

HAVERILL, MASS.—Beginning Sunday, March 5, there will be no more Sunday vaudeville at the theatres in Harerhill, Mass. This measure went to effect after much agitation and protest from the local showmen. It is rumored that the White Rats were in part responsible for the No Sunday Vaudeville here.

"Joan the Woman" Opens at Colonial.

Boston, Mass.—"Joan the Woman," with Geraldine Farrar, will open at the Colonial theater, Boston, on March 19. The Cardinal film company has already started the propaganda advertising in all Boston newspapers on this film.

"Poor Little Rich Girl" Pleasing in Boston.

Boston, Mass.—"The Poor Little Rich Girl" opened Monday, March 5, at the Modern theater, Boston, and is playing to capacity. Mary Pickford in the leading role is most pleasing. Many say that the part was made for her. Manager Pinanski will, run this picture for two weeks as is his custom with the Pickford Artcraft productions.

Manager Soriero's Electric Effects Approved.

Alice Brady in the "Dancer's Peril," at the Park theater, is seen to good advantage. The beautiful electric effects that Manager Soriero is running at this house are still meeting with favor with the patrons.

"Seven Deadly Sins" Is Making a Hit.

McClure's "Seven Deadly Sins," playing at both Gordon houses, the Scolley Sq. Olympia and Gordon's Olympia, are attracting great audiences. Nathan Gordon, the president and general manager of these theaters, is more than pleased with the results that these pictures are showing.

Kellard Gets Ovation in Bridgeport.

Bridgeport, Conn.—Ralph Kellard, the Pathe star, appeared in person at the Liberty theater, Bridgeport, Conn., last Saturday. A special program was arranged in appreciation of Mr. Kellard's appearance, which was called "The Quadruple Kellard Day"; it included the showing of "The Precious Packet," in which Mr. Kellard is starred; the final chapter of "The Shielding Shadow," and the current chapter of "Pearl of the Army," the two Pathe serials, in which Mr. Kellard is the co-star. This was Mr. Kellard's first personal appearance in any theater since his debut in motion pictures, an the packed houses which greeted him, and the ovations he received, spoke volumes.

Loew's South End Theater Burns.

Boston, Mass.—The old Columbia theater, at the corner of Washington and Way streets, Boston, was burned out Wednesday night, February 21. I was one of the largest theaters in Boston and prior to its having been converted into a motion picture theater by the Loew interests it was for a number of years a great stock and molodrama house and for a time played many of the prominent road shows of a high class that came to Boston during the last 25 years. The name was changed to Loew's South End theater about two years ago and it had a seating capacity of over two thousand. The theater was in the process of reconstruction when it caught fire. The cause is attributed to a careless workman throwing a lighted match in some shavings or debris. The loss is estimated to be about $200,000.

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Maritime News Letter

By F. F. Sully, La Tour, St. John, N. B.

Regal Films Enter Maritime Field.

ST. JOHN, N. B.—The new branch of the Regal Film, Ltd., has opened at 19 Market square, to enter the field in the Maritime Provinces. William J. Reid has been appointed resident manager. Mr. Reid was formerly manager of the Toronto office of the company. Previous to affiliating with his present employers he was associated with the Toronto office of the Famous Players. For three years he filled the position of assistant manager, a position which he held for three years previous with the General Film Co.

Although but established here a short time, the Regal is making new friends, and the booking prospects are said to be good. Charlie Burman, special representative, has been in the city working in conjunction with Mr. Reid in opening the new office. Roy Kerr, for six years shipper with the local Mutual forces, resigned to accept the post of booking clerk and shipper with Mr. Reid. Miss Alice Dustin, for some time at the Royal hotel news counter as public stenographer, is also a member of the office staff.

Artcraft and Monarch Films Coming.

St. John, N. B.—Harry Price, of Toronto, representing the Monarch and Artcraft films, was in the city last week, and closed negotiations with Walter Golding, manager of the Imperial, for a three-day run of the Clara Kimball Young picture, "The Common Law." This is the first Clara Kimball Young subject to come into this territory since the formation of the new company, and it is probable that Mary Pickford subjects, which have likewise not been seen here, will be introduced with a screening in the near future of "The Pride of the Clan." Both stars have many admirers in St. John, and their return to a local picture house should draw large crowds.

Rates at Strand in Truro Go Up.

Truro, N. S.—H. A. Walker, proprietor and manager of the Strand, has raised the general admission charges from five and ten cents to ten and fifteen. These prices will prevail at all performances except matinees.

Bert Silberstein Transferred to Montreal.

St. John, N. B.—Bert Silberstein, formerly of the Toronto office of the Famous Players, and for past six months road man for the local branch, has been transferred to the Montreal exchange, and will cover the Quebec territory for the remainder of the season. During his trips through the provinces "Bert" made many friends among the exhibitors, who found him a capable, energetic salesman.

Dartmouth, N. S.—H. R. Walker, manager and proprietor of the Gem theater, is making arrangements for a thorough interior and exterior remodeling of the building, and expects to have all improvements and alterations completed at the expiration of Lent. Mr. Walker is not running two Paramount features a week.

Digby, N. S.—James Cripps, proprietor of the Cripps Theaters, Limited, has just returned from a business trip across the bay to St. John, and has contracted for several of the Paramount features.

St. John, N. B.—R. G. March, St. John manager for the Specialty Film, has just returned from a trip through Nova Scotia, and reports that 16 different houses in the same number of towns have signed contracts for the Pathe serial, "Pearl of the Army."

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Newark News Letter

By Jacob Kalter.

Hatch Film Buys State Rights.

NEWARK, N. J.—The Hatch Film Company, of which J. Frank Hatch, one of the "old-timers" in film circles here, is president, has purchased the state rights to both the "Garden of Allah" and "Beware of Strangers." The offices of the Hatch film are located at 284 Market street. At present the quarters are being entirely overhauled and renovated.

Orange Strand Incorporated.

Orange, N. J.— With Frederick H. Mertens, of 250 Jackson avenue, Jersey City, as registered agent, the Orange Strand theater company has been incorporated with a capital of $5,000. The incorporators are Fred H. Mertens, M. P. Gross, and Hattie G. Mertens, who will conduct a theater.

Floyd Vogt Heads Local Mutual.

Newark, N. J.—Floyd Vogt is the new manager of the Newark Mutual branch. He succeeds C. J. Fitch, who resigned to accept the position of manager of the comedy department of Paramount's entire New York territory. Mr. Vogt's rise in the picture field has been quick. Beginning as a salesman with the World Film at Newark and finally securing the position of manager of the Newark branch.

Ted Cottrell, who had charge of the film at the Mutual, has left that concern and is now with the Civilization Film corporation, 118 Market street. Paul M. Connors succeeds Mr. Cottrell at the Mutual.

Camden Amusement Incorporation.

Camden, N. J.—The Effinger Amusement Company, with registered agent New Jersey Guarantee & Trust Company, has been incorporated here with an authorized capital of $12,000. The incorporators are J. H. and L. Effinger.

Miss Perle Burger at General.

Newark, N. J.—An item of interest to Jersey exhibitors, and one that will be welcome news to a goodly percentage of them, is that Miss Perle Burger just returned to the employ of the General Film. Miss Burger was with the General some time ago, but left to join the office force of Newark Pathe. H. Harris is the manager of the local branch of the General, which is located at 16 Beaver street.

S. P. Whiting With Civilization.

Newark, N. J.—S. P. Whiting has again joined the Civilization Film Corporation. Mr. Whiting has been placed in charge of the percentage rentals. Mr. Whiting has been previously connected with the picture.

Triangle Appoints J. N. Naulty.

Fort Lee, N. J.—The Triangle film corporation, incorporated under the laws of Virginia, have appointed James M. Naulty, of Main street, as their New Jersey agent.

Ampere Theater Incorporated.

East Orange, N. J.—The Ampere theater corporation, with an authorized capital of $125,000, has been incorporated here with registered office at 380 Main street. The incorporators are Henry C. Brown, James Tyrell, and William E. Grimsey, all of that address. The shares of stock are $100 each, and Mr. Brown holds eight, and the others one each.

Pennsylvania Censors Give Data

Big Decrease in Amount of Film Submitted—State Takes in $102,000 in 18 Months and Spends $80,000 on Censorship—With Fees and Fines Earnings Were $44,000—Failure of Appeals—Educationals.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—Some amazing data for the exhibitors and the film trade in Pennsylvania, and also for those in other states that are afflicted or threatened with censorship, is found in the report just issued by the Pennsylvania Board of Censors, covering its activities from December 1, 1915, to December 1, 1916—a summary that shows in figures the adverse effect of the law upon the moving picture industry and the actual burdens imposed.

Nearly 2,000,000 feet less of moving picture film was shown in the state during the period of a year covered by the report, than in the previous year. The discrepancy, which totals 1,913 reels of an average length of 1,000 feet each, is attributed by the board to "trade conditions" and to the quarantine placed upon moving picture houses resulting from an epidemic of infantile paralysis, which had a tendency to restrict business.

The report, which contains the detailed workings of the board, as required by an act approved May 15, 1915, states further that the fines and fees paid by the board to the state treasurer during the period of 18 months, from June 1, 1915, to December 1, 1916, was $102,334.75. The amount appropriated by the state for the operation of the board was $80,920. According to these figures there is a balance of appropriations of $22,708.55, the amount collected in fees and fines exceeds the amount of the state appropriations by $21,414.75, and there was a total net earning of $44,122.30 for the period of 18 months.

The report says that the board examined physically 17,020 reels during the year. The number of duplicate reels certified to was 28,412, making in all 45,432,000 lineal feet of film released for use in the state. The total number of subjects condemned during the year was 89, one less than during the preceeding year. The total amount of fines collected from May 31, 1915, to December 1, 1916, was $9,300, the report shows.

The board states that about 10 per cent of the films submitted for examination are educational, including travelogue and current event pictures. In making an analysis of the kinds of pictures exhibited, the board suggests to the governor that "an effort be made to enact legislation whereby motion pictures might play the part they really deserve in the scheme of education." The report emphasizes that it is a well-known fact that scenes depicted upon the screen are permanently fixed in the minds of children. Certain branches of studies could be fittingly arranged and graphically portrayed, which could produce results well worth the effort.

The report is concluded with the statement that appeals from the decisions of the board of censors by manufacturers and exchanges have met with no success. Of 12 cases appealed 10 were dismissed and the board sustained. Two appeals were withdrawn.

Phillipsburg to Have New 1,500-Seat House.

Phillipsburg, Pa.—A large and handsome moving picture theater is being erected at Phillipsburg by A. J. Flickenstein, a well-known exhibitor. The construction work is going forward rapidly and indications are that the house will be ready for opening about May 1. The building, which is fire-proof, and of imposing architectural design, will cost $125,000. The seating capacity of the theater will be 1,500. Mr. Flickenstein is embodying in the project many unique and modern ideas that have been formulated from an experience covering many years in the business. Among the commendable features is a large projection booth of solid concrete. Equipment, furnishings and decorations will be of the latest type and the best procurable. Mr. Flickenstein formerly conducted the Majestic theater in Phillipsburg, destroyed by fire about a year and a half ago. His enviable reputation for providing the highest grade of moving picture entertainment promises to make the new theater a great success.

L. J. Marks to Run Victoria Theater.

Pittsburgh, Pa.—The Victoria theater, Center avenue, Pittsburgh, will be discontinued by Mark Browarsky, of the Enterprise amusement company upon the expiration of his lease on March 20. The house is to be closed for extensive remodeling, after which it will be continued by L. J. Marks, owner of the theater. Among the improvements to be made in the Victoria will be a new front, new lighting system and much up-to-date equipment and furniture. A $4,500 organ will also be installed by Mr. Marks. The house will be managed by Morris Finkel, formerly of the Colonial theater, South Side. The Victoria will show high-class feature pictures exclusively.

Latest Pickford Makes Big Hit.

Pittsburgh, Pa.—The Liberty theater, Penn avenue at Shady, Pittsburgh, one of the largest and finest of the Rowland and Clark houses, ran to capacity business the notable Mary Pickford production, "A Poor Little Rich Girl," the week of March 5. Continuing its policy of first-run pictures in Pittsburgh, "The Masque of Life" will be shown the entire week of March 12. The new arrangement is meeting with phenomenal success, Manager Casper reports, and will be permanent.

Capital's New Building Rules

Exchanges and Theater Booths and the Storing and Handling of Film Taken Up in Regulations Proposed by Fire Marshal Nicholson—District Commissioners Will Grant Hearing—Permits, Limits to Amount of Film, Etc.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Each of the exchange managers in the District of Columbia is to be furnished with a copy of the proposed amendments to the police regulations, governing the storage, handling and manufacture of inflammable motion picture films. These are the regulations prepared by Fire Marshal Nicholson, regarding which the district commissioners will shortly hold hearings that all interested parties may state their views.

Permits for Handling or Storing Film.

The proposed regulations provide that no person or persons shall keep, store, handle or manufacture in any building in the District of Columbia, any inflammable motion picture film without first obtaining a permit from the fire marshal. All applications must be made in writing on blanks furnished by the fire marshal's office.

No permit will be issued for any building occupied in any way for dwelling purposes, or which is artificially lighted by any other means than electricity, or which is of wood construction, or which does not contain one or more separate rooms used exclusively for the storage and handling of the films.

It is further provided that the store of inflammable motion picture films shall be in vaults or rooms of fireproof construction, in buildings defined as second class in the building code, having self-supporting brick or cement walls, the former to be not less than thirteen inches thick, laid in cement and extending from the ground, the latter to be not less than ten inches thick and also extending from the ground. The top and bottom of such vaults or rooms must be waterproof and made of brick or concrete arches not less than six inches thick, and no wood top floorings may be used. The size of the vaults cannot exceed 1,500 cubic feet. Openings into the vaults or rooms must be protected on the outer side of the wall with approved iron doors at least 3-16 inches thick, and made fireproof by closing against a rabbet at the top, bottom and side.

Provision is also made for such vaults in fireproof buildings, the walls must be not less than nine inches thick, of brick or concrete.

All Fixtures, Shelving and Furniture of Metal.

One of the clauses very much opposed by the exchange managers is that which requires that all fixtures, shelving and furniture in the vaults or rooms used for the storage of films, and in rooms for the repairing and rewinding of films, and in rooms used for the storage of posters shall be of metal or other non-combustible material.

No lights other than stationary incandescent electric lamps, enclosed in vaporproof globes and protected by an approved guard will be permitted, and no switch or other appliance which may cause an arc can be used. The control of the lights must be installed outside of the vaults or rooms, each provided with a pilot light or other specially approved indicator. In the repair and rewinding rooms similar provisions are made, and no switch or other appliance which may cause an arc can be installed within five feet of any point where a film is being repaired or rewound. Electric lamps protected by approved guards are provided for the poster room.

No heat of any kind is to be permitted in any vault or room used for storage of inflammable films. The examining and repairing of films must be in a room having outside ventilation and separated from the rest of the building by fireproof partitions with self-closing doors and used for no other purpose; the partition and doors are to contain no glass other than wire glass.

Limit to Film in Theater Booths or in Examination Room.

Another feature not approved by the exchange managers is the requirement that not more than ten reels nor more than ten thousand feet in the aggregate of films shall be under examination or repair at any one time, and each reel of film must be kept in a tightly closed metal box when not being repaired or examined. Not more than one exposed reel shall be in the hands of any one person at any one time. Not more than ten reels or ten thousand feet of film will be permitted to be kept in the booth of any motion picture theater or theater using films, and these when not being used for exhibition on a screen must be kept in approved metal boxes with self closing tops or covers.

A metal can must be provided for the receipt of waste parts and scraps of films being repaired. These must be kept covered with water and removed daily and safely disposed of. Separate receptacles must be provided for waste paper and refuse of other kinds.

The repair and rewind rooms may be heated only with hot air, hot water, or steam, and a metal shield or screen must be provided to prevent the films from coming in contact with radiators or heated pipes. No hot air floor registers will be permitted.

All storage, manufacturing, repairing and examination of films must be under the direct supervision of one or more persons who shall demonstrate their fitness for the position to the satisfaction of the chief engineer and fire marshal.

No collodion, amyl-acetate or other similar inflammable cement or liquid in quantities greater than one quart will be permitted to be kept in a room where inflammable films are stored or repaired. Premises where such films are stored, manufactured, repaired or examined must be equipped with the number of buckets of water, sand and fire extinguishers as approved by the chief engineer and fire marshal.

In all rooms used for the storage of posters, an aisle space not less than three feet wide and one or more openings to the outside air, easily accessible in the event of fire, must be provided. Smoking or the use of matches will be prohibited in every room where films are handled, stored or kept, including poster rooms. No torch, forge, fire or open flame or sparking device shall be kept, used or manufactured, and no volatile or inflammable fluids will be permitted to be kept or used in any building where films are kept.

Exhibition rooms, accommodating not more than 25 persons, will be permitted for use for the purpose of sale, exchange or renting of films, in a building containing an exchange, provided the room is of fireproof construction and has a fireproof booth. Public exhibitions may not be given unless other "necessary fire prevention appliances are installed as required in Article 16, of the Police Regulations, applying to motion picture theaters."

Regulating Film Transportation.

Of interest to exchange managers and theater managers alike is Section 14-K, which states that no person shall transport or carry inflammable motion picture films on any street, avenue, alley, parking or public space, nor on any street car or other conveyance of any kind in the District of Columbia, unless each reel of film shall be separately enclosed in a tigthly-closed metal box, properly reinforced at the joints and corners fastened with metal, subject to the approval of the chief engineer and fire marshal. All motion picture films are to be deemed to be in transit when they are not in a room used for the storage, handling, manufacturing or the exhibition of such films. Not more than 12 reels so enclosed shall be carried or transported by any one person at any one time. Metal reels are required.

Any person, firm or corporation violating any of the provisions above referred to, or refusing, failing or neglecting to comply with any of them, will be fined not less than $5 nor more than $100 for each offense, and a separate offense shall be regarded as having been committed for each day during which the violation shall continue, and upon a second conviction for violation of any of the provisions, subject to the approval of the District Commissioners, the permit issued will be revoked.

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Baltimore News Letter

J M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Nat Glasser Back in Baltimore.

BALTIMORE, MD.—It is reported that Nat Glasser is coming back to Baltimore to handle this territory for Sidney B. Lust, of Washington. Mr. Glasser spent many months here, working for the greater Vitagraph and recently he was transferred to handle the North Carolina territory from the Washington exchange. This work will now be taken over by "Bob" North, a live wire from this city, who has had quite a good deal of experience in the film game having successfully managed the New Pickwick for four years when owned by J. Howard Bennett.

F. P. Bratton in Baltimore.

Pocomoke City, Md.—Frank P. Bratton, who owns and manages the New Empire theater in Pocomoke City, Md., was in Baltimore on Tuesday, March 6, and paid some visits. He looked very prosperous in a big fur coat and a brand new Ford. He took in the inauguration at Washington and after a short time in Baltimore continued to Frederick. He stated business is very brisk and that he will shortly screen "Civilization" with prices from 25 cents to $1.

Clearfield Opera House Burns.

Clearfield, Pa.—On Tuesday, February 27, the opera house in this city was practically demolished by flames. Other structures in the immediate vicinity were swept by the fire, which is understood to have started in the theater. The estimated loss is $125,000.

Pathe Pictures at Penitentiary.

Baltimore, Md.—Through the activities of Frank B. Spurrier, Baltimore representative of Pathe, it has been decided that the pictures of this company will be used exclusively for the inmates of the Maryland penitentiary.

Potato Matinee at Majestic.

Harrisburg, Pa.—N. Fagan, of this city, staged a morning matinee at the Majestic theater here on Saturday March 3 for the school children. The price of admission being two spuds per child. The Associated Aid Societies received the gross receipts.

Irish Booth Benefit at New Theater.

Baltimore, Md.—Through the courtesy of L. A. DeHoff, manager of the New theater, 210 West Lexington street, this house was turned over to the committee in charge of the Irish booth of the Allied Bazaar, on Sunday night, March 4, for a sacred concert, which was held for the benefit of the widows and orphans of the Irish killed on the battlefronts.

Depkin "Shoots" Inauguration.

Baltimore, Md.—Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, got up bright and early on Monday morning, March 5, and taking with him his camera man and suitable paraphernalia, he proceeded to Washington and hustled from place to place, taking pictures of the inauguration. He succeeded in getting several hundred feet, which were screened at the Parkway the rest of the week. Special attention was given to Marylanders.

Beauty Contest at Nixon-Victoria.

Baltimore, Md.—Manager Charles E. Thropp, of the Nixon-Victoria theater, 415 East Baltimore street, is now holding a beauty contest in which there will be 16 entries. All applications for entering are being written and left with the box office. March 8, 15 and 22 are the dates. On each of the first two dates eight entries will be selected and the finals will be run on the last date. Those who win the first three prizes in the preliminary contests will be eligible for the finals. At this writing it is also announced that a vegetable matinee will soon be held at this house at which the price of admission will be a vegetable. After this is held the Federated Charities will designate the distribution of the food

Sacred Concert at Grand.

Baltimore, Md.—Through the courtesy of Charles E. Anderson, manager of the Grand theater in Highlandtown, a sacred concert was held in this house on Sunday, March 11, for the benefit of the J. F. Wiessner Orphan Asylum. The affair was held under the auspices of the Eichenkranz Singing Society.

Mellenger Brothers Donate Theater.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, proprietors of the Maryland theater in this city, a sacred concert was given in this house on Sunday night, March 4. One hundred and seventy-five boys from Allegheny county attended.

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Philadelphia News Letter

By F. O. Armato, 144 N. Salford St., Philadelphia, Pa.

Features That Made Talk.

PHILADELPHIA, PA.—Manager J. J. McSween, of the Chestnut Street Opera house, terminated on March 3 the highly successful engagement of D. W. Griffith's "Intolerance." The picture played to capacity to the last and was succeeded on March 5 by the feature made from Rex Beach's novel, "The Barrier." The latter got off to a good start. Mary Pickford in "The Poor Little Rich Girl," received enthusiastic reviews from practically every newspaper critic and capacity houses have been the rule. The first presentation of Robert Warwick in "The Argyle Case," produced by the World Film, attracted much patronage at the Arcadia. At the Victoria Virginia Pearson in "Sister Against Sister" was booked for three days and Dorothy Phillips in "Hell Morgan's Girl" closed the week.

Local Notes and Chit-Chat.

Philadelphia, Pa.—H. Ernest, special officer of the Fairmount Amusement company, has an enviable record also as manager. He was one of the pioneers here and has recently inaugurated several innovations in the presentation of photoplays.

Philadelphia, Pa.—Louis Krause, business manager of Local 307, M. P. U., was elected vice-president of the I. A. T. S. E. at the recent convention held in Cleveland.

Philadelphia, Pa. — Manager William Sachsmaier of the Universal is spending his annual vacation at Hot Springs, Arkansas. William J. Zellner, of the Interstate, is acting manager during Mr. Sachsmaier's absence.

Joel A. Levy, Jr., Comes.

Philadelphia, Pa.—Joel A. Levy, of the Wilkes-Barre, (Pa.) Bluebird branch, announces the release of a new "Bluebird" put on the market February 16th. The title of the new feature, which is short and lively, is "Joel A. Levy, Jr." He weighs eight pounds and he and his mother are doing well.

F. W. Buehler Attends Inaugural.

Philadelphia, Pa.—Frank W. Buehler, general manager of the Central Market street amusement company, accompanied by Mrs. Buehler, attended the inauguration ceremonies of President Wilson. Mr. Buehler besides being an enthusiastic admirer of the President, is also a personal friend and a graduate of Princeton. He received a special invitation to call at the White House after the inauguration and enjoyed a brief chat with the chief executive.

Philadelphia, Pa.—The Kimball organ which the Imperial theater at 60th and Walnut streets has just installed was played for the public the first time on Monday evening, Mar. 3. The organist is William C. Lovett. He has been musical director and organist of several important churches here and in New Jersey, and for two years he played the organ at the Garrick theater, one of the important legitimate theaters.

Can Picture Shows Use Community Song?

Buffalo Picture Fan Thinks It Would Be Worth While for Some Exhibitor to Consider the Delight of Singing in Chorus.

By Joseph A. McGuire, 152 North Elm wood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo moving picture men are watching with interest the community singing craze which has hit this city. Once a week hundreds of men, women and children go to the Hutchinson High School and sing songs, classical and popular, under the direction of Harry H. Barnhart, a specialist, who has toured the country as a conductor of community choruses.

"The first Buffalo exhibitor who swings these singers to his theater by providing the very kind of program and director offered at the Hutchinon high school, will not only 'delight the multitude' and make money, but will get a lot of advertising for his enterprise."

This is the statement made by a Buffalo moving picture fan, who also is "head over heels in love" with community singing.

"The scheme could be advertised as extensively as the city advertises the free community chorus," continued the fan. "The innovation would please everybody in the audience, because everybody at least thinks he can sing and likes to join in a chorus, under an able director. Think how many people would put up their dimes to see a good moving picture show, with the added attraction of singing to their hearts' content for even a few minutes in a well-directed chorus."

"The singing feature would not have to consume much time, but it would have to be handled with the proper showmanship," said the man with the suggestion. "Just now, when the public's mind is engrossed with thoughts of filibusters, armed neutrality and similar ideas that concern the nation, national airs could be played up strongly. Sunday would be a good day for a try-out. Non-sectarian hymns could also be featured. Many who now oppose Sunday shows would attend these Sunday performances."

Many local picture men are meditating over the remarks of Conductor Barnhart, who leads the city's community chorus, that this singing raises the standard of citizenship and develops patriotism. He says, when he came to Buffalo, half the people didn't know two verses of "America" and only one out of 200 persons knew a single verse of "The Star Spangled Banner." It has been suggested that in the Buffalo theaters, which have large orchestras and pipe organs, the national airs could be played and sung with intense enthusiasm. It is believed, however, that an experienced singing director would be "the power behind the throne" in assuring the success of the feature. Whether the community chorus as a big extra attraction will be taken up by some enterprising Buffalo exhibitor remains to be seen.

The Arbuckle Buffalo Banquet.

Buffalo, N. Y.—The Buffalo newspapers gave considerable space to the recent visit of "Fatty" Arbuckle to this city. Reference to his coming has already been made in these columns. Mr. Arbuckle visited some of the leading theaters and addressed the audiences on film and other subjects. John Sayles, secretary to Mayor Fuhrmann of Buffalo, was toastmaster at the banquet given at the Iroquois hotel in honor of the popular film star. Among the speakers were: Joseph Steele, Lou Anger, Joseph Schuchert, William Jefferson, William L. Sherry and Mr. Arbuckle. Irving Berlin, the song writer, and members of his "Stop, Look and Listen" show, playing at the Star theater this city, were also present.

"Where Is the Money Coming From?"

Buffalo, N. Y.—This is the striking question which appears on each of several thousand envelopes distributed by Edwin O. Weinberg, manager of the Elmwood moving picture theater, Buffalo. Below these words is printed the command: "Open the envelope and find out." Curiosity prompted nearly all the recipients of the envelopes to obey the command. Inside each envelope is found a sheet of paper, which, to anybody who has seen money lately, suggests a crisp five dollar bill. On one side of the bill is the announcement that "money saved is money made." Advice is also given in so many words that those who wish to join in a "nation-wide thrift campaign" can get a world of suggestions by seeeing Lillian Walker in "The Dollar and the Law" at the Elmwood on a certain date.

Sending out the announcements just at a time when potatoes are edging their way into the luxury class and when father's money must have considerable elasticity to insure "making both ends meet," Manager Weinberg's "stage money" made a decided hit and drew crowded houses to "The Dollar and the Law." The people of his neighborhood are all prosperous, but they showed by their presence at the performance that in the matter of family financiering they were all open for suggestions.

So far as dollars are really concerned, Mr. Weinberg is consistent in giving his audiences a real run for their money. His latest program for a week shows these attractions: Clara Kimball Young in "The Common Law," Douglas Fairbanks in "The Habit of Happiness," Marie Doro in "Lost and Won," Ralph Herz in "Winning an Heiress," Antonio Moreno and Peggy Hyland in "Rose of the South," Fanny Ward in "Betty to the Rescue," Hughie Mack in "Walls and Wallops," Emmy Wehlen in "Vanity," Margarita Fischer and Robert Leonard in "Robinson Crusoe," Chasles Richman and Dorothy Kelly in "Carriage Call No. 101," Mary Miles Minter in "The Innocence of Lizette," William Courtenay and Lucille Stewart in "Ninety and Nine," etc.

Form Exchange Club Like Cincinnati's

Cleveland Managers Discussed a F. I. L. M. Club, But Concluded That the Cincinnati Idea Would Fit Conditions Better.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Exchange managers of Cleveland are attempting to organize an Exchange Men's Association along similar lines to that in Cincinnati.

It will be affiliated with the Chamber of Commerce, whose secretary, Munson Havens, is working with a committee of managers headed by E. A. Eschmann, of the World Film Corp.

The object of the association is to handle all problems that confront the exchanges. The by-laws are simple and broad in scope, nothing special in the way of limiting the association's activities being included. It is the purpose of the organizers to have an association without any objectionable features. These men studied the F. I. L. M. club idea, but decided that between this and the Cincinnati proposition the latter was more to their advantage.

Tri-State Takes on Two Roadmen.

Cleveland, O.—Manager Jossey, of the Cleveland Tri-State office, reports business picking up fine. He has added two more roadmen, Charles B. Burton and Sydney Rosenthal.

Fox "Civil Service" Policy at Work.

Cleveland, O.—One of the new exchange policies which is being watched eagerly by the entire film industry is the "civil service" idea of the Fox film corporation, especially as it has been handled in this territory by P. C. Mooney, the district manager.

All of the managers under his control have secured their jobs by advancement and meritorious service.

Joe Kaliski, Cincinnati manager, formerly was a road man out of Boston. Recently he was transferred from Cleveland to Cincinnati, where he is doing good work advancing the interests of that office.

C. G. Kingsley formerly was road man out of Cincinnati, and now is the manager at Detroit.

C. A. Browne, new manager at Cleveland, was promoted from the position of road man out of that office.

The St. Louis office is in charge of Sam Shurman, who was elevated to that position from a road man's job.

Even P. C. himself has undergone the same experience. He started with the Fox people when the company was organized as manager of the Cleveland office.

Leon D. Netter Boosting "Libertine."

Cleveland, O.—Leon D. Netter, of the Masterpiece attractions, was in Elyria, Lorain and Sandusky last week boosting "The Libertine" and "Purity." George Schade, of Schade's theater, Sandusky, treated him to a real ice-caught white fish dinner on Friday.

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Toronto News Letter

By W. M. Gladish, 1263 Gerrard St. E.,
Toronto, Ont.

Strand Theater Affairs in Court.

TORONTO, ONT.—Much surprise was occasioned in Canadian film circles on March 2 when Justice Middleton of the Ontario Civil Assizes granted an order for the winding up of the Strnad theater, Toronto, one of the best-known theaters in the Dominion. The company operating the Strand went into voluntary liquidation a few days before with Osler Wade, Toronto, acting as assignee. The company was incorporated in 1911, with a capital of $100,000, of which $66,600 was paid up. The theater has not been closed and it is understood that the controlling interests will be reorganized to resume the operation of the house.

Will Use Films in Toronto Schools.

Toronto, Ont.—The management committee of the Toronto Board of Education has made provision for the adoption of moving pictures as a form of study in Toronto public schools. On the motion of Trustee Dr. Noble, the committee prepared to spend $1,000 as a start for the installation of the necessary equipment. It is intended to teach geography and other subjects by means of moving pictures. Since the announcement of the decision of the committee a considerable quantity of literature has been received from various companies and exchanges concerning equipment and educational films, so that the picture folks seem to be well abreast of the game in all its angles.

Charlie Stevens Organizes State Rights Company.

Toronto, Ont.—Charlie Stevens, formerly with the Universal in Canada, has organized Super-Pictures, Ltd., with headquarters at 59 Victoria street, Toronto, to handle various state-rights pictures, together with several requisites, such as the products of the Krouse Mfg. Co., whom he will represent in the whole of Canada with the exception of the Province of Quebec. As his first attraction Stevens has secured the Canadian rights for the eight-reel production, "The Whip."

The offices of the company, which are located on the ground floor of the above address, are large, light and roomy.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Interesting Toronto Personals.

Toronto, Ont.—F. L. Brick, formerly manager of the Garden theater, Toronto, and first manager of the new Regent theater here, has returned to Toronto from Philadelphia and will probably take charge of a local house. Mr. Brick is well known in film circles in the Dominion and he has been negotiating for several propositions locally.

Manager Brady of the Madison theater, Toronto, one of Toronto's pioneer exhibitors, has decided to retire from business and has arranged to lease his house for a term of months. The Madison is one of the best theaters in the city.

Harry Pomeroy has also announced that he is disposing of his interest in the Belmont theater, which is located in the north end of Toronto.

Business in Hamilton Warrants More Seats.

Hamilton, Ont.—The moving picture theaters in Hamilton are doing big business. In fact, more theaters are contemplated and several exhibitors have arranged for the enlargement of present houses. H. Guest, owner and manager of the Queen's theater, Barton and Ottawa streets, has decided to spend $15,000 to enlarge the house, after which he will present a mixed program of pictures and vaudeville.

J. M. Peregrine, 74 Queen street south, has also decided to tear down a part of his present premises on Barton street east and build a new picture theater to cost $75,000.

Toronto, Ont.—Manager Roberts of the Regent theater secured a fine drawing card for his theater during the week of March 5 in the person of Arthur George, the Toronto baritone, who has been singing for several years in New York.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National
Bank Bldg., Cincinnati.

Grand Expects Big Business With "Nation" Film.

CINCINNATI, O.—It has been definitely announced that the premier showing of "The Birth of a Nation" in Cincinnati will be at the Grand opera house, beginning on March 19. There will be two performances a day excepting on Sunday, at the highest average admission price yet charged in Cincinnati for a moving picture production. The refusal of the Ohio censors to admit the picture to exhibition up to a few weeks ago and the widespread discussion of it elsewhere have excited interest in Cincinnati to a point where it is certain that the picture will draw even more heavily than elsewhere.

Adolph Zukor and "Fatty" Arbuckle Please Cincinnati.

Cincinnati, O.—The success of the visit paid to Cincinnati by Adolph Zukor, the famous president of the Famous Players-Lasky Company, and Roscoe ("Fatty") Arbuckle, the equally famous star, newly connected with the Paramount organization, deserves extended comment. Both the executive and the actor received a warm reception at the several points where they appeared, especially at the luncheon held at the Hotel Gibson, where 75 exhibitors of Paramount pictures were the guests, and where Mr. Zukor made an address on the value of clean pictures, which went far toward explaining the success of his company and his pictures. Mr. Arbuckle was widely interviewed by reporters and others, and his unfailing good humor in the face of the bombardment of curious questions and eyes made him even more popular than his film fame has done. The party came to Cincinnati in Mr. Arbuckle's private car, and were accompanied by William Jefferson, Mrs. Arbuckle and her sister, and others well known in film circles.

Suit Ties Up "Civilization" Earnings.

Youngstown, O.—J. D. Kelly has filed another attachment suit to tie up the proceeds of the exhibition of "Civilization," the great Ince film, at the Strand theater, in connection with his claim for damages against the A. G. Fontana Productions. Mr. Kelly declares that he had a contract for the exhibition of the picture at the Hazelton Dome theater, and that he has sustained heavy damage by the alleged preference given to the Strand by the owners of the picture. His statement of money is of course not directed at the Strand, but against the Fontana company, through the funds due it from the Strand, and earned by the picture.

Nation Film at the "Victoria" Dayton.

Dayton, O.—The long-awaited date of the exhibition of "The Birth of a Nation" in Dayton has been announced. The plum has fallen to the Victoria, whose management has been exceedingly alert in seizing the big things of filmdom; and the engagement begins on March 16.

Geo. Chenet and D. M. Thomas, New Faces at Fox Offices.

Cincinnati, O.—Manager Joseph Kaliski, of the Fox exchange, is to have the benefit of the services of Geo. Chenet, Fox special representative, who has been working out of Detroit, and who will cover this territory for a time. D. M. Thomas is another new man in the Cincinnati Fox office, coming from the St. Louis office.

E. J. Dauman Covering Kentucky for Tri-State.

Cincinnati, O.—E. J. Dauman will cover the Kentucky territory hereafter for Manager Ralph E. Peckham, of the Tri-State exchange. Among the recent releases of the Tri-State which have done well among the exhibitors is "Her Good Name."

New Bill Would Censor Ads.

Illinois Legislature Has a Bill Providing for Censorship of Films and Show Advertising—Allows Appeal from Decisions of Board—Viewing Charge Will Be $1 a Reel and 25 Cents for Duplicates—Recall of Permits.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL. — Advertising of motion pictures would be liable to censorship in Illinois if House Bill No. 467, introduced by Representative Guernsey into the Illinois legislature, becomes a law. It provides for a copy of all banners and posters intended for advertising purposes should be submitted to the censors. This measure provides for a censor who is to be employed by and be subject to the director of education and registration. It is left to the director of education to adopt "reasonable rules and regulations." The text of the bill follows:

The director of education and registration upon the taking effect of this Act shall, from time to time, employ a competent person who is well qualified by education and experience to act as censor of motion pictures under this Act. Such employee shall be known as the official motion picture censor. The censor shall be paid a salary to be fixed by the director of education and registration, with the approval of the Governor, not to exceed three thousand five hundred dollars ($3,500) per annum, and shall execute a bond in the penal sum of five thousand dollars ($5,000) for the faithful performance of the duties of the censor. The director of education and registration, with the approval of the Governor, shall also employ such assistants and clerical help as shall, from time to time, be necessary to carry out the provisions of this Act, and fix their compensation.

An office for the transsaction of the business of the motion picture censorship shall be maintained in Chicago and at such other points in the State as shall be deemed necessary. Such office shall consist of suitable rooms and equipment for office and projection purposes.

All motion picture films intended to be exhibited or displayed in the State of Illinois shall be submitted to the official censor and shall be publicly exhibited or displayed only upon the approval of the official censor, except where the decision of the official censor is reversed or modified upon appeal as provided herein, and in such other cases as are herein expressly excepted.

When a film has been censored, a certificate showing the approval or rejection of such film shall be issued to the party submitting the same. When the film is approved by the official censor such film shall be given an approval number which shall be shown on the certificate issued by the official censor, to the person submitting the film. Such certificate shall also show the title of such film and all eliminations, if any, ordered from such film.

For each film so approved there shall also be issued by the official censor an official leader or stamp of approval of not less than five (5) feet in length, bearing the words "approved by the official motion picture censor of the State of Illinois," and the number as assigned to such film, in the certificate of approval, together with such design engraved thereon as the official censor may prescribe.

Provides for Recall of Permits.

The official censor is authorized to recall any film for recensoring or to revoke any certificate permitting the exhibition of any film in the State of Illinois, whenever, in his judgment, the public welfare requires it. . . .

From and after ninety (90) days after this Act shall take effect, no film may be publicly shown or exhibited within the State of Illinois unless approved by the official censor and numbered and endorsed as herein provided. No fee shall be charged for examining any film which has been given an unrestricted and unconditional permit by any municipal board of censors existing in Illinois prior to July 1, 1917, if in the discretion of the official censor hereby created it shall become necessary or desirable to again examine such film, and when any film is given an unrestricted and unqualified approval by the official censor, such film shall not be subject to any further censorship in any county, city, village or town in this state.

Fees for Censoring.

A fee of one dollar ($1.00) for each reel of film to be censored, which does not exceed one thousand (1,000) lineal feet, and one dollar ($1.00) for each additional one thousand (1,000) lineal feet or fractional part thereof, shall be collected by the official censor for censoring each original film, and for copies or duplicates thereof twenty-five cents (25 cents) for each reel of film to be censored which does not exceed one thousand (1,000) lineal feet, and twenty-five cents (25 cents) for each additional one thousand (1,000) lineal feet or fractional part thereof. . . .

The official censor and any assistant or employee of the censorship office may enter any place where films, reels or views are exhibited and shall have power to prevent the display or exhibition of any film, reel or view which has not been duly approved by the official censor. . . .

It shall be unlawful for any person to hinder or interfere in any manner with the official censor or any assistant or employee of the censorship office while performing any duty under the provisions of this Act.

The official censor shall keep a record of all examinations of films, reels or views and note on the record all films, reels or views which have been approved, and all such films, reels or views as have been disapproved, together with the reason for such disapproval.

The official censor may work in conjunction with any censor board or boards of legal status in other states as a censor congress, and the action of such congress in approving or rejecting films may be approved by the Illinois official motion picture censor, and all films passed, approved, stamped and numbered by such congress, may be approved when the fees therefor have been paid to the Illinois official censor, without being again exhibited.

Censorship for Advertising Matter.

No banner, poster, or other like advertising matter used to announce or advertise any motion picture or the exhibition thereof, shall contain anything that is immoral or improper. A copy of all banners and posters intended for such advertising purposes shall be submitted to the official censor and no such banner or poster shall be used unless approved by the official censor.

Any person aggrieved by any order or decision of the official censor may, within three (3) days appeal to the director of education and registration, who may in his discretion reverse or modify any order or decision of the official censor.

The circuit court may review any decision of the director of education and registration, upholding the official censor, by writ of certiorari. Such writ shall be issued by the clerk of such court upon praecipe. . . It shall be competent for the Supreme Court to require by certiorari or otherwise any such case, after final decision in the circuit court, to be certified to the Supreme Court for its review and determination. . . .

Sixth: Such further information as shall be requested by the Governor.

Penalties for Infraction of Law.

Any person, or any agent, employee or officer of a firm, corporation, or association, who shall publicly exhibit or show any motion picture in the State of Illinois, which has not been passed and approved by the official censor, or shall publicly exhibit or show any motion picture within the State of Illinois without first having projected upon the screen the design of the official leader, or stamp of approval, of not less than five (5) feet in length and the number assigned to such film, as shown by the certificate issued by the official censor, or who shall counterfeit any leader, or stamp of approval, provided for herein, or shall have in his possession such a counterfeit leader, or any design, not issued by the official censor, or shall publicly exhibit or show any motion picture within the State of Illinois that contains parts or sections that have been ordered eliminated by the official censor, or shall loan, rent or lease any film, or films, to any exhibitor or other person, for public exhibition within the State of Illinois before the eliminations ordered by the official censor have been made, or shall advertise any part, or parts, or any motion picture after the same has been censored and disapproved by the official censor, or shall rent, loan or lease such motion picture containing any part, or parts, added after such motion picture has been censored and approved by the official censor, or shall use or post any banner, poster or other like advertising matter, to announce or advertise any motion picture, or the exhibition thereof, containing anything improper or immoral and which has not been approved by the official censor, or who shall hinder or interfere in any manner with the official censor, or any assistant or employee of the censorship office, while performing any duty under the provisions of this Act, or shall violate any rule or regulation made in accordance with the provisions of this Act, shall, upon conviction thereof, be punished by fine of not less than twenty-five dollars ($25) nor more than three hundred dollars ($300), or imprisoned in the county jail for not less than thirty (30) days nor more than one (1) year, or by both such fine and imprisonment, in the discretion of the court, for each offense.

Does Not Apply to Educational Films.

The provisions of this Act shall not apply to any exhibition or use of films, reels or views for purely educational or religious purposes by any religious association, fraternal society, library, clinic, museum, public or private school or institution of learning.

The several sections and provisions of this Act are hereby declared to be independent of each other, and it is the legislative intent that if any of said sections of provisions be declared unconstitutional, such sections or provisions shall not affect any other portion of this Act.

Pay Barker-Swan Film Co. Creditors.

Peoria, Ill.—Creditors of the Barker-Swan Film company received a dividend of 75 per cent. of their claims and as arrangements have been made for a second final dividend of 25 per cent. of May 24, all creditors will receive 100 cents on the dollar. The situation was cleared by the men who had purchased the company taking up at face value about $50,000 of the claims and waving them in the course of the settlement.

Indicted for Failing to Pay Special Tax.

Freeport, Ill.—Robert S. Hopper, former exhibitor, appeared before United States Commissioner Vance and gave bonds of $500 for his appearance in the United States Court at Madison, Wis. He was indicted on a charge of unlawfully conducting a theater at Janesville, Wis., without paying the special tax. Hopper declared he knew nothing of the indictment and would return to Janesville to determine what was the trouble.

Illinois Theater Notes and Changes.

Lewistown, Ill.—Don Elliott is managing the Gem theater here.

Taylorville, Ill.—Manager Joseph R. McCarthy has been making plans to remodel the Empress theater into a two-story theater seating over 500 persons. The changes will be made in the course of the summer months.

Taylorville, Ill.—James Grieg has sold the lease on the Grand theater to Charles Vance, who is known for his connection with the Dawn theater at Streator. The new manager will use an orchestra.

Kewanee, Ill.—The "Rialto" will be the name of the handsome new theater which Chris Taylor is erecting.

Salem, Ill.—Harry Williams is again in charge of the projection at the Lyric theater.

Paxton, Ill.—The Crystal theater is giving a series of benefits for the Paxton band.

Wyoming, Ill.—Manager L. A. Castle of the Lyceum theater has changed its operating schedule, eliminating Monday and Friday evenings.

Waukegan, Ill.—Manager Walter Spoor of the Academy theater has installed a mammoth bursting sky-rocket electric sign in front of his theater.

Decatur, Ill.—Byrant Washburn, Essanay star, appeared at the Avan theater in person with his remarkably successful picture, "Skinner's Dress Suit."

Kewanee, Ill.—Moving pictures have been introduced into Kewanee schools.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Manager Homer George Entertains Guy Croswell Smith.

ATLANTA, GA.—Atlanta newspaper men were guests Sunday night of Homer George, manager of the Atlanta theater, at a delightful dinner in the Piedmont hotel, in honor of Guy Croswell Smith, manager of the "Intolerance" producing company and a lieutenant of David W. Griffith. He is visiting the city to attend the opening of this great film at the Atlanta theater to-night.

The guests were Guy Croswell Smith, J. J. Garrity, of the "Intolerance" company; F. Webb, Dudley Glass, of the Georgian; Ned McIntosh, of "The Constitution"; Quimby Melton, of "The Constitution"; Ward Moorehouse, of The Journal," and Britt Craig, of "The Constitution."

"Intolerance" was the attraction at the Atlanta theater commencing Monday, March 5. During this engagement of one week, with matinees daily, every seat was reserved.

"Panthea" Fills Criterion Theater.

Atlanta, Ga.—Norma Talmadge, in her own feature production "Panthea," was shown to capacity houses at the Criterion theater Wednesday and Thursday.

This is the first appearance here of Miss Talmadge, former Triangle star, since she became the head of her own producing company, and her first release gives her a favorable introduction to Atlanta.

Interesting Local Personal.

Atlanta, Ga.—Angel Soteropoulos and Ralph DeBruler, of Macon, were in Atlanta Tuesday, getting a line on some new features.

E. J. Sparks, general manager of the Lynch interests in Jacksonville, Fla., was in Atlanta this week.

C. A. Crute, manager of the Elks theater, Huntsville, Ala., spent Tuesday in Atlanta, looking for features.

Henry Hury, manager of the Champion, Birmingham, visited Exchange Row.

C. E. Tandy, vice-president of Southern Paramount, has gone to New York in the interest of the Southern Triangle, in which he is also interested.

Newest Kunsky Theater Opens

Detroit's Madison, at Broadway and Grand Circus Park, Is Filled by an Invited Audience on March 6—Formal Opening Next Day—Has 2,500 Seats on Two Levels—Will Be Conducted by M. Harlan Starr—Some Points of Interest.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—John H. Kunsky's latest, largest and finest moving picture theater—The Madison, at Broadway and Grand Circus park—was opened privately Tuesday evening, March 6, to a capacity audience, consisting of exhibitors, newspapermen, city officials and friends. The public opening took place at noon the following day. Mary Pickford in "A Poor Little Rich Girl"; Max Linder in "Max Comes Across"; Pathe Hearst News, and a Pathe travel picture, soloist, and orchestra selections, comprises the opening program which will continue until Saturday, March 17.

The New Madison seats about 2,500 people, all on two floors. The policy of the Madison theater will be six shows daily, running continuously from noon daily until eleven at night. The prices are 10, 15 and 25 cents for matinees, and 15, 25 and 50 cents at night.

M. Harlan Starr is the house manager. He has been with the Kunsky enterprises for several years and formerly managed the Washington theater. Previously he was manager of the Empire theater for A. J. Gilligham.

Mr. Kunsky is president of the Madison theater company, and George W. Trendle, secretary. The latter is an attorney who has been associated with Mr. Kunsky from the very start. Mr. Trendle was largely responsible for the new theater because it was due to his clever handling of the financing end that the Madison became a realization after Mr. Kunsky had conceived it. The Madison theater company is not a stock proposition, none of the stock being offered to the public. It was financed by bonding the building, after Mr. Kunsky had taken a long lease of the property. When the bonding debt is paid off—which it will be inside of a few years—Mr. Kunsky and Mr. Trendle will be the sole owners of the entire proposition—and it will then be worth a great deal of money.

The decorative scheme is from the Italian Renaissance. Tapestry panels cover the walls, and a color scheme of green gold and ivory is carried out in every bit of the decoration.

An innovation is the orchestra pit, which is in three elevations, which is absolutely different than anything in the United States.

We could fill a page without any trouble if we were to enumerate all of the good points and descriptions of the New Madison, but we are going to leave this for a later article which will appear in the Moving Picture World just as soon as pictures are available.

Flowers and floral offerings from hundreds of friends decorated the lobbies and foyer of the New Madison at the opening performance.

Censorship Bill Must Be Fought.

Lansing, Mich.—The Eaton censorship bill covering motion pictures, which has been in the hands of the State Affairs committee has been reported out with the recommendation that it pass. The bill provides for the appointment of three censors by the governor who are authorized and required to inspect all motion picture films before they are exhibited in Michigan.

Another censorship bill has been introduced at Lansing—this time in the Senate. It is practically the same as the Eaton bill except that it would have the Censor Board travel from city to city; it also provides for larger salaries.

Now is when exhibitors must put up a real fight.

Barnett Film Attractions Opens Office.

Detroit, Mich.—The Barnett film attractions have established offices at 311 Peter Smith building, Detroit, and the Sincere building, Cleveland. This concern owns "20,000 Leagues Under the Sea" and "Joan the Woman" for both states.

Metro Manager Resigns.

Detroit, Mich.—Art Richardson, booking manager of the Metro exchange, Detroit, has tendered his resignation, and will shortly make an announcement of a new connection.

Joseph Friedman Joins State Film.

Detroit, Mich.—Joseph Friedman has joined the staff of the State Film Company, Detroit, and will handle sales. "The Conquest of Canaan," controlled by this firm, will have its Detroit premier at the Drury Lane and Regent theaters, March 11.

Maurice Geiger Leaves for Pittsburgh.

Detroit, Mich.—Maurice Geiger, formerly with the Broadway feature film company, and the World Film, has resigned to become road salesman out of the Pittsburg office of the Artcraft. Joe Klein, formerly of Detroit, was recently appointed manager of the Artcraft-Pittsburg office.

Exhibitors' Notes.

Coldwater, Mich.—George Prior, who formerly operated a theater at Tecumseh, has leased the Happy Hour theater at Coldwater. He now calls it the Strand.

Howell, Mich.—A. J. Moeller, of Howell, who runs the Temple theater there, has accepted the position of manager of the Franklin theater in Saginaw. Mrs. Moeller will look after the management of the Temple. Mr. Moeller is secretary of the Michigan State Exhibitors League and kindly requests that all official communications on league matters be sent to him at that address.

Michigan Business Notes.

F. M. Brockwell, managing director of the Lewis J. Selznick Productions, Inc., of Chicago, was in Detroit last week looking for a state rights buyer in Michigan on "The Masque of Life."

John H. Kunsky, of Detroit, has bought the Michigan rights to "Dante's Inferno."

N. Palley, Campau building, Detroit, is back from New York and announces having purchased the Michigan rights to Milo comedies, and a number of other comedies and features.

"The Girl Phillipa" will be the second attraction at the Madison theater, Detroit.

The New Oakland theater, Pontiac, will open the last week in March without fail, says Harry Goldstein, general manager.

Jimmy Grainger, of the Harper film company, of New York, owners of "Civilization," breezed into Detroit on his way through to California. This picture, by the way, is doing a big business at the Washington theater, Detroit, where it is on a long run.

Tom North, of the Pathe de luxe department, was in Detroit and gave a private screening to John H. Kunsky and his managers of "The Vicar of Wakefield." This big feature will appear shortly at the Madison.

Arthur D. Baehr, manager of the Crystal theater, Detroit, packed his theater recently when he had as a special attraction Claire Anderson, a Keystone actress. She is a Detroit girl and appeared personally at the Crystal because of her long friendship with Manager Baehr.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Majestic Opened at Clarksville.

CLARKSVILLE. TENN.—The Majestic, new Third street moving picture house, was opened to the public on March 1. The Majestic was constructed by the Crescent Amusement Company of Nashville, but President Tony Sudekum recently transferred the property to the Lillian Theater Company, a local corporation, of which Joe Goldberg is general manager. The house is being operated under a ten-year lease.

The initial program consisted of Douglas Fairbanks in "The Matrimaniac," and a Keystone comedy, starring Roscoe Arbuckle. Manager Goldberg recently returned from a trip to various exchanges, where he lined up a high-class program service to be used at his new house. The Majestic policy will be to offer only the best pictures obtainable, and the public may be assured of high-class entertainment under the capable management of Mr. Goldberg.

Signal Company Continues Building.

Chattanooga, Tenn.—Construction activities have again been resumed by the Signal amusement company, and work has already begun on the extensive changes to be accorded the two houses operated by the Signal company. Enlargements to the Alcazar are to be made. General Manager Frank H. Dowler, Jr., recently stated that the Alcazar's seating capacity will be approximately 1,200. The change will further adapt this theater for the high-class features which will comprise its programs in the future, including the large spectacles of the screen at high prices.

Howell Graham Leases Lyric.

Chattanooga, Tenn.—A contract for the sub-lease of the Lyric theater by the city to Howell Graham has been signed by Mr. Graham and commissioner Ed Herron. The time of the contract dates from May 1, 1917, to April 30, 1919, a period of two years. It was stipulated in the agreement that the lease may be canceled by the owners, the Chattanooga trust company, the city, or Mr. Graham, upon six months' written notice. It was originally intended that the Lyric be used exclusively for an auditorium, but later the terms were amended to allow the theater people three days of each week when the building was not in use by the city.

Building Inspector After Operators.

Nashville, Tenn.—James H. Yeaman, city supervisor of buildings, has been engaged during the past few weeks in rounding up delinquent operators who have failed to renew their licenses, in accordance with the provisions of the municipal building code of this city. The fees were due on January 1, and as late as two months after that date the city was compelled to serve warnings on fifty-two operators. A limited grace period was then allowed the men, with the promise of arrest and trial in the city court if any of their number failed to comply with the law within that time.

To Remodel Bijou for Loew Chain.

Birmingham, Ala.—E. A. Schiller, of the Schiller amusement company, and Marcus Loew, of the Loew vaudeville circuit, will in the near future let contracts to remodel the Bijou theater, which will include the changing of the theater front, a new addition, remodeled lobby, additional fire escapes, rest rooms on each floor for ladies, lounging and reading rooms, etc. The house will be redecorated throughout, a new ventilating system and additional seats installed, and additional stage equipment provided, with a screen of modern design for moving pictures.

Five Cent Houses in Louisville Grow Fewer

In Downtown District There Are Now Only Two Nickel Theaters—Smaller Houses Are Raising Prices or Closing Out.

By Ohio Valley News Service, 1404 Starke Bldg., Louisville, Ky.

LOUISVILLE, KY.—The five-cent theater is almost a thing of the past in Louisville, there being but three five-cent houses left, two of which are in the downtown district, and one of which charges ten cents on Saturdays and Sundays. The high cost of films and other operating expenses have made it impossible to longer operate five-cent theaters profitably, unless they have a very large seating capacity, and here the rental eats up the profit if the theater is on a good street. During the past few weeks the Crystal and the Olympic, two five-cent theaters on Market street, closed their doors.

The Star, Orpheum and Casino theaters, three five-cent houses near the corner of Fourth and Jefferson streets, have raised their ante to ten cents. This leaves the Rex and Hippodrome theaters at five cents in the downtown district. The Knickerbocker, an outskirts house at Eighteenth and Market streets, is charging five cents during the week and ten cents on Saturday and Sunday, and managing to make a little money. The Orpheum and Casino are running stage attractions in connection with pictures, the Casino having 12 persons in a musical comedy bill booked during the week of March 5. The Orpheum is using vaudeville in connection with its pictures. The Star has gone over to features, using Triangle two days each week; Fox two days and Vitagraph for three days. A comedy is run with each of the features, Keystone being used every other day. The price of films has advanced to a point where the five-cent house with a small seating capacity could no longer secure a class of films which would attract, having to use very poor stuff or very old material, in most instances.

Heat Plant Lets Down During Blizzard.

Louisville, Ky.—The steam plant in the John C. Lewis building, which furnishes steam for the Alamo theater, located in the old annex of the Lewis building, blew up from a gas back-fire on Sunday, March 4, putting the plant out of commission, and injuring two men. People in the theater heard the explosion, but did not take it seriously, and no excitement prevailed. However, the theater was without steam during a blizzard and snowstorm. A large force of workmen were put on the job, changing the furnaces so that coal could be burned instead of gas, and the furnace was in working order again by night.

Calnay Cinema Corporation Blows Up.

Louisville, Ky.—Attachment proceedings have been filed against property of the Calnay Cinema Corporation, of Louisville, incorporated. The attachments are filed by the owners of the Republic building, with claims for rental; and furniture concerns which supplied the luxurious furniture with which the suite of eleven rooms was furnished. James Calnay, president and promotor of the company, has resigned his position and left the city.

Several months ago the Dixie film corporation was organized by Calnay and associates at Nashville, Tenn., where some pictures were actually produced. Shortly thereafter the promotors came to Louisville, organizing the local company, Jas. Calnay and O. G. Fairchild being the principals. The Nashville concern was incorporated with a capital of $5,000. About a month ago the Gateway motion picture company, a subsidiary company, was incorporated by W. W. Dickerson and others.

The company's troubles started several weeks ago when Mrs. Elizabeth Hawkins, with whom Mr. and Mrs. Calnay boarded, threatened to file receivership proceedings if Calnay did not resign. Mrs. Hawkins is a widow, and purchased 2,000 shares of stock in the organization which she alleged was being mismanaged by Calnay. At that time Calnay turned over to Mrs. Hawkins an additional amount of stock, consisting of 2,204 shares of stock which he held, no purchase being made, this taking place after the capital had been increased.

C. E. Foye, of Louisville, the second largest stockholder, stated that Calnay resigned when stockholders suggested that his salary be cut. He had been drawing $250 per week. According to Foye there was but one other stockholder. Olsen G. Fairchild and Walter Harrison, both of Nashville, secretary and treasurer, respectively, are said to have left the city. Mrs. Calnay is said to have returned to Birmingham. About $700 is due for rental, furniture, etc., some of which is protected by chattels. Mrs. Hawkins and Mr. Foye are endeavoring to reorganize the company, but from the present outlook its affairs will be liquidated, and its charter surrendered.

Ten Per Cent. on Gross State License Tax Proposed.

Louisville, Ky.—Representative T. A. Dover, of Jefferson County, Ky., has completed the tentative draft of a bill providing for a license tax of ten per cent. of the gross gate receipts of theaters, picture theaters, shows, dance halls, race tracks, ball parks, boxing and wrestling matches and all other forms of entertainment or amusement where a fee or charge of any kind is made for admission. This bill has been drafted in connection with the present session of the legislature, which has been called for the sole purpose of remodeling the present state taxation laws. The revenue from such a tax would prove enormous, and a heavy drain on all moving picture theaters. Louis Dittmar, president of the Majestic Amusement Co.., of Louisville; The Kentucky Exhibitors League, and one of the leading exhibitors, has stated that in case the bill is introduced as an amendment to the proposed taxation bill, the moving picture men will warmly contest it. Mr. Dittmar hardly believes that such a drastic bill would receive much consideration at the hands of the legislative body.

Kentucky Theater Notes.

Louisville, Ky.—The heavy snows of last week caused a damage of about $100 to the glass marquise at the front of the Walnut theater, the weight becoming so great that the glass broke away, bending the metal also.

Louisville, Ky.—The Louisville Gayety theater company has filed an intervening petition in Chancery Court, requesting that the lease of the building to the Adger Amusement Company be canceled, and the building turned over to the owners, alleging that Hanly C. Ragan, receiver for the Adger Amusement Company, appointed by Judge Kirby, after Adger closed the house, has not paid the rent. Following Wall Adger's throwing up the sponge, Ragan re-opened the house, and has been operating for several weeks.

Murray, Ky.—The Dixie theater is installing a private lighting plant, and will no longer be at the mercy of the utility company.

Irvine, Ky.—Ground has been broken for a new building for the Irvine Amusement Company, which lost its house a few weeks ago in a fire.

Campbellsville, Ky.—W. I. Meador, owner of the Alhambra theater, recently tendered a free performance to school children, showing Mary Pickford in "The Fondling."

R. C. Cropper Heads Standard

Kansas City Exchange Exploiting Art Dramas in Missouri, Kansas, Iowa and Nebraska Will Be Run by Well Known Local Film Man—Has Shown Organizing Business Ability—Some of His Aids.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

ONE of the most important changes in the Kansas City district is contained in the announcement that R. C. Cropper has been made president and general manager of the Standard film corporation, distributors of art dramas, in Missouri, Kansas, Iowa and Nebraska. Mr. Cropper took over his new duties March 1. No exchange man is better known in the trade than is R. C. Cropper, and none stands higher. He is particularly noted for his fine executive work in connection with the Universal office in the past four years, during which the business of that office has grown very largely, and the scope of the Kansas City work has been extended to cover a large district. Exchange men know that he has put into effect in the Universal offices, rather radical ideas in moving picture distribution. He is a business man; and he has put his merchandising of films on the same basis as any other commodity handled through a jobber. He analyzes sales, shows where the business should come from, what was the matter with it and how it could be helped.

The Standard film corporation has also got other representatives from the Universal. Marty Williams, the oldest exchange man in Kansas City, formerly manager of the Mutual and Metro offices in Kansas City, and for the past year serial manager of the Universal, has been made manager of the Des Moines office.

W. B. Emrich, formerly manager of the Bluebird at Kansas City, and who previously had been with the Fox company at Kansas City, has been made special representative of the Standard.

J. Erwin Dodson, formerly manager of the World of Kansas City, recently of Missouri, has been made manager of the St. Louis office of the Standard.

W. Parsons, formerly traveling for Bluebird, is Standard road representative in Nebraska.

Joe Fieldman, formerly serial manager of the Universal at Chicago, is now traveling Iowa.

P. L. Ryan, formerly sales manager of the Universal at Kansas City, is handling the sales and advertising of the Standard.

Vitagraph Promotes F. F. Nine.

Kansas City, Mo.—W. C. Gookin, since December 1, manager of the Greater Vitagraph at Kansas City, resigned, taking effect March 1, to become general sales manager of an eastern corporation, leaving the moving picture business.

F. F. Nine, who had been with the Vitagraph since it was opened, March, 1915, has been made manager. Mr. Nine was road man for Pathe and later assistant manager. Previously, he had been with the General as road man. He entered the Vitagraph as booker and became assistant manager when Mr. Gookin came.

A. W. Day, shipper, has been promoted to booker.

Educational Institutions Buy Projectors.

Kansas City, Mo.—The National Educational Association, which met in Kansas City recently, had many representatives who inquired into the cost of installing motion picture machines and cost of operating same. Among those installing machines were: Prof. Geo. S. Dick, president State Normal, Kearney, Neb.; Prof. Lather and Prof. Cook, Emporia Normal and Emporia High School; Prof. Richer, West High School, Des Moines, Ia.; Prof. J. W. Perry, Iowa State College, Ames, Ia., and Prof. W. S. Cleary, Syracuse, Kan. The last three already have their machines installed and are showing such features as the Burton Holmes pictures, South American Travel, etc.; these are paying expenses and a profit besides.

Also machines have been installed in the Asylum for the Deaf and Dumb, Olathe, Kan.; the Asylum for the Feebleminded, Winfield, Kan.; the Rolla School of Mines, Rolla, Mo., and the Neosho, Mo., High School. Two big churches of Kansas City, viz., the First Presbyterian and the Jewish Temple, are also showing educational pictures.

More Kansas City Notes.

Beloit, Kan.—The Dreamland theater recently opened to the public. Mr. Noe is manager.

Cottonwood Falls, Kan.—R. H. Cross, Wichita, Kan., has purchased the theater building of Mrs. Jabin Johnson and will operate a moving picture show there.

Girard, Kan.—Thomas Miller has sold his interest in the Bluebird theater to Ed. Griffin and Frank Davidson, who now have charge.

Hartford, Kan.—Warren J. Musch has rented the Ackly building and is having it remodeled to be used for his moving picture shows. The seating capacity will be 200.

Mulvane, Kan.—F. L. Smith has sold his picture business here and at Belle Plains to R. P. Wright of Winfield, who took charge at once.

Kinsley, Kan.—Contract has been let for the construction of the new theater to be built by W. M. Harwood at the corner of Sixth and Niles avenue.

Kinsley, Kan.—The R. E. Edwards building is to be remodeled into a picture show, under the management of R. E. Crabtres. The seating capacity will be about 300.

Ottawa, Kan.—Fire, February 26, caused a damage of $2,000 in the Crystal theater.

Preston, Kan.—Preston is soon to have a new opera house and picture show. Dr. W. E. Long will operate the show.

Wichita, Kan.—Plans are complete for the proposed new theater at 308 and 310 East Douglas avenue. They are for a two-story building costing about $50,000, with stucco front and provision for a drug store or soda fountain at one side of the entrance. The plans call for a main floor seating capacity of 750 and for a balcony seating 400.

Mazda Theater Grows.

Aurora, Neb.—J. E. Schoonover, Aurora, Neb., is planning enlargement of his theater, the Mazda, to take care of greater patronage following a careful program of better pictures and intensive advertising. The theater has 250 seats now. It will have 400 when the length is extended.

Mr. Schoonover has many advantages as an exhibitor. He was in newspaper work 20 years, recently selling his interest in the Aurora paper to his partners. He retained the privilege of entering the printing office, setting up his own advertising matter and running it off on the press—and he uses that privilege.

Further, he frequently sets up the larger and more important advertisements that are to appear in the newspaper.

Incidentally, it may be mentioned that Mr. Schoonover studies the Moving Picture World carefully, and is therefore the more particular about the way his advertisements are set.

Mr. Schoonover's family is helpful in the theater—Mrs. Schoonover selling tickets, a daughter playing the piano, one son taking tickets, and another son being a competent operator, though a regular operater is employed.

Besides operating this moving picture house, Mr. Schoonover is secretary of a building and loan association, and is a member of the city council. He is also manager of the opera house—where occasionally road shows appear, and where the larger features in moving pictures are shown.

At the Mazda one show is given in the afternoon, two at night. It is perhaps the only town in the state of its size—2,500—that has an afternoon show. Admission is 15 cents, 5 cents for children.

Manager of Metro Invents Slide Shipping Case.

SAFETY FIRST!—with a Safety Slide Shipping Case.

When a glass slide is shipped, it is 10 to 1 that it won't reach its destination safely, or, if it does, the exhibitor fails to properly repack for return shipment and the slide is broken.

A Kansas City man, who has managed a film exchange for years, has found a remedy for the difficulty in a simple little invention, which he calls the safety slide shipping case. It is saving his exchange hundreds of dollars.

Charles Harden, manager of the Kansas City Metro exchange, is the originator. He has been in film work all his life, having been with the Mutual, Thanhouser and Fox companies. Mr. Harden was born in Parkenburg, Va.

INDIANA NEWS LETTER.

By Indiana Trade News Service.

Thumb Crushed in Operating Machine.

Elkhart, Ind.—Hugh McLaughlin, motion picture operator employed at the Family theater, suffered painful injuries last Sunday evening when his left thumb was caught in the operating machine. The member was crushed so badly that physicians adviser that it be amputated.

Two Hartford Theaters Change Hands.

Hartford City, Ind.—Deals affecting two motion picture theaters of this city were completed last week. In one, A. W. Rosenbush, proprietor of the Royal theater, purchased the Palace theater from Mrs. A. A. Bowman and son, Russell Bowman, and in the other, John Burke, former local grocer, and Joseph Day, a Muncie real estate man, bought the Star theater. The considerations in the deals were not made public.

Mr. Rosenbush will assume charge of the Palace some time next week. He plans extensive improvements in the Royal theater and during the improvements will close the theater and conduct only the Palace. After the reopening of the Royal, the Palace will be closed for similar repairs and improvements. No announcement has been made regarding how soon the Star theater will be reopened.

Patent Device to Warn Operator.

Greencastle, Ind.—Oscar Day, of this city, has invented a device for use on a moving picture machine that promises to be valuable. It is an automatic affair which warns the operator when the end of a film is near. It works by electricity and rings a bell. Mr. Day received his patent a few days ago and has one working on a local machine. He has been perfecting the device for nearly a year.

Northwestern Items

Heard at State Rights Exchanges.

Minneapolis, Minn.—Samuel D. Friedman has secured the features formerly controlled by the E. L. K. Film Company, Film exchange building, and is now booking them throughout the Northwest.

Guy Crandall has purchased the right to exploit "Defense or Tribute" in the Northwest, and is putting the feature out with a singer.

John A. Bachman of the Norway Film company, left for Duluth, March 4, to begin bookings for the second print of "A Trip to Norway."

Manager P. H. Carey of the Zenith exchange, has secured the right to distribute "Silver Threads Among the Gold" in Iowa and Nebraska, and he is now booking the feature in that territory with a tenor soloist as an added feature.

The B-B Film Producing Company of Winina, Minn., is booking "War As It Really Is," the Donald C. Thompson feature in Minnesota, according to an announcement by Manager W. P. Tearse.

Clarence Cuthbert, manager of his own firm, The Victory Film Company, has removed his offices to 351 Loeb Arcade.

R. E. Bishop Goes to Triangle.

Minneapolis, Minn.—R. E. Bishop has resigned as manager of the local Mutual exchange to become manager of the Triangle exchange, succeeding Ralph E. Bradford. Mr. Bishop is succeeded at the Mutual by George Law, formerly his assistant manager. Mr. Bishop became manager of the Mutual exchange last September, coming to Minneapolis from northern Michigan. George Law joined the Mutual forces the same month as Mr. Bishop. He was formerly manager of the General exchange at Winnipeg, Man.

Releasing Exchange Jottings.

Minneapolis, Minn.—C. E. Loeb, representative of the New York offices, visited Manager R. C. Fox at the Artcraft exchange the first half of the week of February 25.

Manager Harry Graham of the K-E-S-E exchange has booked Max Linder comedies in The Strand, Minneapolis.

Manager Sherrick of the McClure exchange has booked "Seven Deadly Sins" in The Alhambra, St. Paul, for first run. The Alhambra will run "Envy" within a week or ten days.

J. G. Bodine, Jr., to Manage American Theater.

Washington, D. C.—Joel G. Bodine has just taken over the management of the American theater in this city. Manager Bodine is one of the popular young exhibitors of the Capital City. He has been connected with the Stanto theater, from which he went to the Empire theater on H street. He has the good wishes of the trade and patrons generally.

Among Northwest Exhibitors.

Minneapolis, Minn.—The New Home theater here has been opened under the management of William Lanzen and Harold Asp.

Meaderville, Mont.—John Holmes has sold the Grand theater here to A. Olson.

Butte, Mont.—The decorations on the People's theater here have been completed and the handsome new house will be opened to the public within a few weeks.

Hecla, S. D.—Work of erecting a $6,000 picture theater here has been started. The theater will be of fireproof construction.

Stevens Point, Wis.—The Ideal theater here was closed last week when the management failed to pay its account with the Wisconsin Valley Electric Company.

Stevens Point, Wis.—A. N. Sprafka has offered for sale his Empire theater here.

Boyceville, Wis.—The new opera house here was opened to the public recently.

Rochester, Minn.—Beyerstadt Brothers have reported a big success with Max Linder's "Max Comes Across," at their Garden theater.

Rochester, Minn.—William Pierce has secured "Seven Deadly Sins" for showing at his local Princess theater.

Algona, Ia.—Manager William Stewart of the Magic theater has purchased the Princess theater here.

Minneapolis' F.I.L.M. Club's Big Banquet

Almost a Hundred Exchange Managers and Representatives Get Together at McCormick's for First Annual Dinner—Those Present.

By John L. Johnston, 604 Tel. Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—While exhibitors of the Northwest are planning their annual convention and "get-together," members of the F. I. L. M. Club brought out more film exchange men than ever had sat down to one table at one time before in the history of Minneapolis' film row, Tuesday evening, February 27, at McCormick's cafe.

The occasion was the first annual banquet of the F. I. L. M. Club, and with the publicity acquired from the initial "feast" next year's "doings" should require a much larger restaurant to accommodate the crowd.

About a hundred film exchangemen, including representatives and managers of almost every exchange in the city, were present, and the festivities commenced at six thirty and lasted until—later than that, or earlier, as you please. President W. K. Howard of the club, and Toastmaster Thomas Jacob Hamlin reigned at the banquet, and every man at the table was called upon for a short speech, joke or excuse, and every one responded. Some insisted upon being called on twice or thrice and some "went so big" that they had to give an encore. Cabaret entertiners were tired out, but the film men insisted on hearing from comrades of the ranks. Attorney Goldman won first honors for endurance in speech making, and Judge Frank Fox shared with several others the honor of getting "the biggest hand." Only 29 Ford jokes were told. Three were new.

Among those who attended were: W. K. Howard, manager of the Greater Vitagraph; J. Verhalen, publicity manager of the Famous Players Star Feature; L. H. Coen, roadman for the Famous Players Star Feature; Ernest Hill, of the Unicorn; Frank J. Hoy, of the Hoy reporting service; Samuel MacIntyre, roadman for the Fox Film; S. A. Louis, manager of the Rialto theater supply company; D. O. Hoye, of the Laemmle (Universal); S. N. Robinson, manager of the Fox Film; A. J. Huesman, of the Fox Film; H. D. Graham, manager of the K. E. S. E.; F. C. Heusler, of K. E. S. E.; W. C. Lestico, of the K E. S. E..

J. A Schloss, of the Favorite; L. H. Francis, of the Theater equipment company; E. J. Frye, of the Lochren; H. F. Hawkins, of the Lochren; David Gruenberg, manager of the XL slide; G. Carroll Johnston, of the Lochren; Thomas E. Goldrick, of the Lochren; Frank D. Fox, of the Lochren; Earle C. Sly, of the Lochren; N. P. Eberley, of the Mutual; Geo. F. Law, manager of the Mutual; P. N. Brinch, special representative for the Triangle; R. E. Bishop, manager of the Triangle; T. A. Burke, manager of the Westcott; E. A. Westcott, president of the Westcott; Harry E. Hillwig, of the Laemmle (Universal).

O. MacConnell, of the World Film; R. E. Bradford, manager of the Laemmle; H. Rathner, manager of the Supreme Feature; Lee A. Horn, manager of the Selznick; H. R. Brandt, manager of the Brandt Film; A. S. Dworsky, manager of the Twin City Film Renovating company; M. R. Dick, of the M. R. Dick Features; J. W. Boyd, P. F. Schwie, roadmen for the American Maid Film; T. Stuart Kipling, of the American Maid Film; F. York Elliott, of the Elliott-Sherman Film; M. H. Conhaim, of the Supreme Feature Film; C. L. Booth, roadman for the Greater Vitagraph; E. S. Flynn, roadman for the Greater Vitagraph; Julius Bernheim, manager of the Bluebird; Jos. E. Swartzbein, manager of the Pathe, Inc.; A. A. Hixon, of the Metro; Benjamin Goldman, attorney for the film exchanges; Thomas J. Hamlin, of "Amusements."

Local Features and Bills.

St. Paul, Minn.—"The Masque of Life," controlled in this territory by the Westcott Film Corp., Minneapolis, began a week's run at the Majestic here March 4.

The Strand began a week's run of Nazimova in "War Brides," at twenty-five cents, Sunday, March 4. The Strand has also booked "20,000 Leagues Under the Sea" for the near future, and Max Linder comedies.

"The Blue Mouse" began a four-day showing of "Blind Justice," Sunday, March 4.

The Metropolitan has secured "Intolerance" for a week's run beginning March 11.

Minneapolis, Minn.—"Intolerance" much advertised and considerably commended opened a week's run at the Metropolitan opera house here Sunday, March 4, to a fair business. The film has been lauded by local papers, which claim it is superior to anything that has been seen before.

The Lyric returned to its policy of program releases, Sunday, March 4, with Anita Stewart in "The Girl Phillipa," and the S. R. O. sign was in evidence most of the day. The theater's special 25-piece orchestra has been retained, as have the dozen young lady ushers, and the feature is being put on in an admirable way.

The Strand had to call for police to keep the crowds in order Saturday, March 3, when Bryant Washburn appeared in person in connection with the showing of "Skinner's Dress Suit." From eleven o'clock in the morning (before Washburn arrived) until eleven at night (when he left) the crowd outside of the theater was too large to accommodate. Mr. Washburn shook hands and smiled until his face and hands were sorely tired. The Strand's second weekly fashion show also brought out two capacity houses. The theater began a week's run of "The Poor Little Rich Girl," March 4.

The New Garrick began a four-day showing of Blanche Sweet in "Those Who Sin," March 4, to capacity business. A concert 'cellist was an added attraction and proved worthy of his selection.

The New Garlen presented Ruth Stonehouse in "The Saintly Sinner" March 6 and 7, and an entertainer was also added to this program by Manager Sprague Green.

Film Salesmen May Organize.

Minneapolis, Minn.—Various film salesmen of Minneapolis were scheduled to hold a meeting at room 803, Lumber exchange, Sunday, March 4, for the purposes of organizing a body to represent them. The slogan "in union there is strength" is being followed by every branch of the film industry around this village and the film inspectors and film "toters" may organize in the near future.

New Company in Lansing, Mich.

Lansing, Mich.—The secretary of state has issued a certificate of incorporation to the J. R. Dennison Theater company of Monroe, with capital stock $55,000.

New Theaters and Changes in Michigan.

Reed City, Mich.—Thomas J. Berry and Clyde C. Keer have taken a five-year lease on a part of the Stoddard block and opened the Princess theater. In addition to the regular program one educational feature will be given each week.

Hancock, Mich.—Frank Ongle, manager of the Savoy theater, has purchased a site for the erection of a new theater.

Manistique, Mich.—The Princess theater has been sold to H. W. Blackwell, who will move the equipment to Stambaugh, Mich.

Saenger Company Opens Lafayette Theater

Triangle Pictures Shown in Temporarily Occupied Theater While the Strand Is Being Completed—Harron Appears With "The Bad Boy."

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—On February 18 the Saenger Amusement company took over the Triangle Film service for New Orleans, intending to make this service the feature for the new Strand theater, under course of completion. The Triangle pictures have been run for some time in the Triangle theater, of which Ernst Boehringer is the manager and in his theater they were given marked prominence and made exceptionally popular. With the readjustment of motion picture affairs in this city the Triangle service passed to the Saenger interests and Manager Boehringer took over the Paramount service. Delays incident to building prevented the opening of the Strand theater as soon as had been contemplated, and for the time being the Saenger Amusement company rented the Lafayette theater and commenced the regular presentation of their program.

Bobby Herron Appears at the Lafayette.

The first showing was made on February 18 with "The Bad Boy" as the feature production. Robert Herron is the star in this picture and by a fortunate circumstance this young man with his director and a company of players was in the city taking scenes for a forthcoming release. In the party were "Bobbie" Harron, Lloyd Ingraham, director; Herbert Hadly, David Dominguez, Frank Urson and Adele Clifton. Upon the completion of their work here it was the intention to go to New York at once, but they were prevailed upon to remain over for the Lafayette opening and Harron made a personal appearance at each presentation of "The Bad Boy."

He acted the part—not that he showed anything bad, but because he unconsciously played the part of a boy who is thrown into prominence and he refused to consider it as a compliment. Nevertheless, he made nice little speeches in a sort of a awkward way that captivated the audience and he became immensely popular. The entire party was introduced to the odd and famous resturants of the city at numerous luncheons and dinners and they appeared to enjoy the novelty. Their presence added to the opening of the Lafayette, and the musical accompaniment to the pictures by a fifteen-piece orchestra under the direction of Don Phillippini of New York made the event a notable one and one that put the temporary picture house on the local map.

Contractor Landrum Becomes Exhibitor.

JACKSON, MISS.—When J. C. Landrum, then a contractor of Jackson, Miss., four or five years ago read the history of the Istriones, the ancient people who migrated from the land of the Itris, at the head of the Adriatic Sea, to Rome, and were compelled to act in pantomime because there were none who understood their language, he concluded that this was the first authentic record of the "silent drama." Mr. Landrum is methodical. He wrote the name and filed it away.

In the course of time he was employed to plan a proposed motion picture theater. He drew the plans for a dandy theater and presented them to the projectors with much enthusiasm. They hesitated, feared the expenditure, and feared that motion pictures would go into decline.

"Oh, well, if you fellows have no nerve," observed the contractor, "I am almost tempted to build a photoplay theater myself."

The next morning Landrum took the first step toward becoming a real manager. He already had the word Istrione, and here was a chance to make use of it. He eased around among the real estate men and got a long lease on a tract across the street from the theater for which he had drawn the plans, for he was convinced that the projectors had no intention of going forward with the work. Here he erected a fine $15,000 show house and he proved that he had made an excellent investment. The Istrione at Jackson, Miss., is perhaps the only theater of that name in the country. Leastwise it is the only theater that can boast of its inception and its completion upon the mere suggestion of a word.

Manager Landrum watches every detail of the business. It is no wonder that he has scored a remarkable success. He has won the confidence of the people because he has deserved it, and he has proven to them that it has never been misplaced. No new appliance that will contribute to the pleasure of the patrons is omitted from the house. One of the latest innovations is the installation of a regular orchestra in the Istrione.

Manager Landrum is in touch with the latest releases and frequently makes trips to New Orleans that he may be present at the trade showings. He knows pictures as well, if not better, than the most of the exchange managers, and woe betide the manager or salesman who attempts to sell a bad picture for showing in the Istrione.

Among Gulf State Exhibitors.

Yazoo City, Miss.—Mrs. J. B. Devoto, one of the successful women managers of motion picture theaters in the South, has reopened the Star theater at Yazoo City, Miss., and will run only feature pictures. She has booked the World, Metro, K-E-S-E and other services. The first showing was made on February 5.

Abbyville, La.—Nelson & Clark of Abbyville, La., have just completed and opened an airdome which will seat 600 persons. Everything about the new house is of the best, and the proprietors look forward to a most prosperous season.

Pearce Will Boost Independent Program

Will Organize Exchange on New Lines and Takes Larger Offices Over Tudor Theater—To Distribute Attractive Film Service.

NEW ORLEANS, LA.—A business move which has more behind it than the mere transfer of office furniture and forces is being made by the Pearce amusement syndicate to new quarters over the Tudor theater. For years the affairs of the Pearce interests have been conducted in offices over the Trianon theater in Canal street. The business of the local Pearce houses has been testing the capacity of all the theaters owned by them and the demands of the film industry in this section have convinced these old-time exhibitors that conservative branching out is desirable, therefore the change of office location is made in order that more commodious quarters may be at hand for the development of interests along new lines as well as to care in a more satisfactory manner for the affairs that require immediate attention. The new offices over the Tudor theater are to be models of completeness and convenience. Every appliance for the conduct of a modern motion picture establishment is being installed. There is to be a modern projecting room and a storage vault for films.

In conjunction with other capitalists, the Pearce interests have noted the growing demand among exhibitors for independent programs and it is no longer a secret that a new and powerful independent film exchange is to be opened for the purpose of furnishing exhibitors in this territory with a dependable and attractive film service.

The new Pearce offices are to occupy the entire third floor of the Tudor theater building and it is the expectation to have them fully occupied and in smooth running order early in March.

New Orleans Exchange Men Join Association

Preliminary Meeting Elects T. O. Tuttle of Local General Film as President, Harry Owens Vice-President and Karl Bugbee Secretary-Treasurer.

NEW ORLEANS, LA.—After repeated and indifferent attempts to effect an organization that would be worthy of the name, the film exchange managers of New Orleans have become affiliated with the Film Industry Local Managers and already feel the good effects of membership in an association that appears to have about it the quality of stability.

J. C. Hoy, of the Hoy reporting agency, has been in the city for some time and on February 26 the first step toward a permanent organization was taken. At a preliminary meeting T. O. Tuttle, of the General Film, was elected president of the local association; Harry Owens, of the Triangle exchange, vice-president, and Karl A. Bugbee, of the Southern Metro, was named as secretary and treasurer.

The organization starts off with enthusiasm and already one or two matters have been satisfactorily adjusted to the astonishment of all persons concerned. One exhibitor was charged with wrongful use of the C. O. D. privilege and another was informed that his paper was not entirely satisfactory on account of a derogatory remark passed out by a heartless bank official. Furthermore one or two matters in which it appeared that the exhibitor was in the right were settled in favor of the exhibitor and in that manner a feeling of confidence among the exhibitors was engendered and it looks as if they are going to be as strong for the organization as the exchange men. Already there is a movement on foot to form a strong exhibitors' organization in this territory to work in conjunction and in harmony with the F. I. L. M. No more beneficial move could be made for the good of the industry in this section.

Plaquemine's New Theater Begun.

Plaquemine, La.—The foundations for the new $40,000 motion picture theater have been laid and work is being pushed upon the building as rapidly as is consistent with good building. One of the largest lumber companies in the state is behind the enterprise and the building is situated in the center of the business district. The lot upon which it stands was rather narrow for the proper construction of sidewalks and the Texas & Pacific railroad showed its interest in the project to the extent of donating enough of its right of way to allow a suitable sidewalk to be built.

Jack Auslet's Chain of Theaters.

New Orleans, La.—Jack Auslet, of this city, has formed a circuit of motion picture theaters in Mississippi and is now operating the Strand at Laurel; the Princess at Boonville; the Lyric at Louisville;

the Alamo at Houston; the Hippodrome at Philadelphia, and the Opera House at Baldwin, Miss. The main office will be at Booneville.

Clarksdale, Miss.—R. N. McWilliams, Clarksdale, Miss., has let a contract to Nicol, Langford & Johnston, Louisville, Ky., for the construction of a $72,000 photoplay theater in Clarksdale. Plans call for a seating capacity of 1,000.

Local Film Notes of Interest.

New Orleans, La.—A. O. Landry of the Victory theater at Abbeville, La., has been in New Orleans, contracting for new and complete appliances for his theater.

Nearly all of the downtown and suburban theaters have been drawing exceptional crowds by the exhibition of moving pictures of the recent carnival parades. The carnival is about the biggest thing in the South and this year over 500,000 people watched the spectacle. A notable unit of the parade was the motion picture section in which Manager Frank Davis of the Magic theater did the honors. A very beautiful float represented the motion picture industry and the various theaters and exchanges were represented by floats or couriers.

Greenville, Miss.—Arrangements are being completed for the erection of a combination opera house and motion picture theater at Greenville, Miss. The project is backed by exhibitors of experience and the outlook is very inviting.

New Orleans, La.—J. A. Buesson assumed charge of the Esplanade theater on March 1 and is starting on a good business. The Esplanade is one of the most desirable of the suburban houses and should make money. It is protected from opposition by the recently passed building ordinances and it makes the business almost exclusive. The theater is in the center of a high-class neighborhood and has a regular clientele.

Denver to Have a New 3,500 Seat Theater

Brown and Megahan to Build Big Theater to Be Called the Colorado—Will Cost $165,000—Disappearing Stage a Feature.

By Ohio Valley News Service, 1404 Starkes Bldg., Louisville, Ky.

DENVER, Colo.—Still another theater is to grace Denver's great White Way. This city of 300,000 population, with six first class photoplay houses, all within a radius of two city blocks, is already recognized as the biggest and best, figured on a per capita basis, amusement town in the United States. Now it is to be placed far and away in the lead of municipalities of her size by the addition of a 3,500 seat theater.

The new playhouse is to be known as The Colorado. It is to be built on Curtis street, between 15th and 16th streets.

L. B. Brown and A. F. Megahan, who at present own and operate the Strand and Rialto theaters, are back of the new project. Plans have already been drawn and work probably will be started as soon as weather permits. It is planned to have the theater ready for opening by November of this year.

The Colorado will cost $165,000. It will be equivalent in heighth to a six story building and will be equipped so as to permit the staging of big traveling shows as well as moving pictures. It will be constructed with a disappearing stage, 60 feet wide, and worked by hydraulic lifts. When the stage is removed there will be space for extra seats. There will be 1,700 seats on the man floor, 1,000 in the first balcony and 800 in the second balcony. The theater will occupy a floor space 100 by 125 feet.

In outside and inside finish the Colorado will be elaborately decorated and in keeping with the size and general elegance of the theater. The exterior finish will be of buff terra cotta and it will be illuminated by 10,000 electric lights, or four times the number now used to light up any other building in the city.

Robert Willison, is the architect who has drawn the plans and will superintend the construction of the new playhouse. He designed the city auditorium and also the Strand and Rialto theaters. Brown and Megahan will continue to operate the Strand and Rialto. The new enterprise, they declare, will be financed solely and entirely by themselves and no outside capital will be employed.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Cardinal Attractions Buys "Joan" Rights.

Denver, Colo.—The Cardinal attractions company has purchased state rights on "Joan the Woman," and is making elaborate plans for its showing in Colorado, Utah, Wyoming, Idaho and Montana. Lou Marcus, president of the Notable feature film company is also head of the Cardinal company. The picture will be shown in Denver and Salt Lake City early in April

Edward Armstrong to Manage Local Universal.

Denver, Colo.—F. Y. Langtree, who was Denver manager for Universal and Bluebird until Edward Armstrong came here to take charge of the Rocky Mountain district, has severed his connection with the local film world and has returned to New York, his old home. Langtree left Denver March 1.

Mr. Armstrong, before assuming complete charge of Universal distribution in this section, was manager of the Salt Lake exchange. He now directs the work of the Denver, Salt Lake and Butte offices. Altho comparatively new in the territory he has won many friends among the exhibitors.

Three House Merger in Victor.

Victor, Colo.—A merger of the three theaters in Victor was completed March 1. The Victor opera house company was formed and took over the three houses. As a result the Isis has been closed while the Fox is being operated only on Saturdays and Sundays. The opera house shows a daily program of pictures except when an occasional road show is allowed to hold the boards for a night.

W. S. Rand Opening Salt Lake Exchange.

Denver, Colo.—W. S. Rand, manager of the Triangle exchange in this city, is in Salt Lake supervising the opening of a branch office to handle the business of the western end of the Rocky Mountain territory. Miss Catherin Mealy, head bookkeeper in the Denver office, also has gone to Salt Lake to open a new set of books for the Utah branch.

Mart Cohn Appointed Booker for Paramount.

Denver, Colo.—Mart Cohn, brother of Milton H. Cohn, manager of the local Paramount exchange, has been appointed head booker for Paramount. He succeeds John Hayden, who probably will enter the exhibiting branch of the moving picture industry.

Geo. Brown Will Assist Manager Glasser.

Denver, Colo.—W. B. Glasser, manager of the local McClure office, has announced the appointment of George Brown, formerly of Triangle, as assistant manager of the McClure exchange.

Protest Against Colorado Censor Bill

Parent-Teacher and Mother Organizations Publish Vigorous Statement—Methods of Reformer Hansen and His Bills.

By E. C. Day, Denver Correspondent.

DENVER, COLO.—Thirty-five branches of the Parent-Teachers association of Colorado have gone on record as opposed to the moving picture censorship and public welfare bills now pending in the Colorado state legislature. The women who represent these organizations are among the most prominent social workers in the state. They met Wednesday February 28 and prepared the following statement for publication in the daily press and moving picture trade journals:

"By a unanimous vote of the representatives of thirty-five Parent-Teachers associations, at a meeting, it was agreed to abide by the decision of the Denver district committee in its disapproval of the public welfare bill and the state censorship bill, being advocated by Theodore Hanson of Kansas City and his associates, who are supporting this legislation.

Bills Might Thwart Betterment Work.

"The committee has spent much time and effort in the investigation and consideration of these bills and feels that it is justified in advising the Mothers' congress and Parent Teachers' association of Denver against them because of certain political possibilities contained in them, which may thwart much good work their organization is striving to do for the community.

"While the committee agrees that Mr. Hanson's sentiments—as expressed before many civic bodies—are such as any association with the good of the people in view might approve, yet they feel that the proposed bills fail to measure up to the sentiments expressed by the gentlemen who advocate them.

"Furthermore, they believe that there are several clauses in the bill, the passage of which might bring disastrous results to the causes for which the philanthropic and civic bodies of Denver stand and which would seriously involve the welfare of the city and the state.

"The committee feels it their duty to make this statement publicly because of a mistaken impression which has gone abroad that the association is indorsing these bills, created, possibly, by the fact that the names of two prominent members were mentioned publicly, but eroneously, as being on the original committee behind these bills.

"It was further agreed at this meeting that Mr. Hanson and his associates should not be permitted to appear before the Parent-Teachers' associations, whose representatives were present."

None of the five bills relating to moving pictures had been reported out of committee on March 5. Inasmuch as the legislature has agreed to adjourn March 24 and the last twelve days of the session are by law reserved for the consideration of only house bills in the senate and only senate bills in the house it is unlikely that any of the censorship or so-called welfare measures will be passed.

Theodore Hanson, the Kansas minister, who is agitating censorship in Colorado, has announced that if the bills fail of passage in the legislature he will make a campaign in all the cities and towns in the state in an effort to have each municipality establish a welfare board.

He appeared before the Ministerial Alliance at its regular weekly meeting Monday, March 5, and made a bitter attack on the Mothers congress and Parent-Teachers' association because the members of these organizations not only refused to endorse his campaign, but have come out openly in opposition to censorship.

Working For Higher Admissions

Des Moines Exhibitors Running Smaller Theaters Are Trying to Get Together for Better Prices—Albert Scrag a Booster for the New Scheme—Local Exchange Men Are Helping the Good Work Along.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The small exhibitors—the managers of the five-cent houses and the suburban theaters—are attempting to get together on the admission price proposition. With the exception of two hard headed exhibitors the entire circle of Des Moines exhibitors are ready to live up to the newly-made rule—10 cents for more than three reels. This new rule, of course, does not touch the big downtown houses, but it does touch the smaller downtown program houses, all of which up to this time have been showing five to seven reels for five cents. The suburban houses have been varying their prices with the kind of pictures they were showing—five cents for program, and ten and fifteen for features according to their worth. The case is well put by Albert E. Schrag, whose theater is typical.

Mr. Schrag has been in the motion picture business for four years. He owns the ground, the building and everything connected with his theater, the Ideal, a suburban house located at East 25th and Walnut streets. Mr. Schrag, with so many advantages over the ordinary exhibitor who has rent to meet in addition to his other expenses, says that he can not meet his living expenses and film rental and charge but five cents admission, and at the same time book the kind of pictures that he feels will satisfy his patrons. His competitor charges only a nickel most of the time, and Mr. Schrag is one of the biggest boosters for the new rule.

The exchanges are standing behind the exhibitors in their fight for higher admission prices, feeling that the new rule has everything in its favor—that they can give the exhibitor better pictures—pictures that the patrons will feel are worth going to see. With the exception of a few every four or five reel program produced today is worth ten cents.

Few Changes Over the State This Week.

Newton, Ia.—H. P. Lemon, owner of the Lyric in Newton, is having plans drawn up for a new theater in the spring.

Grinnell, Ia.—C. E. Budd, of Grinnell, is another manager planning a new theater for the better spring business. Budd is planning tearing down the Electric theater and building a more modern and larger house on the same site.

Fredreka, Ia.—Charles Costello has purchased the moving picture show in Fredereka from the Upham Brothers.

Cedar Rapids, Ia.—Wm. Griffin, who formerly operated the Lyric in Columbus Junction, has purchased the Ideal theater in Cedar Rapids, where he will show the General program.

Mount Pleasant, Ia.—C. Stith, who operated the Auditorium in Mount Pleasant four years ago, has again secured a lease on that theater. He will open on the 22d of April. Mr. Stith was in Des Moines arranging with the Mid West corporation for Triangle service.

Iowa City, Ia.—T. A. Brown, of the Strand theater, is probably the most consistent booster for Triangle in the state, having been running the Triangle pictures for eighteen months. Two weeks ago he ran "His Picture in the Paper," with Douglas Fairbanks, for the sixth return date, and reports that Sunday as one of the best in the history of his house. It was the Sunday after his big fire on Saturday. The fire had not proved as damaging as it was first believed, and although fearfully water-soaked after a big morning's work he opened the Strand at two o'clock in the afternoon.

Waterloo, Ia.—W. L. Myers, of the Palace theater, was ill with the grippe the past week, and during his confinement to his home, his daughter, Grace, operated the Palace. Miss Grace is a businesslike young woman of eighteen years, and is reported as "one fine manageress."

Carlisle, Ia.—Manager Keeney, of the Carlisle theater in Carlisle, is contemplating the addition of a big balcony to his theater that will increase his seating capacity 300 seats.

Cherokee, Ia.—F. W. Groen bought the Happy Hour theater of A. G. Ferris, in Cherokee.

Independence, Ia.—The big International Serial, "Patria," was firmly launched in Independence last week when the Isis gave a potato Matinee for the kiddies. The admission was one potato, with a substantial prize for the largest. The manager had three bushels of the expensive tubers when the matinee was over. When the potatoes are but $3.60 a bushel, the matinee was not to be sneezed at.

Lake City, Ia.—R. L. Johnson has purchased the Isis theater in Lake City from Geo. Williams.

Green, Ia.—L. E. Gates has purchased the Crystal theater from S. P. Lyman.

Julius Singer Drops In.

Des Moines, Ia.—Julius Singer, former manager of an Independent film exchange in this city and at present the New York representative of the L-Ko comedies, was in Des Moines. Des Moines is the last lap of a big trip that Singer has been making, which included St. Louis, Kansas City, Des Moines, Chicago and the big Eastern cities. Singer is most popular in this territory, and his many friends were more than glad to see him.

Will Open Standard Film Exchange.

Des Moines, Ia.—M. E. (Marty) Williams, of Kansas City, was given a luncheon at the Commercial Club, Saturday the 3d of March, by Dan Lederman, manager of the local Laemmle exchange. All the managers of the local exchanges were guests, and the purpose was to get acquainted with Mr. Williams, who is here to open an exchange for the Standard film company for the releasing of the Art Dramas. Mr. Williams has not yet rented an office here, but is expecting to locate one early in the next week. Williams was with the Universal people in Kansas City prior to his affiliation with the Standard.

Long Runs at Garden Theater Profitable.

Des Moines, Ia.—The Garden theater is rapidly becoming a shining example of the advantages of the long run. A. H. Blank, the manager, is a firm believer in the policy, and here are a few of the lengthy dates to come in the next couple of weeks or so. Last week "The Argyle Case" ran for four days in big houses; last week also marked a return of Clara Kimball Young in "The Common Law." The latter picture enjoyed a full seven days run here in October, and when it was brought back for two days, packed houses were the rule. Marguerite Clark will be shown for five days in "The Fortunes of Fifi," Clara Kimball Young in "The Price She Paid" will be shown five days, Pauline Frederick in "Sapho" will run four days—and no picture is shown at the Garden for less than two days.

Mortenson Makes a Lot of Calls.

Des Moines, Ia.—T. E. Mortenson, business manager of "Amusements," the live little trade journal edited in Minneapolis, was in Des Moines Wednesday of last week on his way back home. He had been to Sioux City, Des Moines, Omaha, Kansas City and St. Louis, and after a stop in Chicago will make for Minneapolis. He paid a visit to all the exchanges, and was warmly received all around.

Paul LeMarquand, of the Fontanelle feature films in Omaha, was in Des Moines at the opening of "The Witching Hour" at the Majestic theater. He reports that "The Witching Hour" is booked away into May.

Harry Heirstiener Buys "Ignorance" Rights.

Des Moines, Ia.—Harry Heirstiener, formerly road man out of the serial department of the local Mutual, has purchased the rights for "Ignorance" in Iowa, Nebraska, Missouri and Kansas. He is located in an office in the Cohan building.

Fine Theater Makes Good in Village.

Maquoketa, Ia.—W. M. Weber, owner of the Pastime theater, Maquoketa, Iowa, has found it profitable to give the patrons available in that town of 3,500, the very best in theater equipment and pictures. His theater seats 530, and is perhaps one of the best equipped in the state in any city of that size. There is steam heat, even in the lobby. He runs a five-piece orchestra most of the time; at other times a harp, violin and piano. He charges five and ten cents, but raises to 25 cents on big features. Among all his means of maintaining and building patronage, his best, he believes, is the mailing list. This list has been made from the names of people who visit the show, and from telephone books and other sources. The names of casual patrons, however seem to yield the best returns. A regular piece of mail to these is the weekly program, printed usually on the backs of pictures of stars.

Local Exchange Jottings—Visitors.

Abe Kahn, traveling salesman out of the Kansas City Triangle distributing office for the McClure's "Seven Deadly Sins," is making Des Moines his headquarters, and covering Eastern Iowa with the "Deadlies" and the Keystone comedies.

T. A. Brown, of the Strand theater in Iowa City, was in Des Moines last week.

J. D. Williamson, one of the big amusement men of Australia, who owns a big chain of Motion Picture houses in Australia, paid a personal visit to A. H. Blank on his way across the continent last week.

Frank Woskie, of the Favorite feature film in Minneapolis, was in Des Moines last week on the road home to Minneapolis. He has just concluded a successful tour of Iowa, placing his picture, "The Libertine," which was shown in Des Moines some weeks ago.

Sam Greenbaum, partner of A. H. Blank in the ownership of the Casino and Garden theaters in Davenport, was in Des Moines two days last week. Greenbaum is one of the most successful exhibitors in the Eastern part of Iowa.

Work on the Royal theater is progressing rapidly. The whole corner has been leveled to the ground, and the construction work will commence in the very near future.

All the members of Des Moines' F. I. L. M. Club went to Omaha over Sunday the 4th of March, to visit with the Omaha exhibitors and to—well, Omaha is not the desert that Des Moines happens to be.

Messrs Fife and Yerkes, of the Idle Hour in Tama, and P. C. Smith, formerly of the Amuzu theater in Fonda, and W. E. Roby, of the Strand theater in Truro, were Pathe visitors last week.

J. Miloslowskie, owner of the Palace and Family theaters in Des Moines, with his family left last week for Hot Springs.

Rose Tapley Visits Des Moines.

Des Moines, Ia.—Rose Tapley, of the Vitagraph, paid her visit to Des Moines on Wednesday the 21st of February. She arrived in Des Moines at six o'clock, Wednesday morning, and appeared at the Palace theater two times in the afternoon and once in evening, speaking about a half an hour on the responsibility of the public for the making of the pictures. The Palace gave "Oesper of the Mountains," the Vitagraph production starring Lillian Walker and in which Miss Tapley has a big role, on Tuesday and Wednesday. Miss Tapley left for Cedar Rapids at ten the following morning.

San Francisco Briefs.

Irving Lesser, manager of the Los Angeles branch of the All Star, was here for a short stay just before the departure of Sol. L. Lesser for New York.

Lloyd B. Willis, who has been in Australia for the past five months in the interests of Fox, arrived here a few days ago and left shortly afterward for New York.

Robert McNeil has taken over the Bell theater in the Mission district.

J. H. Knowles, of the New York Amusement Co was here recently from Sonora, Cal., arranging bookings for his house in that city and for theaters at Jamestown and Tuolumne.

C. Mel. Simmonds, manager of the San Francisco office of Artcraft, is making a trip through the southern part of the state by auto.

Northern California Notes.

Vallejo, Cal.—P. J. Hanlon has returned from an extended eastern trip and is again devoting his attention to the Strand.

Oakland, Cal.—Phil Doll, formerly of San Francisco, is to open the Central theater.

San Mateo, Cal.—H. S. Levin, of the Peninsula theater, has taken over the Regent theater and will close his former house, except on Saturday and Sunday.

Marigold, Cal.—A new theater is to be opened by Thomas Hayes.

Merced, Cal.—A theater to cost $25,000 is being planned by C. H. Douglass and associates.

Napa, Cal.—Construction work will be commenced at once on the Imperial theater to be erected for John and Samuel Garibaldi. The house will have a seating capacity of about 800 and a $10,000 organ will be installed.

Oakland, Cal.—Jasperson & Dippo have had plans prepared for a one-story moving picture theater to be erected on San Pablo avenue, near 27th street, at an estimated cost of $12,000.

Newcastle, Cal.—The Castle theater has been reopened as a 15-cent house.

Stockton, Cal.—The Lyric theater is being remodeled by L. A. Irvine.

Operator Becomes Traveling Representative.

San Francisco, Cal.—W. L. Loudy, formerly a well known local operator, is now a traveling sales representative of the Enterprise Optical Manufacturing company and will travel out of the western office conducted by Edward H. Kemp. He recently spent some time at the factory and is now on the road. Among the late sales of Motiographs made by Mr. Kemp is one for the First Christian Church at Hanford, Cal.

Exchange Manager Turns Benedict.

San Francisco, Cal.—It has long been a matter of comment in the local film exchange field that with but one exception every exchange manager here was married. The exception, Ralph Burns Quive, manager of the Greater Vitagraph, long spurned the idea of joining the phalanx of married men and promised to be a rock in the road of the plan for a solid body of married film men, but while he resisted the pleas of his film associates his heart was being softened by another influence and on Feb. 27 he slipped away to Redwood City, where he was quietly married to Miss Selma Hill, a charming and talented young lady of this city.

Turns From Vaudeville to Films

San Francisco's Empress Theater Will Be Changed from Vaudeville to Pictures by Manager Sid Grauman—House Is Ideally Situated for Film Shows—Local Capital Building Theater in Los Angeles.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Empress theater, of which Sid Grauman is manager, is to be transformed shortly from a vaudeville house into one of the finest moving picture theaters in California. This house has a seating capacity of almost two thousand and is located in the very heart of the amusement district, there being several large houses within a block. A large Wurlitzer Hope-Jones pipe organ is being installed at a cost of more than $25,000 and the entire house is being renovated and redecorated. The decorations are to be in blue and gold, the California colors, with carpets to match. Three hundred lounging loge chairs are to be installed and many provisions will be made for the comfort of patrons. Vaudeville performances will be brought to an end on March 19 and the house will be dark until March 25 to enable workmen to make the desired changes.

It is expected that the Empress theater will make an ideal moving picture theater as it has a large capacity, a balcony without posts and needs no remodeling. In speaking of the reason for making the change from vaudeville to moving pictures Manager Grauman states that the central location of the house had much to do with this decision. At present but three performances are given daily, and while a very large business is being done, the best ever enjoyed by the house, it is believed that by putting in pictures and presenting them in the proper maner continuously from eleven o'clock to eleven, even better results will be secured.

In addition to superintending the changes at the local house and arranging for film service Mr. Grauman is devoting much of his attention to the splendid moving picture theater being erected at Third and Broadway, Los Angeles, a San Francisco enterprise. Mr. Grauman's partners in it are his father, D. J. Grauman, Irving Ackerman and Samuel Harris, all of this city. The Los Angeles house will be operated in conjunction with the Empress theater here and will not only make possible the securing of many fine photoplay attractions, but will make feasible the purchase of state-rights to productions.

The house in the southern city will represent an investment of about $700,000. Mr. Grauman states that it will have a cathedral effect. It will be lighted by searchlights from other buildings and by an indirect system, such as was used at the San Francisco Exposition.

On the interior will be mural paintings lighted by secret searchlights and an elaborate lobby and foyer. The lounging, nursery, smoking and reception rooms will be fitted up to vie with rooms of this kind in the finest hotels. On the roof will be an enclosed glass moving picture studio, one of the few downtown studios of that city, and patrons of the theater will be invited to witness the making of pictures. The theater will have a seating capacity of about 3,000 and will be ready for occupancy during the present year.

Music will be furnished by a $50,000 pipe organ and by an orchestra of twenty-four pieces. Mr. Grauman plans to use the big stages at both houses for putting on elaborate prologues to the pictures and promises features along this line different from any ever seen on the Pacific Coast.

Consider Film Shipments by Mail.

San Francisco, Cal.—The Film Exchange Board of Trade has been taking up the proposition of delivering films by parcel post with Charles Fay, the local postmaster, and if certain changes can be made in the present regulations members of this organization have signified their intention of sending shipments by mail. The chief drawback at the present time to making shipment of films by parcel post is the weight limit, which is considered too low, and the uncertainty of indemnity through loss of film or delay in delivery. Postmaster Fay has promised to ask the authorities in Washington to raise the weight limit to 100 pounds in the first zone and to 50 pounds or more in the second and third zones, throughout which deliveries are made from San Francisco, and to ask for larger indemnities for loss.

Raising Fund to Fight Censorship.

San Francisco, Cal.—The Film Exchange Board of San Francisco is raising a fund to fight censorship and other measures detrimental to the moving picture business introduced into the Legislature at Sacramento. Contributions of one hundred dollars each have been made by the Fox, Greater Vitagraph, Mutual, Progressive, All Star, Metro and the California Film Exchange. Walter Preddey, the supply man, has also made a substantial contribution. The work of the local Board of Trade is of great benefit to the industry and merits the moral and financial support of all interested in the moving picture business. Representatives will be sent to Sacramento as soon as any of the obnoxious measures are brought up for discussion.

Magner Buys Big Feature and Film Stock.

San Francisco, Cal.—Nat A. Magner, Pacific building, has bought the California, Arizona, Nevada and Hawaiian rights to the Selig production "Beware of Strangers," concerning which so many favorable reports have been heard. He has also purchased the stock of films of Charles Klopot, who has been conducting an exchange on Golden Gate avenue, and is completing arrangements for taking over the local stock of the United Film Service on Taylor street. Marked success is being met with in booking "The Dumb Girl of Portici," featuring Anna Pavlowa, and a road trip has been arranged with bookings completed for one hundred and fifty days.

Herman Wobber to Handle "Joan the Woman."

San Francisco, Cal.—Herman Wobber, with offices in the Pacific building, has secured the exhibition rights to "Joan the Woman" in California, Oregon, Washington, Arizona, Nevada, New Mexico, Alaska and the Hawaiian Islands. A publicity campaign is now being started, but definite bookings have not been made.

Local Man Winner in Contest.

San Francisco, Cal.—C. M. Hill, with the Progressive Motion Picture Company, which handles the Paramount releases in this territory, is the winner in the ninety-day sales contest recently held throughout the country by the Paramount for the greatest number of new contracts signed. He also won third prize in the contest for increase in business measured by money. These records are especially noteworthy when it is considered that he was in competition with exchange men in all parts of the United States. He has been with the Progressive exchange since last October and has been identified with the motion picture business since 1914.

Vaudeville to the Rescue

Willamette Valley, Oregon, Hitherto Famous for Poor Amusement Business, Comes to the Front—Introduction of Vaudeville Said to Be in Part the Reason—Prominent Valley Exhibitor Interviewed—Lack of Diversity.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Up until a short time ago travelling film men who intended making a trip south from Portland through the Willamette valley used to say they were bound for "Death Valley."

Today, as far as Oregon is concerned, "Death Valley" exists no more because the business in the Willamette valley has come back. C. A. Myers, who conducts the Globe and Rolfe theaters at Albany, in the heart of the territory, says the lean days are past and that the exhibitors in the neighboring towns are also enjoying prosperity.

While the good prices for farm products have undoubtedly put much new money into the valley, it is the opinion of Mr. Myers that the new addition of vaudeville to photoplay programs, not only in Albany but in all the other towns in the territory, is putting the valley show business back on its feet. Strange as it may seem, dyed-in-the-wool film men admit that it is the addition of vaudeville that is holding up the business in many of the smaller towns. They say there is not sufficient diversity in the present average so-called feature to put it over without the addition of vaudeville.

Wog Reports Success.

O. Wog, travelling representative for De Luxe, returned to Portland after a tour of Oregon, Washington, Idaho and Montana and also reports that the "Death Valley" south of Portland is a thing of the past. He showed a pocket full of contracts gathered in the territory to verify his statement.

Vaudeville and Photoplays in Portland.

Concerning the question of vaudeville and pictures, the recent experiences of the Peoples Amusement Company with variety acts in their Portland theaters is interesting. At the Crystal theater, a suburban house, they found that more business was had by omitting vaudeville entirely. At the Peoples theater, showing the best class of pictures and catering to the highest class of patrons, the management says that vaudeville acts are entirely out of the question. At the Star, also owned by the company, musical acts are big drawing cards. The Star is an in-between house.

A moving picture theater manager admitted that the tendency of the Portland people is back to vaudeville, citing the success of the Strand and Hippodrome theaters as illustrations. These houses show vaudeville and pictures combined, in one instance at less prices than usually charged for a picture program alone. Lack of diversity in either form of amusement, particularly in the present type of so-called features, is undoubtedly the reason. The theater manager pointed out, however, that in combination theaters the photoplays were the support of the vaudeville as well as vice versa.

W. W. Kofeldt Promoted to Pathe Manager.

Portland, Ore.—B. J. Sperry, manager for Portland Pathe since Walter Wessling was promoted to Cincinnati, also resigned his position, the vacancy being filled by W. W. Kofeldt, who was formerly installed by F. C. Quimby, of Seattle. Mr. Kofeldt was formerly cashier, coming from San Francisco when Portland Pathe was made a full fledged exchange. He is very popular with the exhibitors in the territory.

W. S. Morris is filling the position of cashier made vacant by the promotion of Mr. Kofeldt. Mr. Morris came from Chicago where he was assistant cashier for Pathe. His home is in New York City.

Former Manager Sperry is keeping his future plans secret, awaiting advices from the East.

G. A. Reed, Manager of Mutual, Resigns

Portland, Ore.—Two important changes in exchange managers happened during the week beginning Feb. 24. G. A. Reed, manager for Mutual, resigned, leaving for Seattle, where it is rumored he will engage in other film pursuits. T. C. Malcolm, supervisor of exchanges for Mutual, and former manager of the General Film Company here, paid a short visit, arranging the affairs of the Mutual office. He left later for San Francisco.

Oregon Theater Changes.

McMinnville, Ore.—C. L. Dagg has sold the Star theater to a Mr. Morris, a local man. Mr. Dagg will return to Payette, Idaho, where he formerly operated the Emma theater.

The opera house in McMinnville has also been opened to pictures.

Portland, Ore.—Bennett & Thiele will open the Laurel theater Mar. 4.

Grants Pass, Ore.—J. B. Caldwell, formerly of Nez Perce, Ida., has purchased the Bijou theater.

La Grande, Ore., Lawsuit Settled.

La Grande, Ore.—Meyers and Leiter have withdrawn their lawsuit against S. A. Gardiner for breach of contract not to engage in the theater business under certain circumstances. The withdrawal of the action followed the transfer of the Colonial theater, concerned in the litigation, to the plaintiffs. Meyers and Leiter operate the Arcade theater, the building of which is also owned by Mr. Gardiner, and the firm will conduct both theaters.

Heard on Film Row.

Portland, Ore.—Lewis Moomaw, cameraman and producer, is back in Portland after a successful year in the Paramount service with the Burton Holmes pictures.

At Condon, Ore., an epidemic of scarlet fever has closed the shows and schools and at Roseburg, Ore., an epidemic of measles is cutting into the business.

H. H. Brownell, Universal traveller, has gone to Seattle territory to exploit "The Eagles Wings."

Indications are that "The Daughter of the Gods" will be delayed one month in reaching Oregon, having been booked for additional dates in California.

"The Birth of a Nation" is now playing the small towns in Montana to big money.

F. S. Fountain, Progressive Motion Picture Company, was a recent visitor in Portland, making preliminary arrangements for showing "Joan the Woman."

W. W. Armstrong, representing "The Seven Deadly Sins," was exploiting the pictures in the territory.

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SPOKANE TO HAVE EXCHANGE.

C. E. Stilwell Will Establish a Distributing Business for Unicorn and State Rights Pictures.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—For the purpose of distributing film service not already handled in the Northwest and engaging in the purchase and rental of state rights photoplays, C. E. Stilwell of the Stilwell theaters company will establish an exchange in Spokane.

One of the new services which will be handled exclusively by the exchange is the "Unicorn," a company which is making reissues of former Biograph pictures and other early productions. The pictures will be placed in theaters throughout the Northwest, including the large Coast cities, and all films in the service will be handled through the Spokane exchange.

"I expect Gus Hager from the east almost any day and after I have talked with him will be able to announce details of the new enterprise," said Mr. Stilwell. "He has been engaging some of the new service and completing other negotiations for me.

"The local exchange will be of considerable importance to the film industry in this part of the country. I will employ a corps of salesmen to take our service all over the Northwest and to exploit the state rights features which I handle."

National Air in Spokane Theaters.

Spokane, Wash.—In accordance with a resolution adopted by the Spokane Ad. Club, moving picture and other theaters of the city have decided to have the "Star Spangled Banner" played at the opening and closing of each program. This is as a matter of patriotism and those to whom it was mentioned after its adoption immediately pledged themselves to carry out the wish.

Spokane, Wash.—Live models from The Whitehouse, displaying bathing suits and sport goods suits, made a big hit at the Clemmer theater. Every seat in the house was taken; in fact, the theater was crowded to its capacity as there was not even standing room. Others were lined in front of the theater to the street waiting admission.

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FILM NOTES FROM TEXAS.

By N. E. Flanagan.

Exchange Notes and Dallas Visitors.

Dallas, Tex.—E. C. Jensen, Southern district manager of the World Film, has been combining business with pleasure by visiting nearby towns. He has a friendly interest in a big motor car and this has been used as means of transportation. Good contracts have resulted from these trips and it is plainly evident that Mr. Jensen was accorded a hearty welcome by the exhibitors.

H. D. Price, manager of the Elk theater at Marshall, and later on the road for K-E-S-E, has gone to New Orleans, traveling out of there with the Vitagraph.

J. L. Olive of the Sugg theater, Chickisaw, Okla., was in Dallas, Thursday.

J. G. Garret of the Mission theater at Santa Anna was in Dallas.

H. D. Naugle, Western division manager of the Vitagraph Co., with headquarters in Los Angeles, was to be in Dallas this week.

The Vitagraph exchange, Dallas, have handsomely remodeled quarters. There is new shelving, changed partitions, and an enlarged projection room.

"The Girl Phillipa," Vitagraph, will be shown at the Washington theater, Dallas, Mar. 4, and at the Queen theater, Houston, Feb. 28.

New Georgetown Theater.

Georgetown, Tex.—The Lyric Theater company, with Charles B. Atkinson as head, is erecting a new theater at Georgetown. It will be open in about ten days.

The World feature, "The Dancer's Peril," with Alice Brady and Alexis Kosloff, will be released at the Washington, Dallas, March 12.

Nashville, Tenn.—Mr. Brandon of Artcraft was in the city a few days ago dickering with Manager Wassman of the Knickerbocker for the new Douglas Fairbanks picture soon to be released in a new series by his company.

NOTES FROM THE MIDDLE WEST

Frank H. Madison, 608 S. Wabash Ave., Chicago.

Penny Admission for Children.

Omaha, Neb.—The penny moving picture show is one of the ideas of W. W. Cole, new manager of the Rohlff theater at 2559 Leavenworth street. This remarkable price is only to children under ten years of age, and applies only at matinees 3 to 6 p. m., for two weeks. Manager Cole announces that he will make the house a women's and children's theater, and that he has still other stunts up his sleeve. For regular shows the price will remain 10 cents for adults and 5 cents for children. Cole has been connected with Krug Park and Krug theater.

Two New Nebraska Houses.

Alliance, Neb.—A new fireproof theater 50x140 feet is being constructed here for the use of Harry DuBuque, who now operates the Imperial theater.

Davenport, Neb.—Plans have been drawn for the construction of a new opera house.

New Wisconsin Theater Company.

Madison, Wis.—The secretary of state has issued articles of incorporation to the following: The Super Attraction Film company, Milwaukee; capital, $5,000; incorporators: B. K. Fisher, Walter A. Bair and Vincent Le Lorenze.

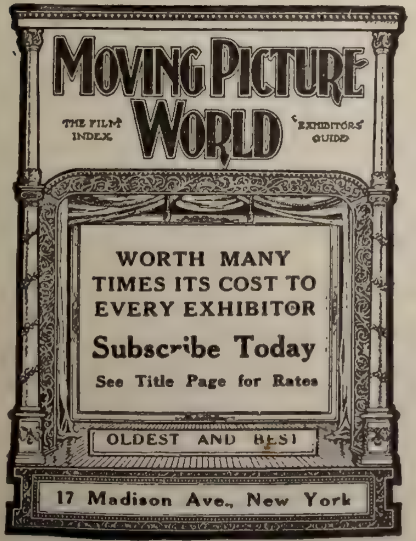
Wisconsin Theaters Change Hands.

Hartford, Wis.—Nic Mertes has sold the Crystal theater building to James Day.

Kaukauna, Wis.—William Van Dyke, who formerly owned the Vaudette theater, has re-purchased it from Frank H. Ellsworth, of Green Bay, and will again operate the house.

Tomah, Wis.—Chris Maxwell and son have sold the Unique theater to Frank Smith and Mark Johnson.

River Falls, Wis.—The River Falls auditorium association has purchased a moving picture machine, and from time to time will book feature productions. The association does not intend to compete with the Princess theater.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SEATTLE EXCHANGE NOTES.

Seattle, Wash.—M. H. Hoffman, general manager of exchanges for Universal, with Mrs. Hoffman, was a visitor in Seattle.

Harry J. Cohen, special representative for Metro, spent a Sunday in Seattle. Mr. Cohen is touring the West in the interests of Metro's new serial, "The Great Secret."

Sol L. Lesser, owner of the All-Star feature company and the Golden Gate film exchange of San Francisco and Los Angeles, spent a day in Seattle visiting with his old friend, Mike Rosenberg, of the De Luxe feature film company.

Exhibitor Thinks Posters Could Be Bettered

In His Lobby Display Are Pictures Cut from Illustrated Newspapers to Draw Attention—Wants More Effective Paper.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Passing the Imperial theater the other day, one of a group of small motion picture houses down near the wholesale district on First avenue, the World correspondent saw a crowd of men gathered about the large frame in front of the lobby. The attraction, I discovered upon peering over their shoulders, was a number of cartoons on the subject of the national crisis with Germany and several war pictures cut from the Illustrated London News. These practically covered the center of the large board, but all around them and scattered here and there among them were photographs of scenes from the plays comprising the program at the Imperial.

The walls on both sides of this board and the entire front above it were pasted with one, three and six-sheet posters of the drama and the comedy. Working men passing by during the lunch hour were first attracted by the cartoons and war illustrations, but eventually they looked at the photographs and then the posters, and many of them found them interesting enough to risk ten cents on a further investigation.

"Those pictures serve very well their purpose of getting people to stop and look during a time like this when everybody is more or less excited about the national situation," said Joseph Danz, the Imperial's manager. "It is one of my pet theories that the exhibitor should take advantage of the public interest in special events. Running a picture show which caters to a transient trade such as this does, is in many respects like running a department store. The store manager must see to it that there is something in his window to attract the attention of the passer-by.

Value of Good Lobby Advertising.

"The lobby-front is the show man's only window, and his first problem is to get the possible patron to stop and look at it. That done, more than half the battle's won, if his pictures are the kind that appeal to his class of patronage and he has good paper. Good paper is more important to the small exhibitor who does no outside advertising than the manufacturers seem to realize, judging from their carelessness in making it. The exhibitor relies on this alone to inform his patrons what kind of a show he is offering. If the paper does not attract attention the passer-by does not even stop, unless there are some special inducements such as these news cartoons and pictures. Once he has stopped, if the paper suggests lots of action, he goes in eventually.

"I don't mean that the poster ought to be of the 'blood and thunder' kind; but they ought to be taken from the most gripping scenes in the play, those that have the most action. It is only for the small houses which do not generally advertise that the manufacturers make paper. Then why not make the kind we need? If the picture is worth spending thousands of dollars and infinite pains to perfect, then surely to have paper that does it justice is worth spending a few dollars and a little pains.

"Westerns are the pictures that go best down here, and I find good ones increasingly hard to get. I always 'mop up' with the Hart features.

"Yes, I use the best service—Triangle, World, Pathe and states rights, not first run, of course.

"I find, too, that the shorter features are coming back into favor among my patrons, and these are also hard to get. It seems to me that the small theater deserves more consideration from the manufacturer, especially since eighty per cent. of the theaters in the country are of this class."

Mr. Danz runs another house, the Isis, just across the street from the Imperial. He has just raised the admission price to the latter to ten cents, and is trying to get the other managers in the immediate vicinity to do likewise.

Flag and Anthem to Be Used Only with Greatest Respect in Seattle Theaters.

Seattle, Wash.—Two bills were passed by the city council of Seattle this week, at least one of which has some bearing on motion picture theaters. One of them prohibits the use of the American flag by performers for the purpose of drawing applause. The other prohibits the playing of the "Star-Spangled Banner" in medley. This last means that musicians in motion picture theaters, as well as those in any other public place, may not play the national air except as a separate and complete musical number.

Washington State Censor Bill Killed.

Seattle, Wash.—The Davis bill, introduced into the Washington state legislature several weeks ago, which provided for a state censorship board, was killed in committee, owing to the efforts of the exchange men of Seattle. F. S. Fountain, Northwest manager for Progressive, went to Olympia several times in the interests of the film men, and it is due to the arguments he put up against the bill that it never got farther than the committee.

Motiograph Representative on Long Swing Through West.

Seattle, Wash.—W. L. Loudy, special salesman, arrived in Seattle with a large shipment of Motiograph machines. He is making his headquarters with Waring & Finck, who have bought several machines from him. Mr. Loudy will remain in Seattle about thirty days, after which he will leave for San Francisco, Los Angeles and points in the Southwest. He is now on a tour, which includes all the states west of the Mississippi. It takes Mr. Loudy just eleven months from the time he leaves Chicago to cover his territory. He has already been over the greater part of the Northwest and reports the outlook for the film business better than it has been for several years.

L. J. Schlaifer Buys Rights for "Idle Wives."

Seattle, Wash.—L. J. Schlaifer announces that he has bought the states rights for "Idle Wives" for the four states of Washington, Oregon, Idaho and Montana. It has been booked at the Coliseum in Seattle for March 4.

Exhibitors Who Recently Visited Seattle.

Seattle, Wash.—Out-of-town exhibitors who were visitors on film row this week were: T. L. Tally, of Tally's Broadway theater, Los Angeles; Ed. James, Broadway theater, Portland; R. K. Dunham, Rex theater, Mt. Vernon; H. C. Stevens, American and Casino theaters, Portland; W. E. Wright, Fort Lapwai, Idaho.

Bellingham Theaters Raise Prices.

Bellingham, Wash.—Owing to the high cost of exhibiting, all the theaters in this city have raised admission prices. Those formerly charging 15 cents now charge 25 cents; while the 5-cent houses have gone up to ten.

A. W. Eden, manager of the local Fox office, has just returned from a trip to Butte, where he called a convention of the exhibitors of the surrounding territory, to talk over Fox news and plans with them.

F. S. Fountain, Northwest manager of Progressive, is spending this week in Portland looking after new Paramount bookings.

Calendar of Daily Program Releases

Releases for Weeks Ending March 24 and March 31

(For Extended Table of Current Releases See Pages 1996, 1998, 2000, 2002.)

Universal Film Mfg. Company

SUNDAY, MARCH 18, 1917.

POWERS—The Mystery of the Noiseless Soup (Comedy) and "Palaces of the Forbidden City" (Dorsey Edu.)	02254
BIG U—The Hidden Danger (Two Parts—Drama)	02255
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 12), The Vault of Mystery (Two Parts—Drama)	02256
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 1) The Oriental Death Punch (Two Parts—Drama)	02257

MONDAY, MARCH 19, 1917.

RED FEATHER—The Scarlet Crystal (Five Parts—Drama)	02258
NESTOR—When the Cat's Away (Comedy)	02259

TUESDAY, MARCH 20, 1917.

GOLD SEAL—The Raid (Three Parts—Drama)	02260
VICTOR—Black Magic (Comedy) and Land Marks of France (Edu)	02261

WEDNESDAY, MARCH 21, 1917.

L-KO—Defective Detectives (Two Parts—Comedy)	02262
UNIVERSAL—Animated Weekly No. 64 (Topical)	02263
LAEMMLE—Old Faithful (Drama)	02264

THURSDAY, MARCH 22, 1917.

VICTOR—The Hash House Mystery (Two Parts—Comedy)	02265
POWERS—The Strangest Army in the World (War Special)	02266

FRIDAY, MARCH 23, 1917.

IMP—The Perils of the Secret Service (Episode No. 3) "The Dreaded Tube" (Two Parts—Drama)	02267
UNIVERSAL SCREEN MAGAZINE—Issue No. 11 (Educational)	02268
NESTOR—In Again, Out Again (Comedy)	02269

SATURDAY, MARCH 24, 1917.

BISON—Goin' Straight (Two Parts—Drama)	02270
JOKER—Whose Baby? (Comedy)	02271
REX—The Boyhood He Forgot (Drama)	02272

SUNDAY, MARCH 25, 1917.

REX—The Grudge (Two parts—Drama	02273
POWERS—The Love Affair of Ima Knutt (Cartoon Comedy) and "Artistic China and Japan" (Dorsey Edu)	02274
BIG U—The Rebel's Net (Drama)	02275
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Special No. 13), The Leap (Two Parts—Drama)	02276
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Epsode No 13) The Mysterious Man in Black (Two parts—Drama)	02277

MONDAY, MARCH 26, 1917.

RED FEATHER—The Fighting Gringo (Five parts—Drama)	02278
NESTOR—Shot in the West (Comedy)	02279

TUESDAY, MARCH 27, 1917.

GOLD SEAL—A STARTLING CLIMAX (Three Parts—Drama)	02280
VICTOR—Never Too Old to Woo (Comedy)	02281

WEDNESDAY, MARCH 28, 1917.

LAEMMLE—Is Money All? (Drama)	02282
L-KO—Dippy Dan's Doings (Two Parts—Comedy)	02283
UNIVERSAL—Animated Weekly No. 65 (Topical)	02284

THURSDAY, MARCH 29, 1917.

IMP—David's Idol Dream (Two Parts—Drama)	02285
POWERS—The Grand Canyon of Arizona (Scenic Edu.)	02286
LAEMMLE—The Mask of Love (Drama)	02287

FRIDAY, MARCH 30, 1917.

IMP—The Perils of the Secret Service (Episode No. 4) The Crimson Blade (Two parts—Drama)	02288
UNIVERSAL SCREEN MAGAZINE—Issue No. 12 (Educational)	02289
VICTOR—Prodigal Papa (Comedy)	02290

SATURDAY, MARCH 31, 1917.

BISON—Steel Hearts (Two parts—Drama)	02291
JOKER—What the ....? (Comedy)	02292

Mutual Film Corporation

MONDAY, MARCH 19, 1917.

MONOGRAM—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves") (Two Parts—Drama)	05378-79
MUTUAL CHAPLIN—The Cure (Two parts—Com.)	

TUESDAY, MARCH 20, 1917.

GAUMONT—Tours Around the World, No. 20 (Subjects on Reel: Montenegro, Island of Guernsey, Cintra, Portugal) (Travel)	05380

WEDNESDAY, MARCH 21, 1917.

MUTUAL—Mutual Weekly No. 116 (Topical)	05381
AMERICAN—Cupid and a Button (Comedy)	05382
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 13, "The Schemers") (Two parts—Drama)	

THURSDAY, MARCH 22, 1917.

CUB—Minding Baby	05383
GAUMONT—Reel Life No. 47 (Subjects on Reel: Making Food Cheaper; A Home-Made Motor Sled; Artificial Exercises; A Winter Pageant; Pineapples Under Glass; A Snail Race Under Water (Mutual Film Magazine)	05384

FRIDAY, MARCH 23, 1917.

MONMOUTH—Jimmy Dale, Alias the "Grey Seal" Chapter One—Two Parts—Drama)	05385-86

SATURDAY, MARCH 24, 1917.

VOGUE—A Studio Stampede (Two Parts—Comedy).	05687-88

MONDAY, MARCH 26, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook") (Two parts—Drama)	05389-90
MUTUAL STAR PRODUCTION—Motherhood (Five parts—Drama)	
MUTUAL STAR PRODUCTION—Sunny Jane (Horkheimer—Five parts—Drama)	

TUESDAY, MARCH 27, 1917.

GAUMONT—Tours Around the World, No. 21 (Subjects on Reel: Funchal, Madeira; Rostov-on-the-Don, Russia; Ajaccio, Corsica) (Travel)	05391

WEDNESDAY, MARCH 28, 1917.

MUTUAL—Mutual Weekly No. 117 (Topical)	05392
AMERICAN—The Bearded Fisherman (Drama)	05393
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters—Two parts—Drama)	

THURSDAY, MARCH 29, 1917.

CUB—Be Sure You're Right (Comedy)	05394
GAUMONT—Reel Life (Subjects on Reel: Weaving Indian Blankets; The Pulmotor; Swedish Gymnastics; The Famous Herald Clock; Winter Sports in Florida) (Mutual Film Magazine)	05395

FRIDAY, MARCH 30, 1917.

MONMOUTH—"Jimmy Dale, Alias The Grey Seal" Chapter 2, "The Stolen Rubies" (Two Parts—Drama)	05396-97

SATURDAY, MARCH 31, 1917.

VOGUE—Freed by Fido (Two parts—Comedy)	05398-99

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Stories of the Films

VIM.

WANTED—A BAD MAN.—The little town of Hicksville is proud of their new uniformed police force, and a wire comes that a desperate criminal is at large and that a reward of $500 is offered for his capture, dead or alive, great excitement prevails at the central police station. Bud and Slim, the two new additions to the force, are determined that they will capture the bad man.

Their search begins, but Miss Ethel comes between them, and for a time they almost forget that it is their duty to capture, dead or alive, the terrible "Giant George." When the "Giant" comes leisurely walking before them with six-shooters drawn, our two brave policemen desert their duty and flee for safety.

A riot call is sent in and the town police force finally locate the bad man in his room. When they attempt to arrest him, however, he quietly takes away their revolvers and orders them from his room. Bud and Miss Ethel find a huge mallet, and when the bad man attempts to leave his room it falls from Bud's hands and the bad man falls in his tracks. Bud receives the reward, and peace and quiet once more reign supreme.

KALEM.

BULLS OR BULLETS? (Ham and Bud Comedy).—The story opens with Ham and Bud caught between two fires. On the one hand a band of threatening cowpunchers wave them out of their town, and straight ahead loom up two Mexican bullfighters. They put the champ bullthrower and the blue ribboned matador to flight, and then invest themselves in their holiday regalia.

Proceeding across the desert, our valiants at last reach the Mexican settlement, where on the morrow there is to be held an exhibition of bull throwing. They are entertained like conquering heroes, and petted by the beautiful senorita for whose hand they shall contest as an added attraction.

While all the nobility looks on in fiendish glee, the great horned bull is turned loose in the arena. After a false start or two, Ham is about to ram his trusty blade home, when a voice coming from the bull pleads for mercy. After that the bull fight degenerates into a tango tea, with the bull doing the best tango of the three. And then—enter the dethroned bull fighters. Exit Ham and Bud. Ah, well, 'tis nice to serenade black eyed senoritas, but this matador stunt—'tis not the life for our merry friends.

THE PHANTOM MINE (An Episode of "The American Girl" Series—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Jake Barstow (Ronald Bradbury). Written by Frederick R. Bechdolt. Directed by James W. Horne.

Jake Barstow returns to the West after a spree in New York and Chicago. He meets Chuck Peters and Piute Charley, two of his old cronies, and boastingly shows them clippings that relate the stories of his exploits in the metropolitan centers. Tapping his pocketbook significantly, Barstow says it's time to get some more of the easy money to be had thereabouts.

On the day following his return, Barstow visits the San Remo ranch and endeavors to interest Roger King, its millionaire owner, in his Greenback mine. King instructs his youthful superintendent, Larry Kerwin, to visit the mine, and if it proves to be the bonanza that Barstow says it is, to pay him $10,000 for a half interest.

Barstow figures that Larry will draw the money and carry it on his person. Shortly before the two are to meet, Larry is held up by two masked men in his hotel room. They get nothing; the money is held in trust by the local bank, and instructions have been given not to pay it to Barstow except upon Larry's written order.

Barstow and Larry start for the mine back in the hills. At a point where the trail divides, Larry takes out his knife, and, unobserved by Barstow, slits the oats sack carried by their pack burro. Proceeding to the secret mine, Barstow trusses Larry up and compels him to sign an order for the $10,000.

Meanwhile King and his daughter, Madge, alarmed for Larry's safety, have secured a guide in the town and follow as fast as their horses can travel. The guide is Chuck, and he has had orders to prevent the Kings from reaching the mine. If necessary Piute Charley is to resort to extreme measures in assisting Chuck to carry out Barstow's orders.

At the fork in the trail, Madge discovers the oats strewn along the ground in the opposite direction from that taken by their guide. Following up this clue they reach the entrance to the mine, and are fired upon by Chuck and Piute Charley. Barstow also takes a hand in the game. After King has done for his confederates, Madge gets the drop on Barstow and disarms him. Barstow then boasts that they will never see Larry alive, because he has lighted a fuse leading to a box of explosives back in the mine. Madge rescues Larry not more than ten seconds before the whole country rocks with the force of the explosion.

THE FATE OF JUAN GARCIA (An Episode of "The American Girl" Two Parts).—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); Colonel Sarka (Ronald Bradbury); Juan Garcia (Edward Clisbee).

"—we're just crazy for a picture of you riding one of those wild Western horses—." So read Madge King to her father, the millionaire owner of the San Remo ranch, as she mentioned the name of her Eastern chum. "We'll have old Manship bring out his best cameras," smilingly replied her father. And so it came about that Madge, dressed in one of her smartest riding habits, was ready to be photographed with the ranch house for a background.

Juan Garcia, one of the helpers, is instructed to bring Miss King's horse. He is about to comply, when he happens to glance down the road and see an old Mexican woman bearing a jar of water on her head fall in a faint. He helps her out to the road, where a rig is waiting screened from the view of those about the ranch house. Suddenly Garcia is confronted by an armed Mexican. A few seconds later a shot rings out, and when the Kings come to investigate they find a pistol, one chamber discharged, lying in the roadway, but not a trace of their ranch hand.

Now Juan Garcia is in reality a revolutionary leader of importance in his own country, and his death is greatly desired by Colonel Sarka, a Slav, and the agent of a Continental clique with large Mexican mining interests. If Colonel Sarka can furnish indisputable proof that Juan Garcia will never lead another raid upon their mining camps they will reward him handsomely.

At a point not far distant from the San Remo ranch, the photographer, who is returning to the village after obtaining the picture of Madge on her white horse, is held up by masked men and compelled to bring his cameras in Colonel Sarka's home.

The following day Madge rides into the village to get her finished pictures. Having cut his finger the photographer hasn't developed the plates. Madge offers to do it for him. When she holds the developed plate up to the light she is startled to find thereon the face of a dead man. Then the photographer relates his holdup of the previous day: how he had taken a picture in Colonel Sarka's house blindfolded, and had evidently given the Colonel the plate of Madge by mistake.

That afternoon, Colonel Sarka's spy holds up the Kings in their home, and makes a clean getaway with the negative plate that Madge had developed. Madge manages to find the trail, and enters Colonel Sarka's headquarters. She is made a prisoner and locked in a cupboard.

Roger King and Larry, his superintendent, follow. Larry lets King go on alone, while he rides to the village to get the sheriff. King sets a signal fire going as soon as he discovers Madge's horse. He, too, is knocked out by the conspirators. When Larry and the sheriff arrive there is a battle royal before the Colonel's aides are subdued. Madge bursts out of her stuffy prison in time to wing the Colonel as he leaps off the porch roof with the telltale plate under his arm. The band is rounded up, and Madge returns home with her own picture.

THE VEILED THUNDERBOLT (An Adventure of "Grant, Police Reporter").—The cast; Grant (George Larkin); Marguerita Morales, a nurse (Ollie Kirkby); The "Spider" (Robert Ellis); "Doctor" Baldwin (Harry Gordon); Blanchard, a millionaire (Cyril Courtney); His Wife (Mary Taylor-Ross). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant is sent out by his city editor to get a statement from Mrs Blanchard, the widow of a stock operator. It has been intimated in the stories of the millionaire's sudden demise that his enemies cashed in heavily on short sales of stocks just a few hours before his death.

One of the first things that Mrs. Blanchard shows Grant is her late husband's personal diary. It contains a reference to the "spider," and intimates that "if the 'Spider' is behind this, I'm done for."

Grant insists that the widow accompany him to the private hospital where her husband's death occurred. He interviews the doctor and the nurse, but they attribute the broker's death to congestion caused by their patient taking a bath against orders. When the doctor leaves the room for a moment Grant, who has already formed his own theory, investigates. Beneath the bath tub where the stricken man had been found, he unearths some electric light cord, a socket connection and a rubber glove.

Later, when Grant returns to the hospital to investigate further he is denied admittance. He has Mrs. Blanchard telephone the detectives to come at once and burst in the door if necessary, while he starts up the side of the building in an effort to gain admittance through a trap in the roof.

Meantime the bogus doctor and his equally bogus nurse have been frantically working to clear away the last vestige of incriminating evidence. They have even ripped out the wiring in the cellar, but they know that Grant must have the tell-tale wire and glove in his possession. Grant finally gains an entrance into the room where the tragedy had occurred, and is set upon by the doctor and an assistant. In the struggle the wire and glove fall from his pocket, and Marguerita, the "Spider's" trusted agent, uses it with telling effect upon the intrepid reporter. When the detectives burst into the room, Marguerita escapes by sliding down a rope ladder, but the "doctor" and his assistant are led away.

Grant soon recovers from the shock administered to him, and is able to proceed to the Chronicle office and write his story.

IN THE WEB OF THE SPIDER (An Episode of "Grant, Police Reporter").—The cast: Grant (George Larkin); The Spider, master criminal (Robert Ellis); Margarita Morales (Ollie Kirkby); George Brule (Harry Gordon); Harry, his weak-kneed son (A. B. Foreman).

George Brule, owner of the New York Chronicle, instructs Tom Grant, his star police reporter, to investigate a series of thefts of bonds reported by the president of the Merrimac Trust Co. Brule's son, Harry, is an employee in this bank.

Grant is taken on as a clerk in the Merrimac's bond department, and notices that Harry Brule acts as though he had a load on his mind. Confident that his employer's son knows something about the thefts, Grant watches him with the aid of a pocket mirror. He sees him take some bonds, stuff them in an inner pocket and hurry out of the office.

Grant follows. The trail leads to a flashy restaurant. Brule is evidently in the toils of a dark haired demi-monde. He sends her to the telephone. As they leave the restaurant in a taxi, Grant follows in another one. Entering a mean looking alleyway, Grant sees that the girl has blindfolded young Brule. Before he has gone more than a few paces into this entrance court, Grant is engaged by two burly negroes who fight so viciously that the pair he is trailing havé disappeared when he is again free.

Inside the shabby looking house Brule comes face to face with the Spider, a master criminal, and the man who is swinging the stock deals that are to make everybody rich. Brule turns over his bonds to the Spider to be used as collateral for additional speculating.

Grant, by a series of almost impossible roof climbing, gains entrance to the Spider's quarters. The birds have flown. But he has the proofs, and they involve a well-known bucket shop proprietor who undoubtedly has all the stolen bonds.

After a spectacular exit out of the Spider's retreat by means of the gutter pipes, Grant confronts this broker and obtains the bonds. It is now his painful duty to report to his employer that his own son has been the indiscreet thief. The story is hushed up and young Brule promises his father to make what amends he can for his wrongdoing.

THE REGISTERED POUCH (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Kinney (G. A. Williams); Jimmy (Marion Emmons); Jose, a track hand (George Routh). Written by Edward W. Matlack. Directed by Walter Morton.

Kinney, the old section boss, is delighted when Helen agrees to take his boy, Jimmie, in hand and teach him telegraphy. The boy proves an apt pupil and soon masters the code, but is heart-broken when the Chief says he is too young to take a regular shift. Jimmy swallows his sorrow and helps Helen and the lineman construct a "loop" over to her house, and often remains in the station while she slips home for her meals.

Jose, a Mexican track hand, reports for section work much the worse for liquor. Kinney fires him. He hangs around and learns that a registered pouch has been lost off the mail train. While Jose plans a search for it, Jimmy shows up from a fishing trip with the lost sack. Helen locks it in the safe and leaves Jimmy in charge of the station. Jose and his gang bind up Jimmy and leave him in the lineman's room above the station office, where Helen's private wire terminates. By some good contortion work Jimmy reaches the key and telegraphs the alarm to Helen. A hobo has seen the gang board a passing freight and helps Helen put a gasoline hand car in commission for giving chase.

Running down the siding, Helen leaps from the handcar to the freight. Seeing a switch, she tumbles off, but recovers in time to throw it and cause the rear of the freight to sideswipe the handcar on which the Mexicans are attempting a getaway. The bandits are completely done up, the pouch is recovered, and Helen makes sure that Jimmy earns the reward of a job.

THE BORROWED ENGINE (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Dick Patterson (L. T. Whitlock); John Cummings (G. A. Williams); Grace, his daughter (Lillian Clarke); Jason Graves (George Routh).

Dick Patterson, the "dude" engineer of the Midland, saves the superintendent's daughter, Grace, and one of her chums from drowning when their boat capsizes on the lake that parallels the railroad. Helen, the operator at Lone Point, in answering Grace's questions about her rescuer, lauds him to the skies. Dick accordingly receives an invitation to a lawn party to be given by Grace. Having been suspended for two weeks for some slight inattention to duty, he is at liberty to attend.

On the day of the party, the Midland plans to run an important test train to clinch a big freight contract. Graves, business agent of a rival road, plans to delay the test train and thereby garner the contract. Graves, arriving early at the Cummings affair, calls one of his lieutenants aside and instructs him to see that the water tank near Lone Point is emptied Grace overhears the plot and immediately 'phones to Helen just as she is about to be relieved, so that she too can come over to the lawn fete.

In the meantime Dick, dressed in his afternoon togs, is impressed into service to run the test train, the regular engineer having been taken sick. Helen, ever loyal to her road, rushes off to the water tank after receiving Grace's message. There she is set upon by Graves' hirelings and made a prisoner on top of the tank. Dick brings his train under the spout to take on water and assists Helen to the ground. In their hurry to get away the crooks have left their auto on the nearby road. Using it to good advantage, Helen and Dick overtake a special on the rival line and by a ruse they persuade the engineer and firemen to climb out of the cab. Without further ado, Dick takes a crossover switch and is soon proceeding on his test run with a "borrowed" engine.

SELIG.

SELIG-TRIBUNE NO. 18.

New York, N. Y.—Protesting against the high cost of food, thousands of woman and children invade City Hall Park and clamor to see the Mayor. Police reserves are called out.

New Orleans, La.—The seven-mile young men's gymnastic cross-country race is won by Alex Norman, in 44 minutes and 15 seconds.

Goose Creek, Tex.—Prospectors are rewarded when the first "deep pay" gusher is struck at a depth of 4,000 feet.

New York, N. Y.—Three hundred thousand dollars' worth of dogs are benched at the forty-first annual show of the Westminster Kennel Club.

San Francisco, Cal.—"Death Valley Bill," driving 20 mules by voice and one line to the lead mule, leaves on a cross-country trip to New York.

Lake Bluff, Ill.—One thousand public school teachers visit the Great Lakes Naval Training Station and witness the largest maneuver of naval recruits.

Palm Beach, Fla.—Miss Elaine V. Rosenthal, the former Western women's golf champion, wins the Florida women's championship.

New Orleans, La.—With the arrival of King Rex and his Royal Suite, this city is given over to the fun-loving patrons of the Mardi Gras celebration.

New York, N. Y.—Germany's U-boat policy results in tying up thousands of loaded freight cars in Eastern yards.

Oakland, Cal.—Oakland's fair sex don overalls and begin growing potatoes with the view of attacking the high cost of living.

Columbus, N. M.—Our punitive expedition into Mexico is photographed in a government aeroplane near Columbus, N. M. Possibilities of motion photography from an aeroplane are shown with the permission of the War Department.

Omaha, Neb.—The business section of this city is visited by a fire which destroys many buildings.

SELIG-TRIBUNE NO. 19.

Palm Beach, Fla.—Miss Gladys Ballard, of New York, and Miss Elizabeth McNaughton, of Chicago, have an exciting gallop on their sea horses.

Waverly, Mass.—Many interested spectators find much amusement in the push ball contest at the annual game of the Belmont Springs Country Club.

New Bedford, Mass.—The steamer Sankaty goes ashore off the end of Sconticut Neck.

Camden, N. J.—Chief Bender, one of the world's greatest pitchers, proves his versatility by winning the clay pigeon match against Grover Alexander, making 99 kills out of a possible 100.

Philadelphia, Pa.—Strike-breakers on their way to work in the Franklin Sugar Refineries have a series of exciting encounters with the strikers.

New York, N. Y.—The American liner Philadelphia, first American passenger steamer to leave England after Germany's blockade notice, reaches port safely.

San Francisco, Cal.—General Funston's body arrives in San Francisco and is taken to the City Hall. The body lying in state with the guard of honor.

New York, N. Y.—The New York Giants leave for spring practice at Marlin, Tex.

New York, N. Y.—The sculptor Joe Davidson finishes his bust of President Wilson, which is to occupy a permanent place in the White House.

San Francisco, Cal.—Ten thousand school children assemble in a novel flag drill.

Palm Beach, Fla.—Society finds great sport in whiching the annual Mid-winter Field Day event.

A PEARL OF GREATER PRICE (Two parts).—The cast: Robert Armitage (Fred Eckhart); Constance Armitage (Byrdine Zuber); Virginia, their little daughter (Virginia Waller); Frederick Mandeville (M. C. Von Betz); Mrs. Mandeville (Edna Van Buren); M. Bouet (Casson Ferguson). Written by Arthur Leeds. Directed by Otis B. Thayer.

Constance, wife of Robert Armitage, neglects her daughter, Virginia. She is extravagant and refuses to aid her husband to live within their income. The Armitages are friendly with the Mandevilles. Frederick Mandeville is a jeweler, and has given his wife a beautiful string of pearls. Constance sees the pearls and desires a similar necklace, and Frederick Mandeville tells Constance that he will show her a magnificent pearl necklace.

Constance meets M. Bouet, a famous artist, who asks her to pose for him. Later, Constance visits the jewelry store and is heartbroken because she is unable to buy the necklace. Before her husband leaves on his business trip, he gives her money with which to pay the servants. She succumbs to temptation and decides to use the servants' money as first payment on the necklace.

There has been a mysterious succession of pearl robberies in society circles. M. Bouet is an expert judge of pearls and offers to aid in an endeavor to detect the thief.

As time passes, Constance finds that she is unable to meet the payments on the pearl necklace, and she writes to Mandeville to come to her home and get the necklace. When she searches for the pearls, however, she finds them gone. Then she remembers that Bouet had visited her home that afternoon, and she suspects him as being the thief. She rushes to the man's studio and a few minutes later her husband returns from his business trip, and discovers the string of pearls on the ground.

Armitage discovers his wife and the artist together and denounces them. As he returns home, he meets Mandeville, who explains matters and shows him Constance's letter. Bouet is apprehended and Constance is forgiven by her husband, and she decides to devote more of her time to home and less to society.

OVER THE GARDEN WALL.—The cast: John Jones (John Lancaster); Mary Brown (Lyllian Leighton); Tom (Wm. Scott); Alice (Elsie Greeson). Written by John M. Barber. Produced by Norval MacGregor.

John Jones, a widower, and his son, Tom, move into a suburban home. A stone wall separates the garden from that of their neighbor, Mary Brown, a maiden lady, and her niece, Alice. It is a case of love at first sight for Tom and Alice, and the garden wall is utilized by them as a trysting place.

John Jones, on his way to business, encounters Mary Brown, whom he recognizes as his boyhood sweetheart. His thoughts revert to the days of long ago. Mary Brown has also recognized John Jones, and she, too, thinks of the old days, and of their courtship.

Alice and Tom each discover the romance and they plot to bring John and Mary together once again, and the garden wall figures importantly in the carrying out of their purpose.

NO PLACE LIKE HOME.—The cast: Dad (John Lancaster); Mother (Lyllian Leighton); Emily (Elsie Greeson); Lillian (Lillian Wade); The Cook (Lillian Hayward); The Dude (Sidney Smith). Written by W. E. Wing. Produced by Norval MacGregor.

Baby Lillian makes a tour of discovery upstairs. She sees big sister's perfume atomizer and also a bottle of "Eternal Glue." One drop of this glue mixed with a gallon of water would cement nations together. Baby Lillian mixes the terrible glue with the perfume and proceeds to spray everyone and everything in the house.

Father seemingly waltzes a pretty maid hugged tightly in his arms, while mother with grim features tugs at his coat tails. The cook wildly bounces about with a huge pan attached to her foot. The dudish young fellow with a bouquet for big sister, who has just entered, is caught fast. Big sister's curiosity has led her to pick up Dad's revolvers, and she cannot shake them out of her unwilling hands. Bullets fly and a tramp, who has endeavored to sneak a lunch, gets away from there leaving his coat glued to a chair.

How peace is restored to this "gluesome" home and what happens to baby Lillian furnishes a proper climax to this comedy.

FORTUNE PHOTOPLAYS.

MENTIONED IN CONFIDENCE (4 Parts).—The cast: Gordon Leigh (R. Henry Grey); Mr. Leigh (Frank Brownlee); Robert Manning (Melvin Mayo); Marjorie Manning (Vola Vale); Perda Brentane (Lean Gibbs); Father Daly (Bruce Smith); Capitalist (Gordon Sackville). Directed by Edgar Jones.

Father Daly, seeing a capitalist and working man having a quarrel over their children, decides to interfere. He does so, and tells them a story of his early life as chaplain of a prison.

Two children, Gordon Leigh and Marjorie Manning, are pretending they are doctor and nurse, burying a doll which has died following an operation. As the doll is buried the fathers of the children, Leigh, a wealthy man, and Manning, a poor florist, fight over their children's associating. Manning, angry, shouts, "Some day my girl will own that fine house of yours." Action shifts 15 years, about. Manning has become a rich florist. His daughter is his business assistant and very happy. Enters Perla, cabaret singer, to buy flowers.

Manning falls in love with her. He marries her and she makes a mean step-mother, finally forcing Marjorie to leave home and strike out for herself. She becomes a nurse in the hospital where Gordon is chief surgeon. They fall in love, neither remembering their childhood friendship. They visit the scene of the doll's grave and remember, digging up the doll. Perla meets Gordon, buying flowers for Marjorie, and recognizes a youthful love. She becomes jealous of Gordon's new sweetheart, though she does not know who she is. She decides to follow him home to discover who the girl is. Manning, who has seen her with Gordon, is inflamed with jealousy and follows also.

Gordon has arranged to have Marjorie come and superintend alterations at the house preparatory to the wedding. Gordon comes home and soon Perla confronts him in his room. She tries to win back his love, and failing, cries "Then no other woman shall have you." Gordon tries to take the gun from her, but fails, and is badly wounded in the head. Manning rushes in, and, in trying to disarm Perla, she is shot dead in the struggle. An officer, attracted by the shots, finds Marjorie, who has come in, bending over Gordon, holding Perla's gun in her hand. He arrests her and Manning to save his daughter, declares he did it. He is tried and convicted. Gordon, the

PRESENT LAWS
are sufficient to deal with
objectionable pictures

CENSORSHIP
is an unnecessary burden
upon the taxpayer

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Theater managers see page 1944 of Moving Picture World, March 24th issue.

only one alive who knows who shot Perla, has lost his memory as a result of the wound.

The day for the execution draws near and Father Daly learns the true story in the confessional from Manning. He begs Manning to tell, but he refuses because he is afraid that his daughter will be accused of the crime. He is being made ready for execution when Gordon awakes from his trance. He immediately declares that Perla shot herself and that he saw it. Marjorie has an exciting chase to the Governor's house for delay in the execution. The Governor telephones to the prison, but lazy telephone girls delay the message by giving the wrong number. At last he gets the prison too late to countermand the order for Manning's execution. The quick-witted warden reaches over to a wall-box and tears the wires from the wall just as the executioner throws the switch that will kill Manning. Manning is saved by a hair and there is a general happy reunion.

After his story Father Daly leaves the two quarrelers so moved that they become friends and their children continue to play together.

ESSANAY.

ALADDIN UP-TO-DATE (Black Cat Feature (2 Parts).—The cast: James Wilbur Scovill (Bryant Washburn); Blaney (Patrick Calhoun).

James Wilbur Scovill has a mine, but no capital with which to operate it. He comes East in search of backing, but finds that capital doesn't grow on trees. Soon the miner is among the city's down-and-outers. Then Scovill learns of a capitalist willing to listen to argument. Without clothes, however, he realizes he has little chance to impress a rich man. Ne returns to his room in despair, and, lo and behold! there is a complete outfit of high-priced clothing awaiting him. Scovill puts over the deal and immediately is arrested, charged with passing bogus checks on clothiers. It happens, though, that a youth is run down by a motor car, and makes a dying confession that he is a swindler who had passed the bogus checks.

THE LUCKY ONE.—The cast: The Fakir (Billy Mason); The Girl (Ruth Hennessy).

A $500 reward is offered for a lost ring and scores join the search. The corner fakir drops his ring near each searcher, and, pretending to be unaware of the reward, sells the fake rings to them for high amounts. He trades one for a horse and buggy and wins the girl away from her sweetheart. But the latter finds the real ring and the fakir is driven out of town. "In the Beef and Butter Country" (western Canada) shares the reel.

THE PALLID DAWN ("Is Marriage Sacred?" 2 Parts).—The cast: Grace Temple (Marguerite Clayton); Ralph Goodwin (Edward Arnold); Frank Bartlett (Sydney Ainsworth); Benjamin Goodwin (Ernest Maupain).

Ralph Goodwin, sowing his wild oats, weds Grace Temple, a chorus girl, during a "high time" one night. The realization of what he had done followed the next morning when Ralph's father casts him out. Grace, however, instead of proving a butterfly, leaped into the crisis, and, by her encouragement, Ralph proved a success in Wall Street. In a big financial deal Ralph threatens to wipe out his father's fortune. The old man is forced to visit his son and plea for mercy. During this visit he sees that Grace is responsible largely for Ralph's success and forthwith forgives the couple.

Universal Film Mfg. Co.

VICTOR.

DOROTHY DARES (Two Parts—March 15).—The cast: Dorothy Worth (Ruth Stonehouse); Mr. Worth (Mr. Witting); Mrs. Worth (Mrs. Witting); Abigail Winthrop (Martha Maddox); Janitor of Seminary (Jack Dill). Scenario by Fred Myton. Produced by Ruth Stonehouse.

The end of the summer brought the parting of Dorothy Worth, a daughter of a wealthy man, and Harold Mason, a clerk in a haberdashery store. When Harold told Mr. Worth of his love for Dorothy, the father inquired how much money he earned. Harold said that his salary amounted to ten dollars a week. Dorothy and her parents left the town for a girl's seminary.

Too love-sick to study, Dorothy mooned away her time, and once, when especially lonely, wrote a letter to her parents, telling them that she felt she could not live any longer. She had no intention of mailing the letter and tossed it into the wastepaper basket, but Miss Abgail Winthrop, the principal of the seminary, found and mailed it.

Harold, having read a novel description of a knight of old rescuing his sweetheart from a convent, decided to try his luck at the same game and hastened to the seminary. He managed to get the janitor of the seminary intoxicated and took his place, leaving a note for Dorothy that he would be in her room at ten that night. Dorothy and her roommates were greatly enthused with this thrilling romance, but when they received word that they were to be initiated into the Sigma Phi Sorority that night at ten, they were all at sea as to what they could do with Harold.

Harold arrived in the room first and when they heard the Sorority girls at the door, Dorothy pushed him into the bedroom. He hid under the bed, where one of the girls, swinging her bare foot, hit him in the face. She motioned the other girls to follow her into the hall and there she told them. Harold concealed himself in the clothescloset and Dorothy put a piece of fur under the bed so that the girls thought that was what the girl's foot had struck.

Dorothy and her room-mates lowered Harold out the window. Just then Miss Abigail and Dorothy's parents rushed into the room and found her with flour all over her face, for she had been through a part of her initiation. Seeing such a sight, Mrs. Worth proceeded to faint and her husband dashed to open the window. Harold was dropped from quite a height and was stunned by the fall. Mr. Worth asked Dorothy what she had on her face, and, learning that it was flour, threw the sack containing the rest of it from the window. It landed on Harold's head.

The fatal letter was produced. Dorothy was inspired to say that she must have had a nightmare and have written the letter in her sleep. All was peace again.

BLACK MAGIC (March 20).—Parson Johnson is preaching to a colored congregation, when they become distracted by the watermelons which are on a wagon near the church. Parson Johnson becomes inspired and he puts one of the darkies in a bag and the parson asks the owner of the wagon kindly to run the bag over to the postoffice. On the way over the kid gets out of the bag and throws melon after melon off the wagon to his dark comrades, and when he thinks they have enough he jumps off himself and they have a real party.

LANDMARKS OF FRANCE (On Same Reel as Foregoing).—We see a panorama of the beautiful town of La Beaume, in the Rhine Valley. The houses at the foot of the hills are very old and built of stone. The gate and fountain of the old abbey are shown. In this part of the country oxen are still used as beasts of burden. There are picturesque grottoes and cascades in the neighborhood.

THE HASH HOUSE MYSTERY (Two Parts—March 22).—The cast: Rufe Eldridge (Harry C. Myers); Susie Summers (Rosemary Theby); the Princess Pashio (? ? ?); Adam Lollypop, the landlord (Jerry Hevener). Produced by Harry Myers.

Rufe Eldridge, flat broke, is taken from his dinner by the landlord, who propels him out of the dining-room into the office. He discovers a letter informing him that his aunt, Priscilla Ware, has died and left him an inheritance.

This turns out to be her boarding-house, "The Broken Shutter." Though ignorant of the ways of managing a boarding house, Rufe decides to take a chance. Susie Summers is accepted as a waitress. She tells him of a fortune teller who predicted many happy things for her. This gives Rufe an idea.

Rufe dresses himself in Oriental costume, and, presenting himself at his former lodging house, tells them that he is the Princess Pashio, finder of lost heirs and heiresses. He walks through the streets of Circleville blindfolded, the entire town at his heels, until he arrives at his house.

Rufe tells them that this is the place. He opens a fortune-telling parlor and does a land office business. The boarding-house is filled to overflowing with the curious, who all pay him money for information as to who the heiress is.

To the men he says that she is a sleepwalker, who wanders around in the dead of night. The women feel that they are slighted, so he explains to them that he meant an heir instead of an heiress. That night the women lie in wait for the sleep-walking heir and the men do likewise. Rufe, meanwhile, does a little courting with Susie.

Susie, to carry out her end of the plot, walks down the hallway and is seen by Old Lollypop, Rufe's former landlord. He thinks that she is the heiress and he pushes his suit and asks her hand in marriage. She replies evasively, but finally promises to marry him if he will buy the hash house from Rufe. The landlord is undecided about this, but the pseudo fortune-teller advises him to buy it at Rufe's price, as his fortune depends on it.

The landlord finally draws $10,000 out of the bank and gives it to Rufe, who gets Susie and the two are about to leave to get married when the landlord and the other boarders overtake them. They are received with the information that Susie is the heiress, that the money received from the landlord and boarders constitutes the fortune.

BISON.

GOIN' STRAIGHT (Two Parts—March 24).—The cast: "Cheyenne" Harry (Harry Carey); "Pinnacle" Bill (Vesta Pegg); Billy Carter (Teddy Brooks); Mary Carter (Priscilla Dean); Dan Beckham, sheriff (Wm. Gettinger); "Tuscon" Tom (Ed Jones); Wong Lee (Charles Bryden). Scenario by Fred Kelsey and Harry Carey. Produced by Fred Kelsey.

Billy Carter and two Mexicans, Cuteo and Estaban, are smugglers of opium which they bring across the border from Mexico into the United States. The authorities are unable to apprehend them, so "Pinnacle" Bill and "Cheyenne" Harry of the Arizona Ranger Service are sent to assist the sheriff, Dan Beckham, and the inspectors in their search.

"Cheyenne" and "Pinnacle" put up at a Chinese restaurant. "Cheyenne" becoming suspicious of Wong Lee, the proprietor, and the Mexicans, shoots a hole in the floor of his room, apparently by accident. His room is directly above the kitchen in which Wong Lee, Cuteo, Estaban and Billy are conversing and plotting. Enlarging the bullet hole, "Cheyenne" is able to confirm his suspicions. However, he and "Pinnacle" wish to catch the smugglers red-handed and wait until that night when the law-breakers intend to make a trip across the border.

Late in the night, as the smugglers are about to cross the river intersecting the two countries, "Cheyenne" and "Pinnacle" as well as the sheriff's party, begin to fire. Billy attempts to get away and is pursued by "Cheyenne." Harry overtakes the boy and when he discovers who it is, he allows him to escape across the line. Billy is the brother of Mary Carter, whom "Cheyenne" has always loved. "Pinnacle" then arrests "Cheyenne," but gamblers by nature, they toss up a coin to decide if the prisoner shall be jailed or freed. The coin, fortunately for "Cheyenne," falls "heads" up. He hands his Ranger badge to "Pinnacle" and rides across the boundary with Billy.

L-KO.

DEFECTIVE DETECTIVES (Two Parts—March 21).—The cast: Head detective (Charles Inslee); his pupil (Phil Dunham); bride (Lucille Hutton); another bride (Merta Sterling). Directed by J. A. Howe.

Phil is about to graduate at the "School of Detecatufs," and he and the chief are trying the effect of various disguises on each other. A suspicious party is registered at the hotel, and the detcatufs are called in. They disguise themselves as porters and busy themselves with the baggage, in order to divert the attention of the guests. The bride, Lucille, and groom arrive and register at the desk. Soon after another pair, with Merta as the bride, also appear and ask for rooms. Their trunks are delivered and Phil is told to take them upstairs. He takes up Lucille's and leaves it outside her door, going down for Merta's.

Charles comes along and take Lucille's down on the elevator, under the impression that it was left there to be taken away. When Phil staggers up the stairs with Merta's, he is horrified to find Lucille's gone. In the confusion the trunks are delivered to the wrong rooms, and Merta nearly has a fit when she opens the one in her room and finds clothes much too small for her in it.

Phil and Charles, meantime, have made many changes in make-up and succeeded in deceiving no one but each other. Each thinks the other a suspicious character, until his disguise is removed. The trunks become hopelessly confused, each taking the wrong one into the hall. For some unknown reason, they find themselves on the roof, where they do stunts with the trunks over the edge. One trunk is landed on the telegraph wires, with the detectives and guests after it. There is a battle for the possession of the trunk high up above the city. At last trunk, detective and guests fall together in one heap.

NESTOR.

WHEN THE CAT'S AWAY (March 19).—The cast: Butler (Lee Moran); Eddie (Eddie Lyons); Edith (Edith Roberts); "Drunk" (Harry Nolan); "Rheumatic" (Fred Gamble). Scenario by C. H. Hoadley. Produced by Louis Chaudet.

Eddie's aunt cuts off his allowance and asks him to take care of her house while she is away. Eddie and Lee, the butler, put a sign on the house reading, "Dr. Lyon, Specialist in all diseases."

Several patients appear and then an auto accident occurs in which Edith's ankle is injured. Eddie insists upon taking entire charge of her, to their mutual joy. But Eddie is worn out with

Beware of Strangers

the exertion of keeping the patients from the halls and from each other.

Eddie's aunt arrives and Lee tells the patients the house is afire and sends them down a chute. Lee takes down the sign and enters the house just as Edith and her mother are talking with aunty. Eddie is introduced and all become friendly.

IN AGAIN, OUT AGAIN (March 23).—The editor of the "Clarion" sends his star reporter to investigate conditions in the State Asylum. The star fails, and the job is given to a "cub." The young fellow pretends to be insane and is admitted to the asylum. He falls in love with the warden's niece, though he deplores the fact that she is weak-minded. His watch and wallet are taken away from him, and he is allowed to roam the grounds with the other inmates. After a talk with the steward and after a secret inspection of the books, he determines to escape. He is pursued by guards to the doors of the newspaper office, where his editor protects him. The next day the warden's niece calls on him and returns his possessions, all except his heart, which is permanently lost.

IMP.

THE PERILS OF THE SECRET SERVICE (Adventure No. 3—"The Dreaded Tube"—Two Parts—March 23).—The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley (Jay Belasco); Ferrand Boissevan (L. C. Shumway); Giovanni (Francis McDonald); Rose Lee (Elsie Jane Wilson). Written and produced by George Bronson Howard.

Michael Xabra, an anarchist, has been condemned to death for a dynamiting outrage in which four people perished. The Red Brotherhood, an anarchist society, the leader of which is Ferrand Boissevan, the keeper of a curio shop and an opium smuggler, have determined that if Xabra is executed they will spread germs of the bubonic plague throughout New York. Rose Lee, secretary to the Governor of New York, goes to Chinatown for her weekly supply of opium, but is unable to procure her supply due to new laws.

During her days as a free-lance stenographer, Rose had done some work for Boissevan. He was greatly attracted to her, but she had repulsed him. He sees her in Chinatown, and promises to give her opium, on the condition that she report daily what the Governor intends doing about the case of Xabra. She consents.

Carson Huntley sees Rose slink into the curio show. Following he hides behind a curtain, hears of the plot discussed by Boissevan and his accomplice, Giovanni. Huntley telegraphs to Yorke Norroy that the Red Brotherhood is to be called together. He advises Norroy to disguise as a Russian and go to the meeting of the anarchists under the name of Jacobus of Wilmington. Norroy is on his way to New York.

Huntley learns that a test tube in the possession of Boissevan contains the culture of the bubonic plague and that it is to be thrown into the New York City reservoir. Yorke Norroy arrives. He goes to the Governor's office disguised as a Russian and puts Rose through a test to find out if she is one of the conspirators. Discovering that she is ignorant of the plot, he unfolds his plan to prevent the disaster. Realizing that her life has never been of any use to any one, she declares that she is glad to be of service.

Norroy instructs her to get Boissevan to her rooms and there manage to break the test tube. He will prevent the spread of the germs by a strong chemical, which will destroy himself as well as the girl and Boissevan, for it will burn the whole house. Rose entices Boissevan to her house and there gets him into a large closet which has a spring lock. Deciding that two lives will be sufficient sacrifice, she follows him into the closet and hurls the lamp at him. The flames catch the clothes hanging about, and soon the forms of the girl and man are seen still struggling. Norroy rushes into the room too late to save Rose, although he makes so great an effort to do so, that he is finally carried unconscious by Huntley from the burning house.

POWERS.

THE STRANGEST ARMY IN THE WORLD (War Special—March 22).—The ski army, fighting in the mountains between Austria and Italy, have earned the title of the strangest army in the world. We see them in maneuvers, maintaining a discipline as strict as that in any other body of troops. They ascend and descend the icy mountain slopes. The men are picked for their hardihood, but they sometimes succumb to the intense cold of the Alpine heights. Sometimes they use snowshoes similar to those of the Indians in our country. The sudden snowstorms are more to be feared than an attack by the enemy.

ARTISTIC CHINA AND JAPAN (Dorsey Educational—March 25).—The palaces of the Imperial family in Peking are shown, with the entrance to the throne-room of the "Son of Heaven," as the Emperor was called. We pass then to views of Japanese craftsmen at their delicate tasks—damascene work, transferring design, inserting the fine wire into the prepared grooves, and tapping it into place. The specimens shown in the picture were later exhibited at the San Francisco Fair.

THE LOVE AFFAIR OF IMA KNUTT (On Same Reel as Foregoing).—Ima Knutt falls in love with a fat woman, and does everything he can think of to make her thin. But the more she exercises the fatter she grows. At last he finds some wonderful patent medicine and induces her to try it. She becomes so thin, that when he calls her up on the telephone she comes right through the machine and into his room over the wire. That is too much for Ima, who is converted to bachelor joys.

JOKER.

WHOSE BABY (March 24).—The cast: William, the Conquered (Wm. Franey); the Conqueror, his wife (Gale Henry); Milton (Milburn Morant); His Spouse (Lillian Peacock). Written by Jack Cunningham. Produced by W. W. Beaudine.

While his wife is away, Bill sees Lillian and wishes to flirt with her. But he has been left in charge of the baby in its carriage. So he takes the baby to a checking station and leaves it. Then he goes off to a park bench with Lillian. The forgotten carriage starts to run down hill. Gale sees it and gives chase. It runs into a sleeping tramp, who steals it. Milt has also checked his baby. Gale comes upon her husband and Lillian, Bill rushes back to the station for his child, leaving Lillian to the tender mercies of his wife. He grabs Milt's baby while the attendant is not looking. Many complications ensue, including the arrest of the tramp. Finally the babies are restored to their respective owners.

LAEMMLE.

OLD FAITHFUL (March 21).—Gertrude, living with her father, the keeper of the light, loves Ned, but is betrothed to John, who has just returned from a long absence. John is bitten by a mad dog and hydrophobia develops. Ned's ship is on the way to the island, and John, knowing this, fails to turn on the light.

Gertrude and her father are away. They return and John fights the old man to prevent his turning on the light. They struggle on the stairs and John falls and is killed. Gertrude is trying to light the lamp. She calls her father to her aid. Duty prevails over his grief and he responds. Ned's ship is saved.

BIG U.

The REBEL'S NET (March 25).—Curtis, commander of the American forces in a Philippine village, saves a native girl, who is attacked in her cabin. Later, Dolores, sweetheart of the leader of a revolution then brewing, lures Curtis to her home with a view to keeping him away from his troops as the first blow of the revolution is struck. To Curtis' astonishment he finds the native girl a servant in Dolores' home, and she repays her savior by warning him when Orelli, the rebel chief, drugs his drink. Curtis escapes in time to marshal his forces and quell the uprising. From his prison cell Orelli directs an attack on Curtis, but the American is saved by the native girl, this time at the cost of her own life.

REX.

THE BOYHOOD HE FORGOT (March 24).—Phillips is wrapped up in business and neglects his two motherless boys, except to punish them when they make the slightest slip. George, the leader, determines to run away, leaving an explanatory note for his father. This causes the father to reflect upon his own boyhood with its many faults. When a policeman returns with his son, he forgives him instead of punishing him, and they resolve to try to understand each other better.

THE GRUDGE (Two Parts—March 25).—The cast: Judge Thurman (William V. Mong); Dora Flynn (Irene Hunt); Thos. Hardy (Alfred Allen); Alan Hardy (Willard Wayne); Bessie (Zoe Rae); Butler (Harry M. Holden). Written by Harvey Gates. Produced by William V. Mong.

Judge Thurman begrudges the small amount

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necessary to send his niece, Dora Flynn, to college. He is absolutely heartless in his business associations and refuses to help Thos. Hardy, who is president of a bank, and this causes Hardy to kill himself.

Attending the same college with Dora is Thos. Hardy's son, Alan, and the two have married secretly. Alan is summoned home by the death of his father and wires Dora of this. She is unable to keep her secret, and it reaches the ears of the principal, who dismisses her. She is afraid to return to her uncle, and obtains employment in the city. Alan learns of the part the judge played in the death of his father and vows to break the old man. He is successful, and it is a bitter effort for the judge to seek favor from the younger man.

Meantime, Dora is unable to win a livelihood for herself and baby, and places it on her uncle's doorstep. Later she asks him to allow her to return home in the role of servant. The child, Bessie, has secured a place for herself in the heart of the judge.

Alan comes to make a proposition to the judge regarding his financial position, and for the first time sees Dora. The judge is astounded at this revelation and pleads with the two to allow the child to remain. Alan is obdurate, and the three leave, but have only gone a short distance when Dora persuades Alan to return.

UNIVERSAL.

ANIMATED WEEKLY, NO. 62 (March 7).

Teachers for Preparedness.—Seventeen hundred school ma'ams visit students at naval training station—Lake Bluff, Ill. Subtitles: Drilling in giant hall. Teachers sample sailors' food.

Eighteen Die in Train Wreck.—Rear-end crash in fog results in death horror in telescoped cars—Mount Union, Pa. Subtitle: The telescoped sleepers.

Giving Away Wealth.—Storekeeper presents "costly" onion to every purchaser—New York City. Subtitle: Potato or onion pays for box seat at movies.

Wrecking Huge Wall.—Hard job to demolish old city building to be replaced by recreation center—San Francisco, Cal.

To Scatter Death.—Great Britain bending every effort to rush ammunition to front—Somewhere in England. Subtitles: Ammunition leaving factory. Taking powder to cannon. Boom!! Torpedoes ready for warships.

"Fighting Fred" Funston Buried.—Captor of Aguinaldo and Army hero is honored by thousands—San Francisco, Cal. Subtitles: State and city officials receive the body from the Mexican border. Carrying the body into the new City Hall, where it lay in state. To the final resting place. The cortege leaving for the Presidio, famous Pacific coast military post.

German's Prison Ship.—Japanese steamer "Hudson Maru," taken by sea raider and used to carry ashore prisoners from other ships—New York City. Subtitles: The officers and crew. Broadsword practice. A member of the crew in native dress. Corns never trouble him.

Wilson Renews Oath as President.—Chief Executive of nation is inaugurated with impressive ceremonies—Washington, D. C.

Let's All Be Americans Now.—Subtitles: Are you physically prepared to do your bit? Can you ride? Dispatch bearers are important factors in warfare. We must protect our coast. Ships need men. Can you help man them? A war dog with a deadly bite.

Cartoons by Hy Mayer.

GOLD SEAL.

THE RAID (Three Parts—March 20).—The cast: Neal Lawton (Neal Hart); Henry Arthur (Raymond Whitaker); Evelyn, his daughter (Janet Eastman); Pedro (Joe Rickson); Pete (Pedro Leon). Written and produced by George Marshall.

Neal Lawton, the foreman of the Circle W Ranch in Texas, is visited by the owner, Henry Arthur, and his daughter, Evelyn. At the ranch, in the guise of a servant, is a Mexican called Pedro, who is the leader of a band of Mexican outlaws. He sees a chance to gain money by kidnapping Arthur and his daughter. He informs his band. Some days later, Neal and the cowboys go to the round-up, leaving Evelyn and her father at the camp. During their absence Pedro gives the signal to his gang. Meanwhile, Neal has fallen in love with the girl, but she refuses to listen to him. She realizes he could not give her any of the things to which she has been used. Neal is despondent. The outlaws take Evelyn and Arthur, prisoners, and carry them to the Mexican camp. Neal and the boys return and find traces of the raid. They start on the trail and soon arrive in the Mexican camp, where Neal knocks the sentry on the head, and, exchanging clothes with him, sneaks into the camp alone. As he passes one of the huts, he hears a scream and, recognizing the girl's voice, enters and saves her from Pedro. He then hurries away with the two prisoners. Pedro rushes from the hut, calling his followers, but the cowboys begin to shoot, hitting him and causing the band to run for cover. Neal, Evelyn and Arthur ride away on their horses and the two visitors are soon on the train going East.

The next morning at Lone Dog, Evelyn disappears from the train, and word is sent to Neal. He promptly sends the boys out in all directions to search for her, and starts across the country in the direction of the station where she was last seen. Later, he finds her on the desert and she tells him about leaving the train and buying a horse upon which she started back to the ranch. The horse ran away and she had been forced to struggle on as best she could. Neal is puzzled as to her reason for returning and she says, "I was coming back to you. Isn't it a woman's privilege to change her mind?"

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 13—"The Leap"—Two Parts—March 25).—Phil Kelly and his men release themselves from the room where Pat has trapped them by shooting the lock from the door with their revolvers. When Kelly searches the house he finds the disreputable Johnson bound hand and foot with a purple mask thrown over his face and a note pinned to his coat reading: "Sorry to trouble you, but the poor need the money more than you do."

The house being shaken by a violent explosion, Kelly goes to investigate, after releasing Johnson, and finds that the sunken vault has been blown up, and the money removed. Further investigation proves that the Apaches have tunneled underground from the yard, drilled their way to the vault by working up from the bottom, and then exploded a heavy charge of dynamite, completely destroying Johnson's strong room.

When Kelly persists in his effort to capture "The Purple Mask," she leads him over roofs and house-tops, keeping just far enough ahead of the detective to tantalize him by her activities. When she is ready to make good her escape, Pat drops into her machine while it passes under an archway at the entrance of an alley. Foiled again, Kelly is forced to confess his defeat to his superior officers

Later one of Pat's men, who gains the friendship of a band of anarchists, learns that the promptings of revenge, and the fulfillment of their mad ideas, have made the anarchists determined to wreck New York's financial district. They propose to ascend in dirigibles and drop bombs on Wall Street in the hope of wrecking as much of the financial district as possible.

Determined to thwart the anarchists, Pat makes arrangements for an aeroplane in which she proposes to rise above the anarchists' dirigibles and drop bombs upon them before they can do any serious damage to the city. The episode closes with Pat entering her aeroplane just at the instant the anarchists rise from the ground in another part of New York.

THE VOICE OF THE WIRE (Episode No. 2, "The Mysterious Man in Black"—Two Parts—March 25).—The cast: John Shirley (Ben Wilson); Howard Van Cleft (Ernie Shields): William Grimsby (Wm. Canfield); Polly Marion (Neva Gerber); Red Warren (Francis MacDonald); Dr. Renolds (Joseph Girard). Scenario by J. Grubb Alexander. Produced by Stuart Paton.

As Howard Van Cleft is sitting in his library he receives a telephone call warning him that if he does not desist in attempting to find the murderer of his father, he also will be a victim. Howard acquaints his friend, John Shirley, with the news.

William Grimsby, an aged financier and roue, receives a warning of death. Shirley approaches him with a scheme to save his life, to which Grimsby consents In accordance with Shirley's plan he visits the latter's apartments Shirley there makes up to resemble the aged financier and departs, leaving Grimsby ensconced in his rooms.

Some time previously, Shirley had visited the office of Dick Holloway, a theatrical manager, where he was fired upon by some unknown person. He tells Dick that he wants an actress who is beautiful and at the same time fearless. Dick promises to get this sort of a girl, and sends Polly Marion, whom Shirley thinks is just the type he wants.

Shirley, dressed as Grimsby, calls upon Polly and takes her to a cafe where the two dine. She introduces Red Warren, a cafe hanger-on, and a somewhat mysterious individual. When Shirley and Polly leave, they cannot find their own taxi and are forced to take another. As they ride along, the two begin to grow drowsy. Shirley finds the windows securely fastened. With Polly's diamonds he cuts the glass. On the road he is attacked by a muffled figure, which springs to the side of his car. He tries to detain the figure, but he escapes. Then gagging and binding the chauffeur, whom he puts into the machine so that Polly can keep guard over him, Shirley drives home, where he finds Grimsby dead.

Polly gets a mysterious phone call telling her to beware or she will be the next victim. Shirley likewise receives the same warning, but it only makes him more determined to solve the mystery.

Mutual Film Corporation

GAUMONT.

TOURS AROUND THE WORLD NO. 21 (March 27).—The scene which dominates this number is that which depicts the birthplace of Napoleon Bonaparte at Ajaccio, Corsica. The reel is divided into three sections. The first is Ajaccio, the capital of Corsica. The grotto in which as a lad Napoleon dreamed of the future is shown, as well as the monument which has been erected in memory of the great Emperor and his four brothers. The harbor, capable of welcoming the largest ships, is picturesque, as is the road begun in 312 B. C., a driveway lined with many beautiful tombs. With its narrow streets and dilapidated buildings, Ajaccio has a deserted appearance.

Funchal, capital of the Madeira Islands, provides pictures for the second reel. With its whitewashed houses, Funchal presents an attractive appearance against a background of mountains 4,000 feet high. The streets are so steep and narrow that wheeled traffic is impossible. There are illuminating pictures of the natives, of Portuguese and Moorish descent. Undeniably beautiful is the scenery along the funicular railway which leads to the mountain top.

The third section of this issue pictures Rostov-on-the-Don. This city is a seaport of southeastern Russia and in times of peace exports great quantities of grain. Fishing is another great industry. Among the interesting sights of the city are the bridge over the River Don, the cathedral of pure Russian type. the monument to Alexander II, the Liberator, and the statue of Catherine the Great. Another picture in this series shows preparations for the resumption of navigation with the thawing of the ice.

REEL LIFE NO. 48. (April 1).—To the millions of people who have read of the almost superhuman work of the pulmotor, the pictures of this machine shown in this number will prove a most welcome explanation of how it works in bringing back to life those who have been suffocated. An experienced operator demonstrates how to fit the apparatus over the mouth of the victim, and also how to furnish "first aid" until the pulmotor arrives.

A second section of this reel makes the spectator acquainted with the Indian method of

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weaving the deservedly famous Navajo blankets. The pictures were taken in Arizona and show the various processes followed by the squaws in completing their work. A number of ceremonial blankets are also pictured.

A sight familiar to all New Yorkers is the clock which is the crowning ornament of the Herald Building at Herald Square. It is unique not only because of its interesting composition as a work of art, but also because the two figures on either side the bell strike the hours with their heavy hammers. The picture was taken just as these heroic bronze figures are beating the hours.

Swedish gymnastics are so much a part of the athletic life of that nation that their inclusion in this issue will bring to American spectators pictures of physical preparedness that all should seek to emulate. The pictures show some of the work of a class highly developed, although some of the exercises are elemental.

The reel concludes with entertaining views of winter sports in Florida, aquaplaning, aeroplaning and motorboating.

CUB.

MINDING THE BABY (March 22).—The cast: Jerry (George Ovey); The Husband (George George); His Wife (Claire Alexander); Sam, a colored man (Ray Lincoln); Sadie, his wife (J. Williams); A nurse (Rita Dempsey).

Jerry is seated in the railway station waiting for his train, when a woman approaches him and asks that he hold her baby for a few minutes. Jerry does her the favor. The minutes, however, stretch into a long period of time, and getting tired of his job, Jerry places the baby in a basket which has been placed on the bench beside him by two crooks.

Thinking his troubles are over Jerry starts to leave, when a colored woman asks him if he would mind her baby for a few minutes while she goes in search of her husband. Again Jerry hasn't the heart to refuse.

The first mother returns and takes the colored baby from Jerry beliving it to be her own. It is wrapped in covers, and she does not open them. The train on which this mother's husband is due to arrive pulls into the station. The husband knows Jerry, and urges him to come along to his home. Jerry refuses the invitation and thanks him, but the husband insists, and Jerry is forcibly carried away.

Meantime the crooks have taken away the basket containing the white baby, and are now out on the high road on their way to the scene of their next job.

The colored woman returns to the station to claim her baby, and finds Jerry and her baby gone. She screams, bringing a policeman to her side. She explains her plight to him, and he advises her to go to the police station.

Arriving home, the husband lifts the cover from the baby's face. Consternation reigns when he discovers that they have the wrong baby. The mother explains that Jerry had been entrusted with their baby, and that any mistake is due to his carelessness. The father starts after Jerry, but he is nimble of foot and gets out of harm's way. A lively chase follows, Jerry is finally caught and led to the police station.

The two couples meet at the station, and while they are trying to thrash out matters the crooks enter with the white baby. They had discovered the nature of their burden, and have returned to turn it over to the police. Matters are then adjusted, and the picture closes with Jerry crooning to the mite of humanity he is permitted to hold in his arms, this time under the watchful eye of the baby's parents.

MONOGRAM STUDIOS.

THE ADVENTURES OF SHORTY HAMILTON (No. 10—"Shorty Bags the Bullion Thieves"—Two Parts—March 19).—Shorty and Anita are completing plans for their wedding when they receive word from a jewelry firm that they are mystified over thefts of bullion bars from their vaults. Shorty and Anita leave for San Francisco and are there confronted with one of the most mysterious crimes they have ever handled. The gold bullion bars are kept in a vault, which cannot be entered any way at all. Shorty conceives a plan to catch the thieves. He has a fake gold bar made and it has a death dealing machine hidden. Anita thinks she has discovered the thieves and sends word to Shorty, and then follows her prey. She is discovered and held captive. Later Shorty rescues the girl and just as they escape from the thieves' den, the machine, which has been stolen, in the supposed gold bar explodes and blows up the thieves.

VOGUE.

A STUDIO STAMPEDE (Two Parts—March 24).—The cast: The Boob (Ben Turpin); Dora Darling (Gypsy Abbott); The Director (Ed Laurie); Demon Desmonde (Arthur Currier).

Ben falls in love with Dora Darling, the star in a motion picture. He "finds" some money and starts for the studios. He is followed by the crooks, whose money he has appropriated. He is put to work in the studio as assistant property man, after giving them some of his money. Ben cannot make any progress with Dora because she and Demon Desmonde are already in love with each other. After many funny situations Ben is blown up by the crooks, but manages to escape alive; the crooks are arrested.

MUTUAL-CHAPLIN.

THE CURE (Two Parts—March).—Charlie goes to a health resort to overcome his liking for liquor. His baggage consists of a trunk full of booze, a collar, toothbrush and shirt. He meets Edna and falls in love with her. The hotel proprietor discovers the trunk full of booze and throws it out of the window, the contents landing in the well. Chaplin finds all of the hotel patrons at the well, drinking freely of the water and feeling very gay. He and Edna join the crowd and the result is that all of the hotel guests become intoxicated and a fine time ensues.

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS (No. 13—"The Schemers"—Two Parts—March 21).—Palmer, a newspaper reporter, is assigned to get an interview with Richard Hunt, reform politician. Unable to get an appointment with him the girl climbs through the window one night and awaits his arrival. While

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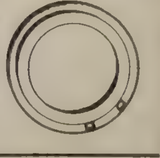

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there she sees one of the rival candidate's tools try to steal some important papers. She attempts to thwart the theft and is struggling with the man when Hunt arrives. Later the girl saves Hunt's life and then he asks her to marry him. Because she felt that he was innocent of an attempt to poison his rival candidate, and because the evidenec seems to be against him, the girl promises to marry Hunt, rather than have to testify against him. Later everything is cleared up satisfactorily.

MUTUAL.

MUTUAL WEEKLY, NO. 15 (March 14).

South African Artillery Fighting in East Africa. Subtitle: Testing fuses.

Pasadena, Cal.—Chicago Cubs arrive here for spring training. Windy City boys have first work-out. Subtitles: Douglas, Hendricks and Vaughn. Larry Doyle, formerly a Giant. Fred Mitchell, the "Cubs" new manager.

San Francisco, Cal.—Taps sounded for Major General Frederick Funston. Thousands bare heads as warrior's cortege passes.

Washington, D. C.—President Wilson renews oath of office. Inaugural ceremonies are brilliant pageant of military splendor with official Washington on dress parade.

Union, S. C.—Broken rail causes wreck. Two men killed when engine turns turtle.

Cambridge, Mass.—Harvard students believe in preparedness. Regiment receives rifles and will hold daily drills.

St. Croix, D. W. I.—The Atlantic Squadron winter-cruising off our new island possessions in the Danish West Indies.

San Antonio, Tex.—N. Y. Division Supply Train reaches camp. Genl. Pershing and high army officials review progress of only unit of kind in army.

Havana, Cuba.—Gasoline explosion causes fire. Largest garage in this city destroyed with $1,000,000 worth of motor cars.

MUTUAL STAR PRODUCTIONS.

The PAINTED LIE (Horsley, Five Parts, March 19).—The cast: A lieutenant of the National Guard (Crane Wilbur), a famous portrait painter (Harrish Ingraham), a social favorite (Mae Gaston), the lieutenant's mother (Ida Lewis), the artist's model (Marie Corteaux). Note—This is the first of a series of pictures entitled "The Morals of Men."

Against the advice of her fiance a social favorite permits a famous artist to paint her portrait. When the sitting is over the artist attempts to embrace her. She repulses him, and angered, he conceives the idea of painting the undraped figure to the portrait. By showing his picture the girl's reputation will be blasted and his work of revenge complete.

The visits of the girl to the artist's studio cause a separation between her and the young lieutenant, so when the painting is put on exhibition by the artist he believes his sweetheart has been the model. He is, however, enraged at the liberty the artist has taken and challenges the painter to a duel. The latter is wounded.

The model who has posed for the figure had been cast aside by the artist, and on the day of the duel she calls at the studio to plead with the artist to take her back. A heated argument follows, the artist attempts to strangle the girl, and in defense she kills him.

The lieutenant is arrested on suspicion for the murder because of his duel with the artist. Overcome with the torture of the guilty the model attempts to end her life. When she recovers consciousness and realizes that her end is near she confesses that she posed for the figure and that she had killed the artist in self-defense. The confession frees the lieutenant and brings about a reconciliation between the estranged lovers.

Miscellaneous Subjects

PARAMOUNT PICTURES CORP.

PARAMOUNT-BRAY PICTOGRAPHS (57th Edition—March 5).

An Industrial Paradise.—Everyone has read of Elbert Hubbard, who went down with the ill-fated Lusitania. A great many people know of the Roycroft Shops at East Aurora, New York, where beautiful productions in hammered brass and silver, the remarkable hand tooling of leather; the printing presses, great and small, which are busily engaged in printing the beautiful books that this community is noted for, and gives us something of an idea of the spirit of joint effort which pervades the place. Elbert Hubbard's famous community is shown in this issue of the Pictograph.

A Birdland Romance is one of those rare catches of the cameraman and shows our old friends of Broadway restaurant fame, Mr. and Mrs. Canvasback. Mrs. Canvasback has a violent flirtation with the gorgeous Mr. Mallard. It's an interesting and touching domestic scene from Birdland.

Bobby Bumps adopts a Turtle is the Bray Comedy section of this reel, Bobby being as amusing and as entertaining for the children, old and young, as indeed he always is.

SAPHO (Famous Players—Five Parts—March 12).—Cast of Characters: Pauline Frederick, Frank Losee, John Sainpolis, Pedro de Cordoba, Thomas Meighan.

Sapho, whose real name is Fanny Legrand, is the daughter of poor people, her father being a coachman, and her early home is little more than a hovel in the slums of Paris. She is one of the quaint girl flower-sellers on the streets of Paris, earning a few sous daily, which she is compelled to give toward the support of the family. It was while selling her wares in one of the big restaurants that she is first seen by Caoudal, the famous sculptor, who recognizes her wonderful beauty and persuades her to pose for him.

The luxury of his studio awakens in her an unsuspected love for the beautiful things of life. One step leads to another, and it is not long before she becomes the most talked of and sought after model of Paris.

She is content to live in this way, reveling in beauty and the admiration of her friends and Caoudal himself, until Dejoie, the poet, moved by her beauty, writes verses to her which make both himself and her still more famous, winning her away from Caoudal. The poet is too old to hold the attention of the young girl, who craves young society and admiration, so when she meets handsome young Flamant, she lightly tells Dejoie that he is "too old" and gains the friendship of the younger man.

Flamant is an engraver and finds himself hard put to it to gratify the expensive whims of Sapho, but as he is really very fond of the handsome model, he manages to forge a name and obtain money under false pretenses. His ruse is discovered, and as the gendarmes come to lead him away to prison Sapho receives an invitation to a ball to take place that very evening.

At the ball she apepars as "Sapho" and there meets for the first time the student, Jean Gaussin, with whom she falls in love. It is a case of love at first sight on both sides and the two are very happy, and Sapho is learning to express the better side of her nature when Jean is shocked by accidentally learning of her past life. It is the "beginning of the end."

Jean finally weds a little country girl, and Sapho, rather than return to her old life, turns Red Cross nurse and consecrates the rest of her life to that noble work.

THE PRISON WITHOUT WALLS (Lasky—Five Parts—March 15).—The cast: Wallace Reid, Myrtle Stedman, William Conklin, Billy Elmer.

Helen Ainsworth, a young philanthropist, who is interested in a prison reform movement, is engaged to Norman Morris, administrator of the Ainsworth millions and the undiscovered "man higher up," grafting through his influence with prison wardens. He is also having an "affair" with Felice, Helen's maid, an ex-convict.

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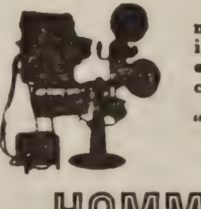

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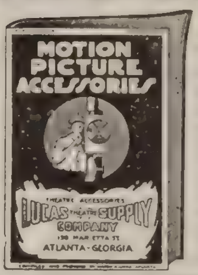

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Governor Havens sends for Huntington Babbs, prison expert, who enters the prison as a convict, is discovered by Helen and made her secretary upon his release. Morris is jealous of the good-looking secretary and he makes Felice "plant" a necklace which he has presented to Helen, in Babbs' room. Babbs discovers the plot, and Morris, overhearing his plan to visit a certain place in the rough part of the city, for Helen, plans to get him. He orders the gang to murder him. Helen accompanies Babbs (or Conroy, as he is known). Morris learns Helen has gone and reaches the place just as the men have nearly overpowered Conroy. Morris allows the men to escape, but Helen refuses his offer to take her home, preferring Conroy.

Infuriated, Morris plans to have the Ainsworth safe burglarized the night of Helen's party. Conroy discovers the burglar and that he is Gilligan, whom he befriended in prison. Conroy sends a note to the Governor by Gilligan. Just as the burglar leaves, the guests of the house enter the library. Conroy is accused, but Helen allows no arrests. She orders Conroy to leave the house. Morris betrays the girl Felice by suggesting her arrest as an accomplice.

Morris accompanies Helen to the Governor's office. The Governor requests an interview with Morris and accuses him of being the "man higher up." Morris asks for his witnesses and a door is opened, disclosing Gilligan and the gang—and Felice. Conroy is introduced as Huntington Babbs, prison expert. Morris is staggered, Helen overjoyed. Morris is arrested, but just as he is leaving Felice shoots him. Unconsciously, Helen goes into the arms of the man she loves.

METRO PICTURES CORP.

THE GREAT SECRET (Chapter XI, A SHOT IN THE DARK, 2 Parts, March 19).—After Beverly has returned to her home with her mother, Strong, in ignorance of her visit, succeeds in reviving the adventuress. She asks him to telephone to her physician. Zulph answers the call. Then he appears at the studio carrying a small satchel and wearing a disguise.

Telling Strong he is the woman's family physician, he asks him to retire from the room with Wee See, and, alone with Sara Loring, a search for the treasure is begun. Zulph finds the securities, puts them in his satchel, summons Strong to the room, tells him the patient is able to leave and then he departs. The arch conspirator has told Sara Loring to meet him in a downtown tearoom. After she has left the studio Strong discovers that the securities are gone.

Meantime Rodman Sears has escaped from the headquarters of The Secret Seven by drugging Hadji Mahal, the East Indian servant. Strong gets Sears on the wire and tells him of the theft. Sears obtains information that Zulph is wearing a disguise, and, with Detective Cochran, trails him to the tearoom. Sears, too, is wearing a disguise, and Zulph, who has not heard of his escape, does not suspect him.

Strong, after reporting the theft, receives a letter containing four $1,000 bills and a note, reading: "From one who knows and hopes the enclosed may be a little help." He is mystified and goes to visit Beverly. He shows her the money and asks her if she is the generous and mysterious friend who sent him the cash. She at once shows jealousy and pride, suggesting that he might thank his "interesting friend" who was having her portrait painted. She tells him of her visit to the studio, and then Strong understands her attitude. He explains satisfactorily and a reconciliation takes place.

Then there appears at a window of the Clarke home, The Spider, a hireling of The Secret Seven, who has sworn to "get even" for punishment received at the hands of Strong. He draws a revolver, but decides to wait until Strong leaves the house alone. But now that Beverly and Strong have again come to an understanding, they have much to talk about. The Spider is patient and intends wreaking his own revenge. Strong is about to say good-bye when Beverly tells him she has promised her friends to attend the Charity Bazaar that evening and asks him to go there with her. They leave the house together. The Spider aims at Strong and there is a shot in the dark.

HIS FATHER'S SON (Rolfe Photoplays, Inc.—Five Parts—March 19).—The cast: J. Dabney Barron (Lionel Barrymore); Betty Arden (Irene Howley); John Ardon (Frank Currior); Adam Barron (Charles Eldridge); Perkins, Dabney's valet (George A. Wright); Jim Foley (Phil Sanford); Lord Lawrence ("London Larry") (Walter Horton). Scenario by June Mathis. Directed by George D. Baker.

J. Dabney Barron, a college youth, regularly fails in his examinations. His father, in disgust, deprives him of money, and tells him to go to work, betting him $6,000 that he cannot hold a $60 a month position for that period of time. J. Dabney takes him up, and, with Perkins' his valet, goes to look for a job. In a park he meets Betty Arden, an heiress, whose car has broken down. Her guest, Lord Lawrence, is incapable of helping her. Dabney hastens to her assistance. She hurries away as soon as her car is repaired.

Installing himself and his valet in a room in a lodging house, Dabney reads the want ads. Answering an advertisement for a bookkeeper, he stands in a long line of applicants until he grows tired. His valet, who has taken his place, gets the job. Finally Dabney obtains work through his friend Jim Foley of a detective agency.

John Arden millionaire gem collector has a priceless emerald called "The Lady of the Sea." He fears it may be stolen and as a matter of fact his guest Lord Lawrence better known to the English police as "London Larry" is planning to steal the emerald. Foley tells Dabney that to guard the emerald he must pose as butler in the Arden home.

No sooner does Dabney enter upon his new work than he discovers Betty Arden his employer's daughter to be the girl he helped in the park. In an attempt to retain his dignity in her eyes he tells her he and his sister inherited an enormous fortune from an uncle; that the uncle had a secretary a villainous chap named Slime who forced him to make a will disinheriting Dabney and his sister; that Slime and his accomplices made the old man drink nitroglycerine but unfortunately for them permitted him to fall down when he exploded burning up the will; that the villainous secretary had then overpowered Dabney and run away with the girl, whom Dabney had ever since been seeking. Hence his presence in the Arden household as butler.

Betty pretends to believe the story, although she has been aware of Dabney's identity all along. Dabney continues to attend to his duties as butler and to guard the jewel from "London Larry." Finally the month is up, and Dabney, in great glee at having won the bet from his father, dares to make known his love to Betty. She returns his affection, and they are discovered in a fond embrace by John Arden, who instantly discharges Dabney.

That night he is about to take his departure when he surprises "London Larry" opening the safe in Arden's library. He overpowers the would-be jewel thief, and throws him into the safe. Arden, coming downstairs, liberates Lord Lawrence, who tells him Dabney is the real culprit, and together they overpower him and tie him to a chair. Dabney urges them to send for Foley, to identify him, and the detective, arriving, makes haste to free Dabney and arrest "London Larry." Dabney, cheered by Betty's promise to marry him, goes home to collect his $6,000, having proved himself his father's son.

FOX FILM CORP.

HER FATHER'S STATION (Two Parts—March 5—Foxfilm).—The cast: Station Agent's Daughter (Anna Luther); Station Agent (Harry M. O'Connor); Master Crook (Charles Arling); Assistant Crooks (Bill Hauber and Lee Morris); Sheriff (Frank Alexander).

A station agent's daughter has two lovers. The first is a villainous telegraph operator; the second is a poor but honest switchman. The girl is torn between her two loves.

A telegram conveys the information that a shipment of gold has been consigned to the station presided over by the father of the station agent's daughter. The villainous telegraph operator learns of it and thinks up a plot. He summons to his assistance a highly unsuccessful crook who has just been released from prison, and, with a pair of assistant crooks, the gang is complete.

The station agent, a simple-minded old per-

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son, is bound to a chair and the crooks take refuge behind him, so that when the door of the safe is blown off he may protect them from it. He does. At that moment his daughter enters, but the crooks flee with the gold.

Then begins a chase. The crooks on a handcar are pursued by the sheriff's posse on a locomotive, the police force in a launch, the switchman in an automobile and the station agent's daughter on a motorcycle. One must see the picture to know how it ends; the action is too swift for description.

THE BLUE STREAK (Five Parts—March 19).—The story tells of the reformation of a millionaire's son, who later develops such consistent speed on the "draw" and on a horse that it wins for him the title of "The Blue Streak." Driven from home, the "Streak" changes his mode of living entirely.

News of his adventurous spirit penetrates even into the town of Sterling, beyond the Rockies, where he one day finds himself. He strolls into the common meeting-place there, the saloon, and proceeds to prevent a forced marriage between the proprietor's daughter, "The Fledgling," and a gambler by the simple expedient of covering all with his revolver while preparing to make her captive himself.

A short time after they reach his retreat in the hills, the "Streak' is almost overcome by what occurs to him. The gambler must have wronged the girl, and he, the "Streak," has interfered with retribution. He leaves "The Fledgling" in his partner's care and rides furiously back to the town for the "miscreant."

He makes him prisoner, after a hard fight, and with a parson, brings him to the hut. The girl protests that the gambler has not harmed her, but the "Streak" will not listen. In desperation, "The Fledgling" goes through with a fake marriage ceremony.

Miles away on the horizon the "Streak" sees a posse approaching to arrest him for his escapades. He bids "The Fledgling" good-bye and prepares for surrender. She begs him to flee. When he refuses she rushes to his arms, crying out her explanation. He mounts his horse, lifts her behind him, and dashes off to begin life anew in his old home.

K-E-S-E, Inc.

BURNING THE CANDLE (Essanay—Five Parts—March 5).—The cast: James Maxwell (Henry B. Walthall); Molly Carrington (Mary Charleson); Judge Carrington (Julien Barton); Mrs. Carrington (Frankie Raymond); Alfred Lewis (Thurlow Brewer); Merrit Cole (Patrick Calhoun). Directed by Harry Beaumont.

Beneath the moonlight of the southern skies Molly Carrington, daughter of the south, pledges her heart and hand to "Jimmie" Maxwell. It is on the eve of the young man's departure to New York, where his knowledge of cotton has won him a good position in a cotton broker's office. They are married and depart for the metropolis. Due to Maxwell's transition from his calm and uneventful home life to the maelstrom of worldly battle, he succumbs to liquor's lure, and from a stalwart husband is dragged to the depths of Demon Rum's depravity. He loses his position and Molly leaves him, returning to her southern home. As a "down-and-outer" Maxwell sees in a Mobile paper a rumor that his wife plans to divorce him and marry his former rival, Alfred Lewis. His smoldering love for Molly flares up to expose vividly the curse which drink has placed upon him. Maxwell throws off his alcoholic yoke, becomes a man again and wins back his position. He finds Molly waiting for him the first day he enters the office.

BLUEBIRD PHOTOPLAYS, INC.

MUTINY (Five Parts—March 12).—The cast: Esther Whitaker (Myrtle Gonzalez); Aaron Whitaker (Jack Curtis); Grandfather Whitaker (George Hernandez); Caleb Tilden (Fred Harrington); Jacob Babcock (Val Paul); Eben Wiggs (E. J. Brady). Written and produced by Lynn F. Reynolds.

Aaron Whitaker is a seafaring man, owner of the sailing ship Alden Besse. He has promised Jacob Babcock, his first mate, that his daughter, Esther, shall become Babcock's wife. But Esther is in love with Caleb Tilden, her childhood sweetheart, and her grandfather, in sympathetic interest, advises her to marry Caleb and run the chance of gaining her father's forgiveness.

The Alden Besse is at sea when Esther's marriage to Tilden takes place. At about the same time Grandfather Whitaker dies. Jacob Babcock has remained ashore for the purpose of marrying Esther, and when the Alden Besse returns and her skipper finds that his daughtre has not married Babcock, his anger is intense. Accidentally he discovers, in Esther's sewing basket, a baby's stocking, and divines the truth.

He compels Esther to board the Alden Besse, locking her in a cabin. Then he seeks out Caleb Tilden, and in a fight believes he has killed him. Tilden, however, has simply been stunned and when Whitaker throws him from the wharf his sudden immersion in the cold water revives Tilden and he manages to crawl to a string-piece under the dock.

At that moment the Alden Besse is sailing, and Tilden watches her with frenzied interest. He sees Esther as she runs to the stern and attempts to jump overboard. Esther's father drags the girl back to her cabin and there she is securely imprisoned. The cook of the craft, Eben Wiggs, is the only man on board who has any sympathy for the girl. The cook cares for her, even when her child is subsequently born.

Babcock is sailing on the Alden Besse, and when Whitaker tries to compel his daughter to marry the mate, Esther declares that she will throw herself into the sea before allowing her father to conclude the marriage ceremony. Whitaker, in disgust, abandons his purpose. Later the seamen join in mutiny and kill Whitaker, their leader being Jacob Babcock.

In the meantime, Tilden has tried to come upon the Alden Besse by shipping as a sailor in a craft that sailed the same sea the Besse usually did, and has found her lying in Panama Bay. When he attempts to board the Besse, Captain Whitaker thinks he sees the ghost of the man he believes he has killed, and drives Tilden from the ship.

Tilden returns home and waits for the return of the Alden Besse. The mutiny has broken out as the ship is approaching her home port. There is a fierce storm approaching at the time, and when it breaks the Besse is wrecked. Tilden heads the villagers who go to the rescue, and is the one who wades into the water and secures a raft upon which Esther and her baby have been lashed by the cook. The reunion follows and the final cruise of the Alden Besse becomes tradition.

POLLY REDHEAD (Five Parts—March 19).—The cast: Pollyooly (Ella Hall); Lady Caroline (Gertrude Aster); Lady Osterley (Gretchen Lederer); Mrs. Sarah Brown (Helen Wright); Mrs. Meekin (Mrs. L. A. Emmons); Duke of Osterley (Charles Mailes): John Ruffin (George Webb); Hon. Gedge-Tomkins (Richard Le Reno); Lord Ronald (James McCandless); Edgar, the "Lump" (William Worthington, Jr.). Directed by Jack Conway.

Aside from the fact that Polly had red hair, in abundance, she was not otherwise an exceptional child—save for one thing. She was willing to work and slave, if need be, to keep her baby brother, affectionately termed "The Lump," from being sent to the poor house. So she did housework and prepared breakfasts for John Ruffin, an attorney, and Hon. Gedge-Tompkins.

John Ruffin's sister, Lady Osterly, has separated from her husband, and he holds their child. When Lady Osterly calls on Ruffin she is struck with the remarkable resemblance Polly bears to her own child. Ruffin and Lady Osterly formulate a plan to come into possession of her daughter, by using Polly as a substitute.

When they offer Polly twenty soveriens to go to the Duke of Osterly's home and impersonate the other child, the amount of money fairly staggers Polly and she accepts. By changing the children when the child of the Osterly's is out riding with her nurse, Polly gains access to the Duke's home and the Osterly child comes to John Ruffin's apartments to stay until her mother can get her ticketed to the continent and travel away with her.

Polly does the best she can under strange conditions, but despite her resemblance to the Osterly child, the servants are suspicious and

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the Duke falls to wondering what has happened. Young Lord Ronald, visiting the Duke, is above all suspicious of Polly.

The Osterly girl is under similar suspicion at Ruffin's home. "The Lump" positively declines to have anything to do with her. There is a blunder in the preparations Lady Osterly and John Ruffin make for the European trip. Polly disregards positive instructions and leaves the Osterly mansion before plans can be worked out.

The Duke follows Polly in his automobile, searching for her in a nearby park where she has liked to go with young Lord Ronald to play. Finding Polly where he thought he would the Duke carries her back to his home. Here John Ruffin directly arrives, to tell the Duke that his wife and child must, by that time, be well on their way across the chanel.

Lady Osterly, through miscalculation, has become worried because Ruffin does not arrive with the tickets and telephones him at the Duke's (her husband's) home. The servants call the Duke in answer to the summons and thus husband and wife find themselves talking to each other—much to their mutual surprise, as well as secret delight. As a result of this accidental 'phone call, a reconciliation is effected and everything ends happily for everybody—including Polly Redhead, who has made a great conquest of young Lord Ronald's heart.

CHRISTIE FILM CORP.

HIS FLIRTING WAYS (March 12).—Neal is a flirt. Billie, his wife, gets a delayed telegram from a girl friend, Ethel, that she will arrive for a visit. Hubby, on his way downtown, sees a pretty girl and starts a flirtation. This girl happens to be Ethel, who does not know Neal. Billie tells Ethel that Neal is a gay dog, showing Ethel his picture. "Yes," says Ethel, "he tried to flirt with me." So the two girls plan to teach the wayward one a lesson.

Ethel continues the flirtation without letting Neal know she is his wife's friend. Ethel goes to dinner with Neal, while Billie gets herself up as a "bad man," with a big mustache and a six-shooter. Going to the cafe, she appears suddenly in the private booth. Ethel gasps, "My husband!" as Billie fires and chases Neal out. The girls hurry home and Billie, properly dressed, receives Neal when he comes in breathless.

When she goes out, Ethel comes in and blackmails Neal. He gives her a hundred to get her out before Billie comes in. Ethel goes out in the hall and there she and Billie divide the money and have a big laugh. Neal hears them, comes out and sees the joke is on him. "But who was the little gun-fighter?" he asks. "That was your wife," says Ethel. This flabbergasts Neal completely.

WORLD PICTURES.

THE DANCER'S PERIL (Five Parts—March 12).—The Grand Duke Alexis has been happy with his wife, Lola, formerly the queen of the St. Petersburg ballet, and their baby daughter, Vasta. But the lowering cloud that has always hung over them through the refusal of the Russian Court to recognize their marriage breaks when the Duke learns there is an intrigue against his wife's life. She makes her escape at midnight and, powerless to do anything, Alexis is forced to see his wife pass out of his life. The baby is given to Marta Antonovitch, in charge of the girls at the Imperial Ballet School.

Years later Vasta is the most apt pupil at the school. Her father comes to see her often and is deeply affected by her resemblance to her mother. The relationship is kept secret, but when he is ordered to the South for his health he gives last instructions that she be well cared for.

Michael Pavloff, the impresario for the Russian Ballet, who has discovered the duke's secret, goes to the school to choose the dancers to be sent by the government to Paris. He takes a liking to Vasta, but Marta refuses to allow the girl to go when he chooses her for deportation. The girl frets over the refusal, disguises herself as a boy and changes places with a youth who had not wanted to go.

In Paris Lola, despite the sorrow of the changing years, holds sway over men's hearts. Pavloff is an ardent admirer of her's, but lately he has been thinking more of Vasta. Richard Moraino, a young artist commissioned to paint the portraits of the Russian Ballet, is attracted by Vasta. Their courtship progresses and one afternoon while they are having tea together, Lola and Pavloff are seated at the next table. Both women feel an interest in the other and Lola is startled when Pavloff tells her he has discovered she is the daughter of the Grand Duke Alexis and that he intends to get her for his own.

One night during the performance the electrician is killed and the stage darkened. When the lights are turned on again they discover Vasta has disappeared. Pavloff has taken the girl and locks her in his apartment. To divert suspicion he gives a dinner party. During the revelry Lola, who is a member of the party, hears a half-smothered cry and, guided by it, comes to the locked door behind which Vasta is concealed. She stays until the last guest has departed and then appeals to the liquor-dazed Pavloff. She secures the key to the room and hurries back, cautioning Vasta to make haste, but Pavloff comes upon them and seizes Vasta in his arms. Lola then shoots him. Then Lola reveals her identity.

Alexis, who is passing through Paris, stops to see Pavloff. He discovers Lola and the dead man and accuses her of having been his mistress, but when Vasta comes forward and tells all, Alexis begs her forgiveness. He says he will take the responsibility of the killing, knowing he will be vindicated when he says it was to save the honor of his wife.

Richard and Vasta are once more brought together and Alexis asks his wife if she is willing to brave the Russian Court with him after all these years. Her happy smile is sufficient answer.

THE SOCIAL LEPER (Five Parts—March 19).—The cast: John Dean (Carlyle Blackwell); Robert Warren (Arthur Ashley); Adrienne Van Couver (June Elvidge); Henry Armstrong (George MacQuarrie); Mrs. Stephen Barkley (Isabelle Berwin); Lorraine Barkley (Evelyn Greeley); Mrs. Dean (Mrs. Eugenie Woodward); Mme. Melvina (Edna Whistler). Directed by Harley Knoles.

Adrienne Van Couver, a divorcee, visited Mme. Melvina, a clairvoyant, who tells her that a tall dark man, Robert Warren, is excited over a letter he has just received from her, telling him she does not love him. The fortune teller bids her beware of him, then goes on to tell her that Henry Armstrong, the man she loves, will never love her. The clairvoyant then tells Adrienne of a young girl, Lorraine, whose eyes are dim with the tears that she has caused.

In another part of the city, Lorraine greets her fiance, Henry Armstrong, with ill-concealed dejection and he tells her he fears she still loves John Dean, but she dispels his suspicions. John Dean shares the secret of his silent love for Lorraine with his mother. Robert Warren goes out into the night—it is then he meets John.

In the other's baggard face, John Dean sees traces of his own sorrow and trying to make it easier for this man who has been his friend for five years, he tells Robert Warren his story.

Eight years ago he and Adrienne were married. For two years they lived on the money inherited from his father. It was then the baby came and the father found happiness in the touch of baby hands, but to his wife it made no difference. Then the baby became ill, and while its mother was away, dancing, the little life slipped away. Six months later Adrienne was given a divorce. Then he and his mother came to New York and a few years later he met and loved Lorraine Barkley.

Although Henry Armstrong was a dangerous rival, Lorraine loved him and he did not fear until the day when the Barkley's gave a reception. It was then he met Adrienne again and she taunted him with his love for the young girl. When she demanded money, he gave it to her. Lorraine sees this and misconstrues the situation. It is then her engagement to Henry Armstrong is announced. John finishes his story and Robert is maddened by the de-

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struction of the halo he had built around the woman he loved.

Robert makes his way to Adrienne, who has been nervous and ill at ease ever since she returned from the fortune teller. Robert's haggard appearance frightens her and she telephones to Henry, but her call for help is only half uttered when Robert forcibly takes the instrument away from her. Henry, alarmed, starts off at once to aid her.

In the meanwhile, John, fearful for Adrienne's safety, goes to warn her. He arrives just after Robert has made his escape after murdering Adrienne. When Henry arrives with two policemen, he finds John bending over the dead woman. He is arrested. Lorraine is brokenhearted when she hears of the arrest and pleads with Henry, who is a lawyer, to take Dean's case.

Detectives search Robert's apartment and find here a coat with buttons similar to one found in the dead woman's hand—and one is missing! They trace Robert to the hotel and after a terrible fight he is taken into custody. Happiness came with the morning, for Henry took Lorraine's hand and told her she was released from her promise to marry him. Then she called up John Dean and told him that she was ready to marry him.

GREATER VITAGRAPH.

ALADDIN FROM BROADWAY (Five Parts—March 19).—The cast: James Fitzgerald (William Duncan); Mrs. Fitzgerald (Edith Storey); Light-of-Life (Laura Winston); Amad (Otto Lederer); Jack Stanton (Antonio Moreno); Sadi (George Holt). Directed by William Wolbert.

James Fitzgerald, an antiquarian, receives a letter from England that he has fallen heir to the title and fortune of his deceased brother. He leaves his Armenian wife and daughter in the care of Abu, a servant. An uprising among the Turks ensues and Mrs. Fitzgerald and the child are taken captive. Returning, Fitzgerald, with Abu, the servant, goes in pursuit. The only thing remaining of his home and wife is a small prayer book. Fitzgerald goes to Mecca to avoid capture, and hides the prayer book in a recess in the wall.

Several years pass. Jack Stanton hears Lord Fitzgerald exclaim that it is impossible for any white man to emulate the feat that he did years ago. Stanton claims that if an Englishman could enter Mecca, an American could to it too. A bet is made whereby Stanton is to go to Mecca and, unaided, bring back the prayer book hidden by Fitzgerald.

Stanton arrives at Mecca, disguised as a pilgrim. His father was the American Consul at Damascus in Stanton's youth, and his knowledge of Arabic is good. He finds the prayer book, but an Arab named Sadi steals it during the night. Stanton follows Sadi to Damascus.

In Damascus Fitzgerald's daughter is living in the care of a presumed stepmother named "Light of Life," who contracts with Amad, a rich diamond merchant, to deliver Faimeh, as she is called, to him as his wife. The marriage takes place in spite of Faimeh's protestations. Amad utters the triple Moslem sentence of divorce, and she is again free. Amad is still desirous of having her, but under the Koranic law, cannot remarry her until she has been married to another man and divorced by him. With El Sabbagh he goes to find a man.

They find Stanton, and he is inveigled to do as they ask. Through the lattice work Stanton and Faimeh are married, but Stanton gets a glimpse of her face and refuses to pronounce the triple divorce. A fight ensues and Stanton finds himself with his wife in a walled garden. They make their escape into the desert. There Stanton disguises Faimeh as a boy and himself as a Jewish story teller. Amad and El Sabbagh in pursuit, with Sadi, who has the prayer book in his possession, overtakes them but do not recognize them.

A suspicion enters Sadi's mind and he returns and spies on them. Stanton discovers him and a fight ensues in which Sadi is knocked unconscious and Stanton recovers the prayer book. Stanton and Faimeh leave on Sadi's camel and meet Fitzgerald, who is on his way to Damascus. Fitzgerald takes Faimeh with him, but Stanton goes on alone, as the agreement in the wager is that he shall not accept assistance from any Christian.

Amad and El Sabbagh find Sadi, who tells them about Stanton and the girl. They start in pursuit, and during a sandstorm Amad is separated from his companions. Stanton has taken refuge behind his camel and Amad stumbles upon him and crawls under the same blanket that is protecting Stanton. The storm abates. Amad tries to kill Stanton, who finally gets the upper hand, and when he has Amad in his power his pity for the older man grows and he finally compels him to get on his camel, divides the water and tells him to be on his way before he changes his mind.

In Damascus, Fitzgerald, through the jewels Faimeh wears, discovers that she is his daughter. Faimeh and Fitzgerald search for Stanton and meet Amad, who tells them about his self-sacrifice. Days later a sun-blistered man, almost out of his mind, staggers into Fitzgerald's apartment. There he sees Fitzgerald and Faimeh in an attitude of endearment and taking a mistaken idea from it, utters the triple divorce and then falls in a faint. Faimeh nurses him through a long siege of brain fever, and on his recovery explains to him the reason for the occurrence that he has witnessed. After a time, back on Broadway, Fitzgerald settles his wager and a Christian marriage is performed.

THE SECRET KINGDOM (Thirteenth Episode, THE TRAGIC MASQUE, 2 Parts, March 26).—As Count Ramon, Madame Savatz and their prisoner, Princess Julia, arrive in New York, Phillip and Juan arrive by train, having crossed from Havana to Key West. A New York newspaper, containing a story of the romantic love affair between Princess Julia and Phillip, fighting for his throne, usurped by Simond, gives Arthur Droyd, a crook who finds that he resembles Phillip, a chance to put up a game.

In the hotel room adjoining Phillip's, Droyd hears Phillip tell Juan of his wire to the Arizona bank for funds, and he plans with his confederate to do away with Phillip and Juan, collect the money and impersonate him. Ramon and his party go to the same hotel where Phillip is stopping, but when Ramon sees Phillip's name on the register he is surprised and enraged, and walks out to go to another hotel. But Droyd recognizes Julia and slips the word to her that Phillip is in this hotel.

Droyd follows and ascertains where Julia's party is stopping, then he returns, secures access to Phillip's room with his confederate, and renders him insensible, then chloroforms him. Juan returning, tries to fight, but he, too, is overpowered and accorded the same treatment. Droyd hastily perfects his resemblance to Phillip by some make-up and then awaits the money from Arizona. Detectives searching for Droyd break into his room, where Phillip and Juan are now lying. The two, awakening, think they are being framed-up, and put up a hot fight, but are dragged to the station by the detectives, who think thep have taken Droyd.

Julia writes a note to Phillip requesting him to call, but Ramon intercepts the note and changes it to read for an appointment at a lonely spot. Then he hires a gang of thugs and when Droyd, in disguise as Phillip, goes to the spot, he is killed, and Ramon thinks he has killed Phillip.

Phillip is shortly released when the officials become aware of their mistake, and he and Juan set out in search of Julia, but Ramon, fearing the consequences of his crime, has started already for Europe with his party, and Phillip is left alone, disconsolate.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 19 (March 3).

New York City.—The martial spirit pervades all ranks and loyal bellhops prepare atop their skyscraper hotels to aid the country. Subtitles: Norwich University cadets give promise of able service as they gallop through the deep snow. Alpine methods are a little more difficult, but persistence succeeds. Getting ready to hold their own in close quarters.

Boston, Mass.—The good ship Carrie L. Hirtle brings welcome relief to the needy as she unloads a cargo of 5,000 bushels of potatoes. Subtitles: This basket of $3.75 offers new possibilities for milady's ornaments. The cry for cheaper food continues despite inclement weather.

Chicago, Ill.—Foodstuffs soar still higher as fire consumes a quantity of the rare and precious articles in a local elevator. Subtitle: Another blaze in the Kentucky public elevator adds to the difficulty in the food supply.

With the Italian Army on the Carso.—Subtitles: Miles of trenches circle the hillsides as the Italians move steadily forward over the rugged mountain ranges. Narrow and difficult paths lead up to the fighting line. Hidden from enemy airplanes, huge guns await the opportunity for an effective attack. Ruin and desolation follow in the wake of the retreating troops.

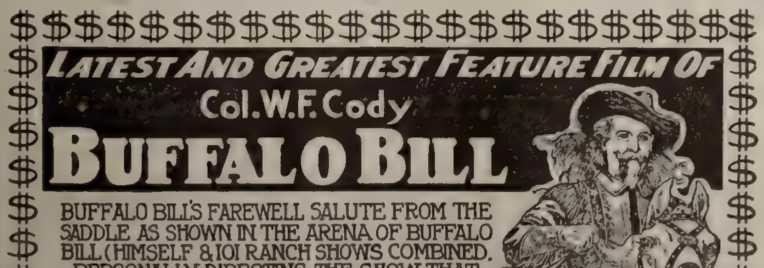
San Diego, Cal.—Sweetwater Dam, the breaking of which last year caused the disastrous flood of the Otay Valley, is being rebuilt. Subtitles: The new six-syphon spillway is the largest of its type. The valley still shows the effects of the turbulent waters.

Mysteriously Missing.—Ruth Cruger, 18 years old, disappeared suddenly from her home. It is believed she was kidnapped. Subtitle: District Attorney Swann of New York requests that any person seeing the girl communicate with him immediately.

Laredo, Tex.—The border town honors the memory of George Washington, whose spirit shines forth as the nation's guiding star in these troublous times. Subtitles: Floats recall the memorable deeds of the country's illustrious founder. New Orleans holds an impressive military review. Red Cross flags are presented to the hospital corps.

New London, Conn.—Her trial tests successfully accomplished, the submarine Isaac Peral prepares to sail for Spain under her own power. Subtitle: This craft at least need not fear any U-boat dangers on her 3,000-mile journey.

Washington, D. C.—For the second time in three weeks crowds gather about the Capitol awaiting President Wilson's reply to Germany's invasion of America's rights. Subtitles: Even as Congress convenes the steamship Laconia is torpedoed with a loss of two American women. I request that you author-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ize me to supply our merchant ships with defensive arms to protect our ships and our people. Secretary Lansing reveals a secret plot by Germany to form an alliance with Mexico and Japan to war on America.

Olympia, Wash. (Seattle only).—The last regiments of the State's Militia returning from the border are enthusiastically welcomed back. Subtitle: Governor Lister greets the commanders.

HEARST-PATHE NEWS NO. 20 (March 7).—

Washington, D. C.—The Japanese Ambassador, Viscount Sato, who vigorously denies any alliance of his country with Germany against America. Subtitle: General Carranza, Mexican de facto President, to whom Germany promised American land for his aid.

Rochester, N. Y.—A huge trenching machine, similar to those employed by the Russian Armies, is now to be used by the United States. Subtitles: The machine can dig an eighteen-foot trench at the rate of one foot a minute. The dirt is automatically removed to the side.

San Francisco, Cal.—The body of General Funston is fittingly honored by the city which he aided so nobly during the earthquake. Subtitles: The casket is taken to the City Hall, where it lies in state for one day. On to its last resting place—draped in the colors for which he fearlessly fought.

On the Italian Front.—The steady advance of the Italians on the Carso has netted many thousands of Austrian prisoners. Subtitles: Celebrating an Allied victory with an elaborate feast. Their favorite dish is in demand. Impressive field services are held in prayer for further victory.

In France.—The British armies establish their dugout barracks on the hillsides, while they wait to resume their offensive. Subtitles: Heavy rains convert the roads into marshes, which must be repaired before the troops can advance. The Allies have mounted aerial guns on autos to better pursue enemy airplanes.

New York City.—Daring steeplejacks brave the dizzy heights to untangle the National flag on the Municipal Building. Subtitle: Quite at home twenty-one stories above Park Row.

Washington, D. C.—An inspiring panorama unfolds before the Capitol as the stage is set for the inauguration of President Wilson. Subtitles: He leaves the White House in the time-honored carriage for the ceremonies, accompanied by Vice-President Marshall. The arrival of the Supreme Court Justices, Cabinet Officials and foreign envoys. I do solemnly swear that I will faithfully execute the office of President of the United States—and will, to the best of my ability, preserve, protect and defend the constitution of the United States. Delivering the Inaugural Address. After the ceremonies the President leads the great military procession. The West Point Cadets and Annapolis Midshipmen. We greet the President and Vice-President of the United States.

POTS AND PANS PEGGY (Gold Rooster-Thanhouser (5 Parts, March 18).—The cast: Peggy McGraw (Gladys Hulette); Taxi Barney (Wayne Arey); Rah-Rah Arthur (George Marlo); Drawing Room Marian (Kathryn Adams); Society Mrs. Stuyvesant (Grace Henderson); Million-Dollar Deane (Arthur Bauer); Eighteen-per-Week Jack (Lord McCackill). Directed by W. Eugene Moore.

"A lady wants a good, honest girl!" the matron of the employment agency spoke to a room full of them, for they all rose to their feet and crowded about her. She continued, "to cook, and wait on table, and mend and sweep and wash and ——," but the place was empty of all aspirants save little Peggy McGraw. "Pots and Pans Peggie" she was called—and Peggy got the job. And she needed it, for four reasons—her four little orphan brothers and sisters.

When she arrived at the Caldwell home and found the mother trying to marry off the unwilling daughter, Marian, who was in love with Jack, to a horrid millionaire, her sympathetic Irish heart revolted, and she ran Marian's affair for her to Jack's everlasting joy. The son of the house, Arthur, a rah-rah boy and a ne'er-do-well, fell in love with Peggie, but Peggie's heart was carted around the city under the jacket of Taxi Barney, who *worked* for his living.

The millionaire, William Deane, got Arthur a job in the War Department, and then the fun began, for Deane was a thief and planned to use the guileless Arthur as his tool in a deal to sell some valuable plans to another country.

The scheme worked—that is, half way—until Peggy stepped in. How she, with the aid of Barney, a broomstick and a vacuum cleaner—the implements of her trade—outwitted the villains, saved Robert and the Caldwell name, and straightened out things generally, and how she became Taxi Barney's "fare" for life make a delicious tale of thrills and foolery.

MYSTERY OF THE DOUBLE CROSS (Episode No. 2—"The Masked Stranger"—Two parts —Astra—March 25).—The cast: Phillippa Brewster (Mollie King); Peter Hale (Leon Barry); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (? ? ? ?). Directed by William Parke.

Peter Hale, wealthy young man of leisure, while returning to America received a mysterious message referring to the Double Cross, and also on the same ship met with a mysterious but beautiful young lady who bore on her arm the sign of the Double Cross. On landing he repaired immediately to the hotel, where he read his father's will, which left to him the entire estate contingent on his marrying a woman especially selected and who would appear to him and show upon her right arm, just below the shoulder, the mark of the Double Cross.

Through his lawyer, Peter receives an invitation to the Brewster country home, where he frustrates the scheme of Bridgey Bentley, social pet and pirate, to get Brewster's property. There Peter meets the Mysterious Lady, who introduces herself as Phillippa Brewster. That night followed a series of events which set Peter's head in a whirl. Peter tried to tell Phillippa of his love, but she pulled away from him in surprise, denying that she had ever kissed him. Growing desperate, Peter seized her and tried to discover the mark of the Double Cross, but before he could do so he was confronted by a Masked Stranger.

"You must never do that again, Peter," said the stranger. "Phillippa Brewster is not she whom you seek. Go."

Phillippa fled and Peter, puzzled and greatly disturbed, wandered back to the house. In the hallway he discovered the Stranger enter Phillippa's room. Crazed with jealousy, he broke in the room, to find—Next episode—"An Hour to Live."

TOLD AT THE TWILIGHT (Balboa—Gold Rooster—Five Parts—March 25).—The cast: Little Mary Sunshine (Baby Marie Osborne); Daniel Graham (Daniel Gilfether); the Father (Henry King).

A child, Mary Sunshine, filled with a desire to play with other youngsters, was forbidden to do so by her mother. But one day Piggy, a young negro child, appeared over the top of the fence and the temptation was too great. From that day on, Mary was given to running off with Piggy. As punishment for her first offense, she was sent to bed without supper, but neither her father nor mother could sleep when they realized that Mary was hungry, so they caught each other bringing food to the youngster.

On a nearby estate lived Daniel Graham, rich, alone and grouchy. To him came the awakening when he heard the laugh of a child. Looking over the fence to locate the laugh, he found Mary and Piggy encouraging a chicken fight. From then on, day after day, the child visited him and brought cheer to the big mansion, which had never known the sound of childish laughter.

On the off days, when not at the big house, Mary and Piggy ran wild for ways in which to make passersby lose their seriousness and smile. Not aware of the friendship of the child for the rich man, Mary's father, in order to make up for foolish ventures on the stock market, attempted to rob the big house. This same evening, Mary remained at the house after her birthday party given her by Daniel Graham. Being restless in her sleep from so many good things to eat, Mary started down stairs to frighten her friend, but instead she walked in the big room just as her father was in the midst of his attempted wrongdoing.

EDUCATIONAL FILM CORP.

THE LIVING BOOK OF NATURE ("Foreign Deer"—Feb. 26).—Scenes of some of the most beautiful animals in the world, showing the care of the young, the antics of the fawns and the majestic bravery of the antlered stags.

THE LIVING BOOK OF NATURE ("The Beaver Prepares for Winter"—March 5).—This story of animal intelligence is a veritable playlet of the wilds. It shows well-laid plans for winter in the woods.

THE LIVING BOOK OF NATURE ("Jungle Vaudeville"—March 12).—Untrained animals demonstrate the comedies of Nature.

THE LIVING BOOK OF NATURE ("Feeding the Fish Eaters"—March 19).—An intimate study of the seals and other aquatic animals. The various animal actors are astonishing jugglers at dinner time.

THE LIVING BOOK OF NATURE ("Feeding the Bears"—March 26).—This subject shows the droll capers of these huge and voracious, but good-natured carnivors, are extremely amusing.

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When a carefully prepared history of the Motion Picture Industry is compiled credit will be given the RADIUM GOLD FIBRE SCREEN for the part it has played in bringing the photoplay entertainment to its highest development.

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LEON SCHLESINGER, Gen. Mgr.
220 W. 42d Street. New York City

Classified Advertisements

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

SUPERINTENDENT of film factory, at present unemployed, desires engagement with reliable firm. Thorough laboratory man. C., care M. P. World, N. Y. City.

CAPABLE theater manager at liberty. F. E. Chapman, through loss by fire, of his uninsured theater, the New Colonial, at South Bend, Ind., see page 1567 of this paper for Feb. 17, is in the market for a position. He is capable, has had 18 years' experience and can furnish references. Address F. E. Chapman, 421 N. Wood St., So. Bend, Ind.

PHOTOGRAPHIC chemist and technical director of laboratory, excellent reference. Address Chemist, care M. P. World, N. Y. City.

AT LIBERTY—Capable picture theater manager, twelve years' experience, go any place, salary or percentage. Address Christian, 30 Covert St., Brooklyn, N. Y.

THEATERS WANTED.

WILL LEASE picture theater, state population, number seats, rent, what opposition. Address Christian, 30 Covert St., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

MOTION PICTURE theater, long lease, doing good business, capable of further development, 800 seats, everything new. Address Morgan House, Poughkeepsie, N. Y.

BEAUTIFUL moving picture theater in one of Ohio's best towns. Doing a fine business. Bear close investigation. Address T. V. T., care M. P. World, N. Y. City.

FOR SALE—Up-to-date picture theater with stage and dressing rooms. Two Simplex machines, 390 seats, hour from N. Y. Discontinuing business on account of health. Price attractive. No triflers. Address M., care M. P. World, N. Y. City.

FOR SALE—Beautiful theater in the prettiest city in the Middle West, seating capacity 300, fully equipped with modern equipment, playing only the finest pictures, 10c admission, built for Theater, not a made-over store and fire proof throughout, beautiful front, will sell at a sacrifice, as I am in the automobile business and cannot give it the time it requires; profits big for the investment. This is a Sunday town, run as long as you like. Will sell one-half down, balance to be paid out of profits; running now. Wire appointment; will go to the first one to investigate. Address George T. Scully, Kalamazoo, Mich.

EQUIPMENT WANTED.

WE BUY all makes of moving picture machines. What have you? Monarch Film Service, 228 Union Ave., Memphis, Tenn.

EQUIPMENT FOR SALE.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new, at reasonable prices. Second-hand Motiograph in good condition, cheap. Room, 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machine. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price, with slide, $3,50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

POWER'S 6B, 6A, 6. Simplex type B and type S. Edison Exhibition model B, model D. Motiograph and three master model standard machines. All in perfect condition, can be obtained at low prices. National Carbons, ⅝x12 in., $6.00 per hundred; ¾x12 in., $7.76 per hundred. Call or write to-day. Picture Theater Equipment Co., 1604 Broadway, N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—476 green colored, veneered, picture show chairs with ball-bearing hinge. Cost $2.75 each. Will sell for $1.00 each. Also ozone machine and side light fixtures. J. B. Elliott, Mgr., Strand Theater, Lexington, Ky.

REAL BARGAINS in used projectors, Motiograph, complete outfit, fine lamp house rheostat and lens. Cast iron stand, our price $110.00. Peerless portable projector. Complete outfit with lens and rheostat, price $55.00. Latest type Victor Animatograph, motor or hand driven. Motor attached, fireproof and very new. Extremely portable, price $110.00. Each machine guaranteed. David Stern Co., 1047 S. Madison St., Chicago, Ill.

MOVING PICTURE outfit, Standard No. 4 machine, slightly used; other accessories. For particulars call mornings between 10 and 12, M. Birnbaum, 2329 3d Ave., N. Y. City.

FORT WAYNE compensarc, DC to DC 220 volt, 35 ampere. A1 condition, $150.00. Theater Supply Co., 405 Nantucket Bldg., Akron, Ohio.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y.

BE PREPARED! NOW IS THE TIME TO GET YOUR MOTION PICTURE CAMERA. DAVID STERN COMPANY OFFER BEST VALUES. SERVICE AND VARIETY. EVERY STYLE FROM 100 FT. MODELS TO STUDIO CAMERAS. TRADE IN YOUR OLD CAMERA FOR THE NEWEST MODEL. A PARTIAL LIST OF CAMERAS ON HAND——————PATHE, 400 ft. capacity, old model, HELIAR F:4.5 lens, fine mechanism, two extra magazines. PRICE COMPLETE, $85.00 —————— EBERHARD SCHNEIDER M. P. CAMERA, 200 ft. capacity, Zeiss Tessar lens, F:3.5. PRICE, $95.00——————U. S. CINEMATOGRAPH M. P. CAMERA, 400 ft. capacity, all adjustments, ideal for studio work, tricks and illusions. Zeiss Tessar lens, and extra magazines. PRICE COMPLETE, $250.00——————LATEST MODEL PATHE NO. 2, INSIDE MAGAZINES, TESSAR LENS, F:3.5, two extra magazines. PRICE, $450.00——————LATEST MODEL UNIVERSAL. THE CAMERA FOR ALL PURPOSES. LIST $300.00. WRITE FOR SPECIAL PROPOSITION ON THE UNIVERSAL——————THE LATEST MODEL DAVSCO, 200 ft. capacity, standard film, weight 10½ lbs., MECHANISM EQUAL TO ANY CAMERA, TESSAR LENS F:3.5, ALUMINUM MAGAZINES. PRICE, $110.00——————$375.00 U. S. ELECTRIC PRINTER, COMPLETE, OUR PRICE, $150.00——————TALBOT'S PRACTICAL CINEMATOGRAPHY; THE HANDBOOK for the beginner. Postpaid, $1.35——————ADVERTISING BY MOTION PICTURES; full of money-making ideas. Postpaid, $1.60. ANY CAMERA SHIPPED C. O. D. PRIVILEGE OF EXAMINATION ON RECEIPT OF $10.00 DEPOSIT. YOUR MONEY REFUNDED IN FULL IF NOT SATISFACTORY. TELEGRAPHIC ORDERS SHIPPED SAME DAY IF DEPOSIT IS WIRED. WRITE FOR OUR COMPLETE CATALOGUE, JUST OFF THE PRESS. YOURS FOR THE ASKING. DAVID STERN COMPANY, "EVERYTHING IN CAMERAS," 1047 R, MADISON ST, CHICAGO, ILL.

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"PILGRIM'S PROGRESS," "Parsifal" and other classic films. State condition, lowest price, paper, cuts, photos. Ray, 25 Clinton St., Brooklyn, N. Y.

FILMS, ETC., FOR SALE.

PENDLETON ROUND-UP—Typical frontier days show. New and used prints. Hauck Feature Film Co., 294 East 56th St., Portland, Oreg.

FOR SALE—One thousand reels, singles and features, sacrificed prices. Peerless Feature Attractions, Seattle, Wash.

MISCELLANEOUS.

MR. EXHIBITOR, for 15c a square foot we renovate old screens with Silvertone, made to equal any new screen. Perfect stereopticon projection guaranteed. Work done in your theatre. Write us for particulars. McDonnell & Crawford, 455 Fourth Ave., N. Y., or 2388 Jamaica Ave., Richmond Hill, L. I.

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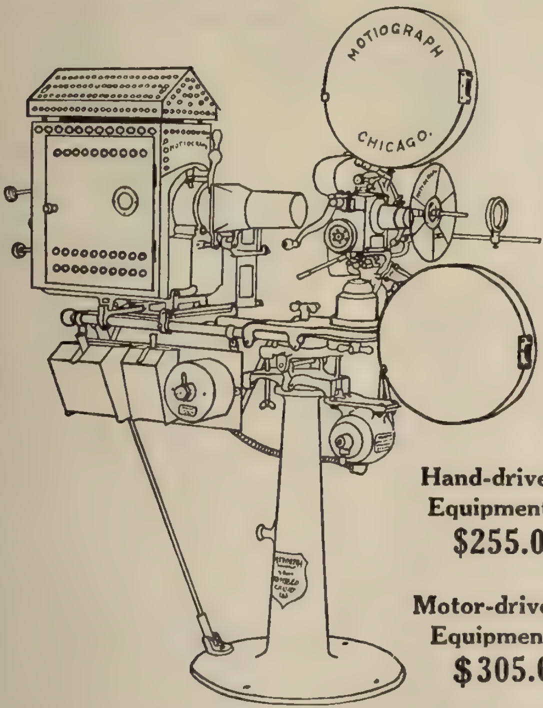

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By A. K. Trakas, Pres.

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CHALMERS PUBLISHING CO.

17 Madison Avenue, New York City

List of Current Film Release Dates

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The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris" —Comedy-Drama).
Dimples' Baby (Two parts—Comedy-Drama)
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
Past One at Rooney's (Two parts—Drama).

ESSANAY.

The Sinful Marriage (Sixth of "Is Marriage Sacred?" — Two parts — Drama). 21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)......... 21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel. 21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.).... 21671-72
Three Ways Out ("Black Cat Feature" —Two parts—Drama). 21682-83
Mr. Wright in Wrong (Comedy)...... 21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)..... 21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama) 21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy) 21709
Alaskan Scenic on Same Reel......... 21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama) 21715-16
The Lighted Lamp (Black Cat Feature—Two parts—Drama).
All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).
The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).
The Invisible Web (Black Cat Feature—Two parts—Drama).
Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.
Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).
The Five Dollar Bill (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.
The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).
Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).
The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).

KALEM.

The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)... 21676
The Safety Pin Smugglers (Comedy). 21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama) 21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama) 21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)....... 21700
Ghost Hounds (Comedy).............. 21708
The Trap (No. 17 of "Grant, Police Reporter"—Drama) 21712
The Prima Donna's Special (Drama).. 21717
The Model Janitor (Comedy).
Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).
The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).
A Flyer in Flapjacks (Comedy).
The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).
The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).
In the Path of Peril (an episode of "A Daughter of Daring"—Drama).
The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).
Efficiency Experts (Comedy).
Bulls or Bullets (Comedy).
The Phantom Mine (an episode of "The American Girl"—Two parts—Drama).
The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50
Crossed Trail (Three parts—Dr.)...21690-91-92
The Beloved Vampires (Three parts—Drama).

SELIG.

Cupid's Touchdown (Comedy)......... 21654
On Italy's Firing Line (Three parts—Drama) 21655-56-57
Selig-Tribune No. 7 (Topical).......... 21659
Selig-Tribune No. 8 (Topical)......... 21666
The Luck That Jealousy Brought (Dr.) 21677
Lost and Found (Two parts—Dr.).... 21678-79
Selig-Tribune No. 9 (Topical)......... 21681
Selig-Tribune No. 10 (Topical)........ 21688
The Saddle Girth (Drama)............ 21701
Cupid's Thumb Print (Two parts—Drama) 21702-3
Selig-Tribune No. 11 (Topical)......... 21705
Selig-Tribune No. 12 (Topical)......... 21710
A Strange Adventure (Drama)........ 21718
The Redemption of Red Mullin (Two parts—Drama).
Selig-Tribune No. 13 (Topical).
Selig-Tribune No. 14 (Topical).
For Reward of Service (Comedy—Drama).
The Great Treasure (Two parts—Drama).
Selig-Tribune No. 15 (Topical).
Selig-Tribune No. 16 (Topical).
A Brother's Sacrifice (Drama).
Selig Tribune No. 16 (Topical).
Selig Tribune, No. 17 (Topical).
An Actress' Romance (Two parts—Drama).
No Place Like Home (Comedy).
Selig-Tribune No. 18 (Topical).
Selig-Tribune No. 19 (Topical).
A Pearl of Greater Price (Two parts—Drama).
Over the Garden Wall (Comedy).

VIM FEATURE COMEDY.

It's All Wrong (Comedy)............. 21670
The Other Girl (Comedy)............ 21689
A Job for Life (Comedy)............. 21694
Nora Declares War (Comedy).
The Newlyweds' Mistake (Comedy).
Happy Nat's Dilemma (Comedy).
Art and Paint (Comedy).
Harry's Pig (Comedy).
Seeing Double (Comedy).
This Is Not My Room (Comedy).
A Deal in Furniture (Comedy).
Deep Stuff (Comedy).
Willie Walrus Pays Alimony (Comedy).
In Stump Land (Comedy).
Wanted, a Bad Man (Comedy).
Somewhere in Mexico (Comedy).
Nellie's Nifty Necklace (Comedy).

OFFICIAL WAR FILMS, INC.

February—The War (A Weekly Release).

Pathe Exchange, Inc.

ASTRA.

Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).
Mar. 4—Pearl of the Army (No. 14, "Flag Despoiler"—Two parts—Astra—Dr.).
Mar. 11—Pearl of the Army, No. 15 ("Colonel's Orderly"—Two parts—Drama)
Mar. 18—The Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two parts—Drama).
Mar. 25—The Mystery of the Double Cross ("Episode No. 2, "The Masked Stranger"—Two parts—Drama).

GOLD ROOSTER.

Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).
Mar. 4—Her Beloved Enemy (Thanhouser—Five parts—Drama).
Mar. 11—The Empress (Popular Plays and Players—Five parts—Drama).
Mar. 18—Pots and Pans, Peggie (Thanhouser—Five parts—Drama).
Mar. 25—Told at Twilight (Five parts—Balboa —Drama).

PATHE.

Mar. 4—Florence Rose Fashions, No. 21 (Morning Hours) (Fashions).
—Picturesque Catalonia (Spain) (Colored Scenic).
Mar. 11—Florence Rose Fashions, No. 22, "As the Day Wanes" (Fashions), and "Birds of Gay Plumage" (Parrakeets) (Colored Educational)
Mar. 11—Max in a Difficult Position (Max Linder Comedy) and Skinny Routs a Robber (Rolin — Comedy — Split Reel).
Mar. 18—Florence Rose Fashions, No. 23 (Fashions), and Nomads of the North (Lapland) (Educational).
Mar. 25—Florence Rose Fashions No. 24 ("Fads and Fancies") (Fashions) and The Gardener's Feathered Friends (Colored—Edu.—Split Reel).
Mar. 25—Max's Feet are Pinched (Max Linder Comedy) and Skinny Gets a Goat (Rolin Comedy—Split Reel).

COMBITONE.

Mar. 18—Know America, the Land We Love—Southern California (Scenic).

HEARST-PATHE NEWS.

Mar. 17—Number 23 (Topical).
Mar. 21—Number 24 (Topical).
Mar. 24—Number 25 (Topical).
Mar. 28—Number 26 (Topical).
Mar. 31—Number 27 (Topical).

INTERNATIONAL.

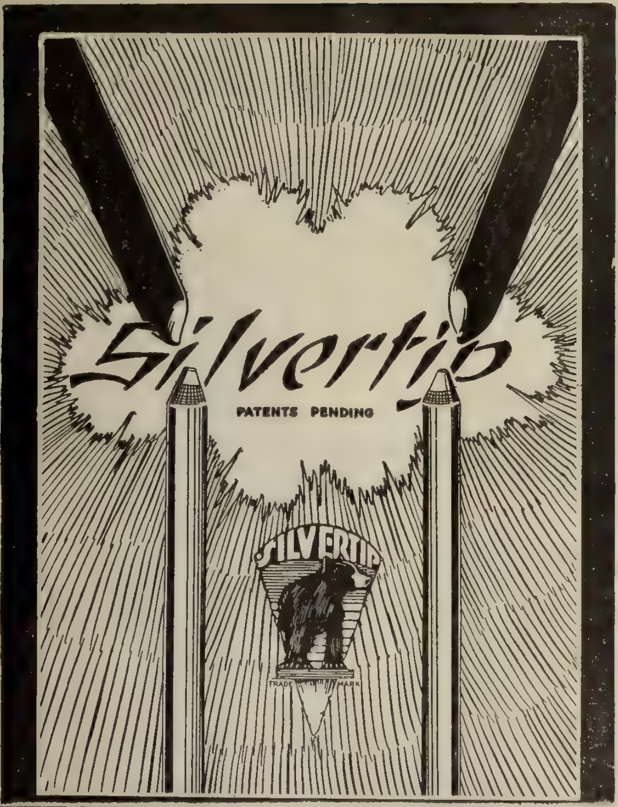
Mar. 4—Bringing Up Father, "A Hot Time in the Gym" (Cartoon Comedy).
—Winter in Yellowstone Park (Scenic).
Mar. 4—Patria (Episode No. 8—Two parts—Drama).
Mar. 11—Patria No. 9 (Two parts—Drama).
Mar. 11—Krazy Kat—Roses and Thorns (Cartoon Comedy) and In the Heart of the Cascades (Scenic—Split Reel).
Mar. 18—Patria (Episode No. 10, "War in the Dooryard"—Two parts—Drama).
Mar. 18—Jerry on the Job—He Takes a Day Off (Cartoon Comedy) and Artificial Flower Making (Industrial—Split Reel).
Mar. 25—Happy Hooligan—The Double Crossed Nurse (Cartoon Comedy) and Rope Making (Industrial—Split Reel).
Mar. 25—Patria No. 11 ("Sunset Falls"—Two parts—Drama).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).
Mar. 11—Hooey Heroes (Comedy).

ROLIN.

Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy)
Mar. 18—Lonesome Luke's Lively Life (Two parts—Comedy).



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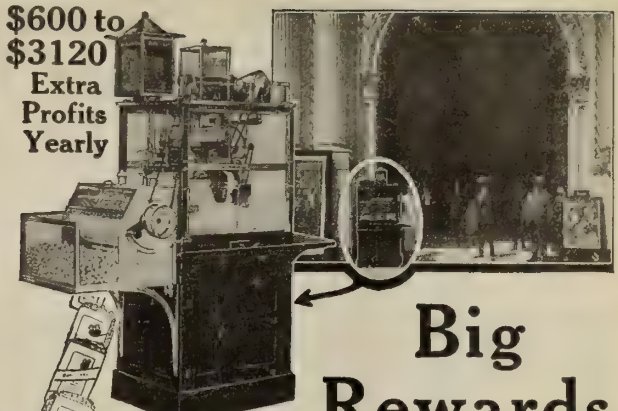

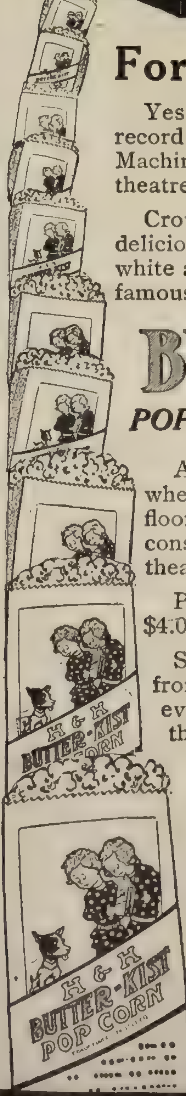

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1978.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 28—Number 61 (Topical).
Mar. 7—Number 62 (Topical).
Mar. 14—Number 63 (Topical).
Mar. 21—Number 64 (Topical).
Mar. 28—Number 65 (Topical).

BIG U.

Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).
Mar. 7—A Soldier's Dream (Drama).
Mar. 8—Good for Nothing Gallagher (Drama).
Mar. 15—For Honor's Sake (Drama).
Mar. 18—The Hidden Danger (Two parts—Dr.).
Mar. 25—The Rebel's Net (Drama).

BISON.

Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).

GOLD SEAL.

Feb. 13—The Indian's Lament (Three parts——Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).

IMP.

Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).
Mar. 9—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"—Two parts—Drama).
Mar. 11—The Man of Mystery (Two parts—Dr.).
Mar. 14—Sins of a Brother (Drama).
Mar. 16—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"—Two parts—Drama).
Mar. 23—The Perils of the Secret Service (No. 3, "The Dreaded Tube."—Two parts—Drama).
Mar. 29—David's Idol Dream (Two parts—Drama).
Mar. 29—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade—Two parts—Drama).

JOKER.

Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).
Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wanta Make a Dollar (Comedy).
Mar 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).

LAEMMLE.

Mar. 3—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).

L-KO.

Feb. 14—The End of a Perfect Day (Comedy).
Feb 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy)
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar. 16—Love on Crutches (Comedy).
Mar. 21—Defective Detectives (Two parts—Comedy).
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).

NESTOR.

Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).
Mar. 5—A Bundle of Trouble (Comedy).
Mar. 12—Some Specimens (Comedy).
Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).

POWERS.

Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).
Mar. 11—Mr. Fuller Pep—His Day of Rest (Cartoon Comedy).
—The Mysterious City (Dorsey Educational).
Mar. 18—The Tail of Thomas Kat (Cartoon Comedy) and Foreign Legations in China (Dorsey Educational).
Mar. 22—The Strangest Army in the World (War Special).
Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).
Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and The Brightest Jewel on the British Crown (Dorsey Edu.).

RED FEATHER.

Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).
Mar. 26—The Fighting Gringo (Five parts—Drama).

REX.

Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama)
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).

VICTOR.

Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).
Mar. 6—Good Morning Nurse (Comedy).
Mar. 9—The Beauty Doctor (Comedy).
Mar. 13—A Woman in the Case (Comedy).
Mar. 15—Dorothy Dares (Two parts—Comedy).
Mar. 20—Black Magic (Comedy), and Landmarks of France (Scenic).
Mar. 22—The Hash House Mystery (Two parts—Comedy).
Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 2—Number 8.
Mar 9—Number 9.
Mar. 16—Issue No. 10 (Educational).
Mar. 23—Issue No. 11 (Educational).
Mar. 30—Issue No. 12 (Educational).

UNIVERSAL SPECIAL FEATURE.

Mar. 11—The Purple Mask (Episode No. 11, "The Garden of Surprise"—Two parts—Drama).
Mar. 18—The Purple Mask (Episode No. 12, "The Vault of Mystery"—Two parts—Drama).
Mar. 18—The Voice on the Wire (Episode No. 1, "The Oriental Death Punch"—Two parts—Drama).
Mar. 25—The Purple Mask (Episode No. 13, "The Leap"—Two parts—Drama).
Mar. 25—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"—Two parts—Drama).
April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama).
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 8—Cupid and a Brick (Comedy—Drama).
Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).

CUB.

Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).
Mar. 1—Jerry's Romance (Comedy).
Mar. 8—The Flying Target (Comedy).
Mar. 15—Jerry's Triple Alliance (Comedy).
Mar. 22—Minding Baby (Comedy).

NIAGARA FILM STUDIOS.

Feb. 28—The Peril of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama).
Mar. 7—The Peril of Our Girl Reporters (No. 11, "The Meeting"—Two parts—Drama).
Mar. 14—The Perils of Our Girl Reporters (No. 12. "Outwitted"—Two parts—Dr.).
Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).

GAUMONT.

Mar. 8—Reel Life, No. 45 (Subjects on Reel: From Trapper to Wearer; Stimulating the Appetite of the Tired Business Man; Artistic Vases; The Pelican Mutual—Film Magazine).
Mar. 13—Tours Around the World, No. 19 (Subjects on reel: The Oasis of Gabes, Sahara Desert; Kourak, Siberia (Travel).
Mar. 14—See America First, No. 80 (Subjects on reel: On the Mississippi River from New Orleans to Baton Rouge (Scenic). and "They Say Pigs Is Pigs" (Kartoon Komic).
Mar. 15—Reel Life, No. 46 (Subjects on reel: A Club-Rifle for the Police: The Fluid of Life (blood under microscope); Making the Cactus Useful; Gold Mining in Alaska; Sprites of the Moonlight (Dance).
Mar. 20—Tours Around the World, No. 20 (Subjects on Reel: Montenegro Island of Guerney, Cintra, Portugal—Travel).
Mar. 22—Reel Life No. 47 (Subjects on Reel: Making Food Cheaper; A Home Made Motor Sled; Artificial Exercises; A Winter Pageant; Pineapples Under Glass; A Snail Race Under Water—Mutual Film Magazine).

MONOGRAM

Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama)
Feb. 26—The Adventures of Shorty Hamilton (No. 7, "Shorty Hooks a Loan Shark"—Two parts—Drama).
Mar. 5—The Adventures of Shorty Hamilton (No. 8, "Shorty Traps a Lottery King"—Two parts—Drama)
Mar. 12—The Adventures of Shorty Hamilton (No. 9, "Shorty Trails the Moonshiners"—Two parts—Drama)
Mar. 19—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves"—Two parts—Drama).

(*Mutual Releases continued on page* 2000.)

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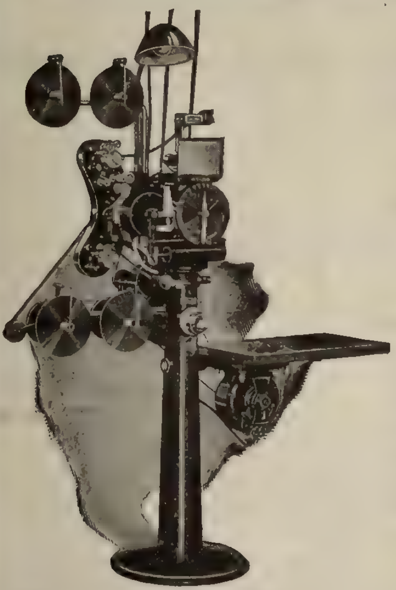

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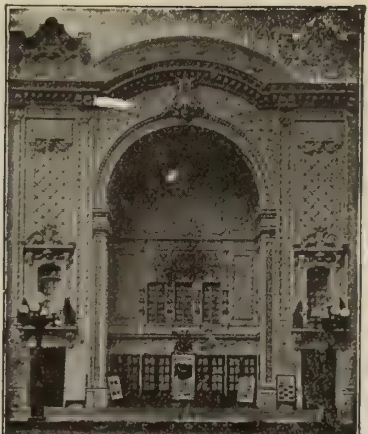

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1978.)

(Mutual Releases continued from page 1998.)

MUTUAL.

Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).
Feb. 28—Number 113 (Topical).
Mar. 7—Number 114 (Topical).
Mar. 14—Number 115 (Topical).
Mar. 21—Number 116 (Topical).
Mar. 28—Number 117 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Mar. 23—Jimmy Dale, Alias the "Grey Seal" (Chapter One—Two parts—Drama).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).
Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 151)
Mar. 5—The Girl from Rector's (Five parts—Drama—No. 172).
Mar. 12—My Fighting Gentleman (Five parts—Drama).
Mar. 19—The Morals of Men (No. 1, "The Painted Lie—Five parts—Drama).

VOGUE.

Feb. 18—Lured and Cured (Two parts—Drama).
Feb. 25—The Butcher's Nightmare (Two parts—Comedy).
Mar. 4—A Rummy Romance (Two parts—Comedy).
Mar. 10—His Bogus Boast (Two parts—Com.).
Mar. 17—A Matrimonial Shock (Two parts—Comedy).
Mar. 24—A Studio Stampede (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).

SERIAL PRODUCING CO.

Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).
Mar. 5—The Great Secret (Episode No. 9, "Cupid's Puzzle"—Two parts—Dr.).
Mar. 12—The Great Secret (Episode, No. 10—"The Woman and the Game"—Two parts—Drama).
Mar. 19—The Great Secret (Episode No. 11, "A Shot in the Dark"—Two parts—Drama).

METRO COMEDIES.

Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).
Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).

FAMOUS PLAYERS.

Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).
Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).

LASKY.

Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).
Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Feb. 26—Exquisite Lake Louise (Scenic).
Mar. 5—The Yoko Valley (Scenic).
Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Feb. 26—56th Edition (Subjects on reel: Colonel Heeza Liar, Detective—Cartoon Comedy); Swapping Foundations Under Sky-Scrapers; Experiments With Light Rays (Educational).
Mar. 5—57th Edition (Subjects on reel: Bobby Bumps Adopts a Turtle—Cartoon Comedy); Industrial Paradise; Fitting Heads to Hats; Birdland Romance (Educational).

Triangle Film Corporation.

FINE ARTS.

Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).
Feb. 25—Stage Struck (Five parts—Drama).
Mar. 4—Betsy's Burglar (Five parts—Drama).
Mar. 11—A Love Sublime (Five parts—Drama).
Mar. 18—A Daughter of the Poor (Five parts—Drama).

KAY-BEE.

Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).
Feb. 25—The Last of the Ingrahams (Five parts—Drama).
Mar. 4—Back of the Man (Five parts—Drama).
Mar. 11—The Little Brother (Five parts—Dr.).
Mar. 18—Blood Will Tell (Five parts—Drama).

TRIANGLE KOMEDY.

Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).
Feb. 25—A Bachelor's Finish (Comedy).
Feb. 25—Done in Oil (Comedy).
Mar. 4—Her Cave Man (Comedy).
Mar. 4—A Film Exposure (Comedy).
Mar. 11—Caught With the Goods (Comedy).
Mar. 11—Hobbled Hearts (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 18—Stars and Bars (Two parts—Comedy).
Feb. 25—Maggie's First False Step (Two parts—Comedy).
Mar. 4—Her Circus Knight (Two parts—Com.).
Mar. 11—Villa of the Movies (Two parts—Com.).
Mar. 18—Dodging His Doom (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).

SUPERPICTURES, INC.

Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Feb. 15—The Adventurer (U. S. Amusement Co.—Five parts—Drama).
Feb. 22—The Moral Code (Erbograph—Five parts—Drama).
Mar. 1—Pride and the Devil (Apollo Pictures, Inc—Drama).
Mar. 8—The Cloud (Van Dyke—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD HOTOPLAY, INC.

Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).
Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 5—Hell Morgan's Girl (Five parts—Drama—Special Release).
Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26—The Gift Girl (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

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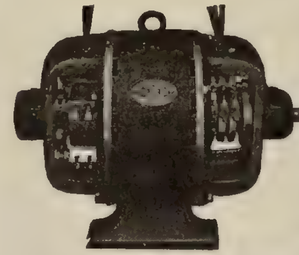

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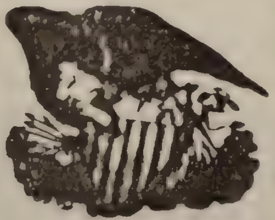

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1978.)

EDUCATIONAL FILM CORPORATION.

Feb. 19—The Living Book of Nature ("American Bears"—Educational).
Feb. 26—The Living Book of Nature ("Foreign Deer"—Educational).
Mar. 5—The Living Book of Nature ("The Beaver Prepares for Winter"—Educational).
Mar. 12—The Living Book of Nature ("Jungle Vaudeville"—Educational).
Mar. 19—The Living Book of Nature ("Feeding the Fish-Eaters"—Edu.).
Mar. 26—The Living Book of Nature ("Feeding the Bears"—Edu.).
March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).

FOX FILM CORPORATION.

Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—Melting Millions (Five parts—Drama).
Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—Love's Law (Five parts—Drama).
Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—North of Fifty-Three (Five parts—Drama).

FOXFILM COMEDY.

Mar. 5—Her Father's Station (Two parts—Comedy).
Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 26—Intrigue (Five parts—Drama).
Feb. 26—Dubs and Drygoods (Com.).
Feb. 26—Captain Jinks' Explosive Temper (Comedy).
Feb. 26—The Secret Kingdom (Episode No. 9, "The Swamp Adder"—Two parts—Drama).
Mar. 5—The Money Mill (Five parts—Drama).
Mar. 5—Masks and Mishaps (Comedy).
Mar. 5—Captain Jinks' Kids (Comedy).
Mar. 5—The Secret Kingdom (Episode No. 10—"A Goat Without Horns"—Two parts—Drama).
Mar. 12—Arsene Lupin (Six parts—Drama).
Mar. 12—Footlights and Fakers (Comedy).
Mar. 12—Captain Jinks' Alibi (Comedy).
Mar. 12—The Secret Kingdom (Episode No. 11, "The White Witch"—Two parts—Drama).
Mar. 19—Aladdin from Broadway (Five parts—Drama).
Mar. 19—Bombs and Blunders (Comedy).
Mar. 19—Captain Jinks, the Plumber (Comedy).
Mar. 19—The Secret Kingdom (Episode No. 12, "The Shark's Nest"—Two parts—Drama).
Mar. 26—The More Excellent Way (Five parts—Drama).
Mar. 26—Turks and Troubles (Comedy).
Mar. 26—Captain Jinks' Great Expectations—Comedy).
Mar. 26—The Secret Kingdom (Episode No. 13, "The Tragic Masque"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).
Feb. 26—Max Comes Across (Two parts—Com.).
Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).
Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

HENRY J. BROCK.

March—The Mothers of France.

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

March—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. JUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

WARRENTON PHOTOPLAYS.

Mar. 15—The Birds' Christmas Carol.

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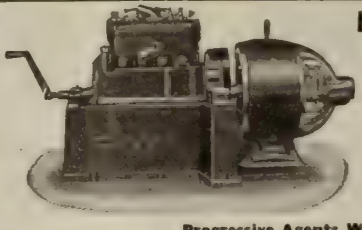

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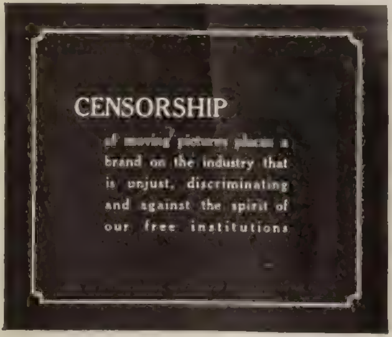
PORTER EQUIPS BIG THEATRE FOR CRISIS

PORTER installs Two TYPE S SIMPLEX PROJECTORS and Special Accessories at the PARK THEATRE, Broadway, for the Premiere Presentation of Selig's Big Photo-Spectacle, "The Crisis." Porter leads all for Big Installations—"The Birth of a Nation," "Intolerance," "The Fall of a Nation," "Civilization," and "The Crisis."

B. F. PORTER, - - 1482 BROADWAY, AT TIMES SQUARE, - - NEW YORK



CENSORSHIP

of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions

Anti-Censorship Slides

Exhibitors:—This is the most convincing method of crystallizing public sentiment against the idea of "legalized" Censorship of moving pictures either Federal, State or Local. Sets of nine slides, all different, see page 1944 of issue of March 24th for complete text of each slide. We will mail sets for $1.00 per set of nine, postage paid.

MOVING PICTURE WORLD,
17 Madison Avenue, New York

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

The audience is always right.

They want not only a good picture play but a clear picture. Because of its basic qualities, the clearest pictures are on

Eastman Film

Identifiable by the stencil mark in the margin.

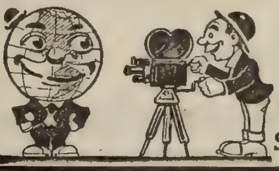
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

BARGAINS IN MACHINES

Twenty-two machines slightly used, first class condition, Simplex, Power's 6 A's, Power's 6's, Edison B's, and Edison D's. Low prices, quick sales.

CHAS. A. CALEHUFF, 1233 Vine Street, Philadelphia

Duhem Motion Picture Mfg. Co.



RAW STOCK SUPPLIED
EXPERT LABORATORY
—FINISHING—
DEVELOPING—PRINTING

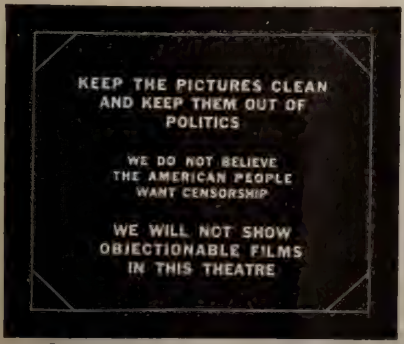
700 HAYES STREET
SAN FRANCISCO, CAL.

DON'T FORGET

We assume full responsibility the moment your films are delivered to us for DEVELOPING and PRINTING and the results are always satisfactory.

Our experience and responsibility will prove dependable allies to your production department—always.

EVANS FILM MFG. CO., 416-24 West 216th St., N. Y. City. Telephone Audubon 6881-2



KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

Exhibitors—Theatre Managers

These slides and arguments will work wonders with your patrons in convincing them of the useless and needless expense, and the un-American principles underlying Censorship. Use them regularly and persistently. Show one or two to every audience. Set of nine, all different, $1.00. Postage paid.

Moving Picture World, 17 Madison Ave.,
New York City

THE REASONS

***Why the* MOVING PICTURE WORLD, *as an advertising medium, stands out so distinctly in a class by itself,* can be given easily and quickly.**

It has only one price for advertising.

Every user of space pays the same price for advertising as his competitor, in proportion to the amount of space used.

On the basis of guaranteed trade circulation and reader confidence our advertising rates are by far the lowest in the trade.

We positively do not finance your competition by extending unlimited credit.

Only legitimate advertising from substantial organizations accepted.

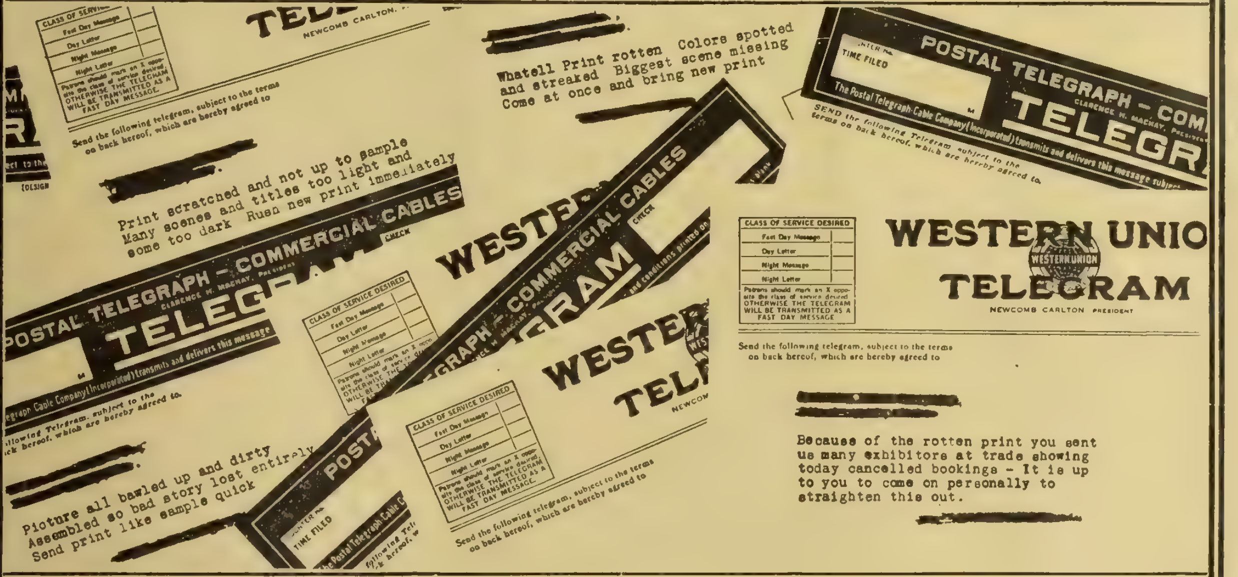
To the best of our knowledge, every picture advertised in the Moving Picture World has a clean, legitimate box office value.

We do not accept advertising promoting stock sales.

We do not accept advertising on films the showing of which in our estimation would be detrimental to the industry. We have refused thousand of dollars' worth of this that has greatly added to the showing of other trade papers.

For circulation, for reader confidence, for results, use the paper with the highest standing in the trade from every point of view.

The Price He Paid!



[redacted]

Whatell Print rotten Colors spotted and streaked Biggest scene missing Come at once and bring new print

[redacted]

Print scratched and not up to sample Many scenes and titles too light and some too dark Rush new print immediately

[redacted]

Picture all bawled up and dirty Assembled so bad story lost entirely Send print like sample quick

WESTERN UNIO
TELEGRAM
NEWCOMB CARLTON PRESIDENT

CLASS OF SERVICE DESIRED	
Fast Day Message	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

[redacted]

Because of the rotten print you sent us many exhibitors at trade showing today cancelled bookings - It is up to you to come on personally to straighten this out.

[redacted]

It amounted to a substantial sum in real coin, and what it will cost to regain the confidence and good will which was disturbed and, perhaps, destroyed forever, cannot be estimated in mere money.

The trouble and loss was caused by taking a chance on the developing and printing of a good subject for the sake of a fraction of a cent per foot.

These seemingly slightly lower first-costs usually turn out to be the rankest sort of extravagance.

Why take a chance when you **know** that you can secure Perfect Developing and Printing, properly priced, and delivered right, by doing business with

Rothacker
FILM MFG. CO. CHICAGO U.S.A.

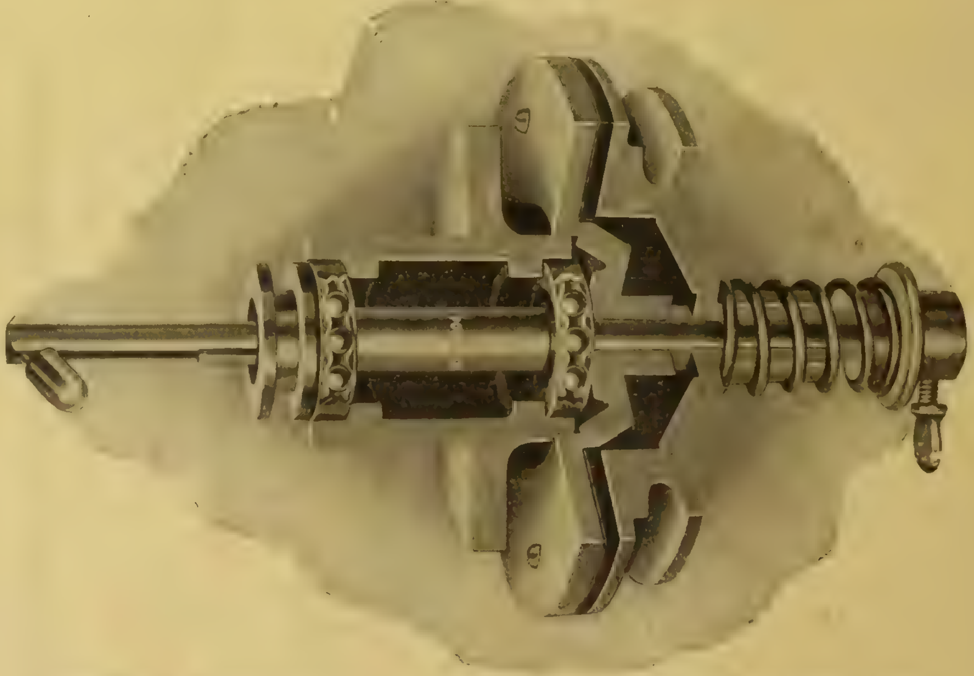
There are reasons—
Come and see them.

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

ANOTHER POWER'S ACHIEVEMENT

A DEVICE GUARANTEED TO "TAKE-UP" 3,000 FEET OF FILM, MAINTAINING AN EASY AND EVEN TENSION THROUGHOUT.



SIMPLE, EFFECTIVE, CONSISTING OF FEW PARTS AND OPERATING ON BALL BEARINGS, IT REQUIRES ABSOLUTELY NO ATTENTION.

EXAMINE IT IN OPERATION ON POWER'S CAMERAGRAPH NO. 6B.

CATALOG G
Mailed Upon Request

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 31, No. 13 March 31, 1917 Price 15 Cents

CALIFORNIA STATE LIBRARY

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

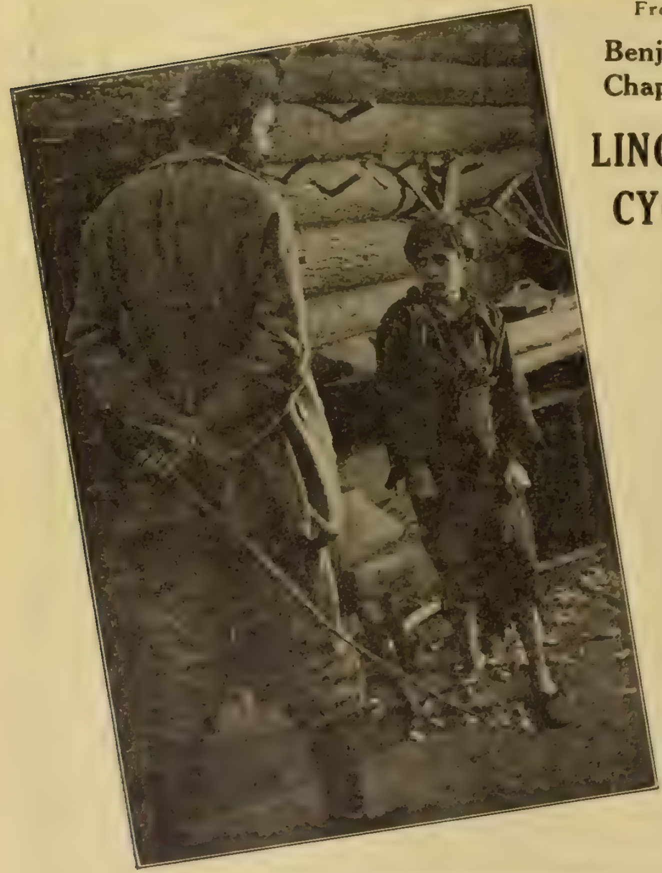
HELEN HOLMES in a scene from "THE RAILROAD RAIDERS"
Signal-Mutual Serial

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

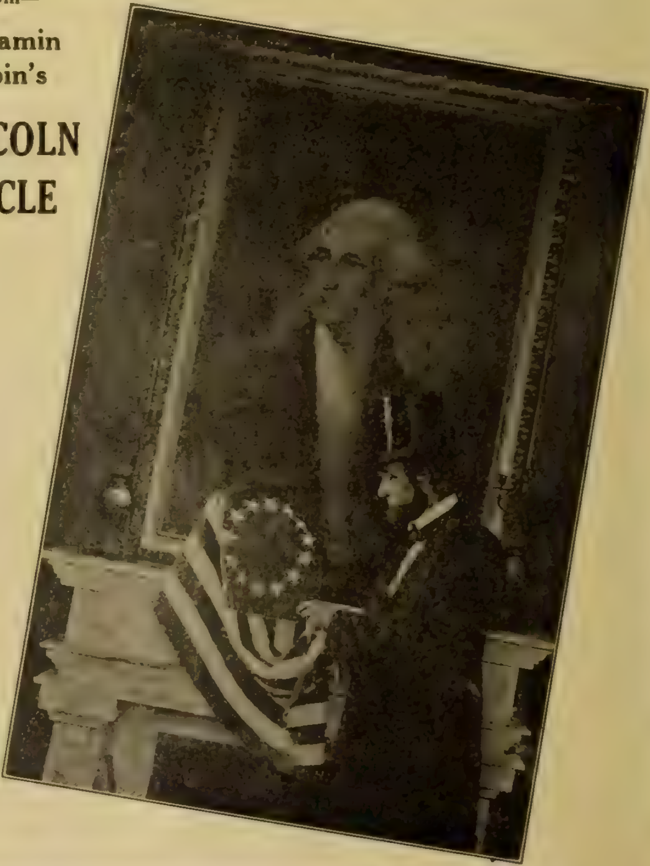
Abe,
His Father,
Mother
and
Sister



From—

Benjamin Chapin's

LINCOLN CYCLE



"George Washington gave us thirteen stars and we have added many more. Not one of those stars shall be lost!"

Benjamin Chapin Studios
Ridgefield Park, N. J.
Tel.: Hackensack 583

KLEINE EDISON SELIG ESSANAY

MAX LINDER
IS A REAL MINT

He coins money for you through his tremendous drawing power.

"MAX WANTS A DIVORCE"

his second American made comedy, is now ready for your booking, for YOU, the exhibitor who has the foresight to see a GOOD THING.

W. C. Lamoreaux, manager of Ascher Brothers Lakeside Theatre, Chicago, says: "'Max Comes Across' went with a whoop in this theatre. The audience screamed with laughter. He drew big crowds and pleased all. I have booked his second comedy."

Martin Saxe, Knickerbocker Theatre, Chicago: "Linder is a great drawing card. My patrons were *highly* pleased with 'Max Comes Across.'"

George D. Hopkinson, Hamlin Theatre, Chicago: "'Max Comes Across' went over fine. It was *very* good."

J. C. Bittman, Strand Theatre, Freeport, Ill.: "Max pleased everyone."

Trademark
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

Read these Pages Every Week for Your Own Benefit and Profit

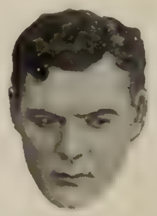
Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

A Double Opportunity

The Progressive Universal Releases a Great Serial and a Great Two Reel Series at the Same Time

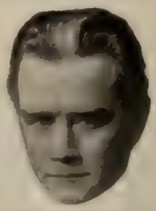
THOUSANDS of Exhibitors throughout the United States have come to look forward to the announcements of the -Universal as their sure guide to successful bookings. The Universal has never failed them. When other programs seemed thin and stale they knew they could turn to the Universal with the comforting assurance that there could be found the very latest thing in screen progress; that on the Universal Program or among the Universal specials or serials they could find the strong subject in any required length that would strengthen their show and which could be booked at a living price—at a rental that would enable them to show a NET profit on the booking.



Ben Wilson.

Again the Universal comes to the front with an opportunity rarely equaled. Exhibitors now have the choice of booking the great mystery serial, "The Voice on the Wire," a serial that is already drawing capacity houses—or "The Perils of the Secret Service," a series of seven two-reel dramas, based on that remarkable group of stories published under the title of "Yorke Norroy—Diplomatic Agent," written by George Bronson Howard, read by millions, and produced under the direction of their talented author.

"The Voice on the Wire" depicts the story of a series of baffling events, each preceded by a mysterious warning from a weird "voice on the wire." The story is adapted from the famous novel of the same name by Eustace Hale Ball, who wrote the ever-popular "Traffic in Souls" and many other successes. Ben Wilson, popular Universal star, plays the lead, supported by beautiful Neva Gerber and a large cast.



Kingsley Benedict.

"The Perils of the Secret Service," featuring Kingsley Benedict and seven women stars, will prove popular with those Exhibitors who do not care to run serials, yet who would like to get the benefit of repeated attendance and that cumulative interest which a continuance of a story always brings. This great series is in seven parts, each complete in itself, and has already proven itself a huge winner from the box-office standpoint.

A Great One Reel Feature

Universal Screen Magazine Conceded to Have Set New Place in One Reel Subjects

THE Universal Screen Magazine is the remarkable one-reeler that made good over night. Immediately upon its first release (announced as appearing every two weeks), there came a deluge of letters from fans, Exhibitors and Exchange men, to release it every week. Such immediate appreciation and popularity was unlooked for, but such are the resources of the Universal that in three weeks the announcement was made that the Universal Screen Magazine would be released every week.

Women in War Time.

Now it is in such demand that it overshadows all the feeble attempts that have followed in its wake. It is like a great popular magazine of wide circulation in that it contains something to interest every man, woman and child who sees it. The subjects treated cover every field of human activity. It shows your audiences things they might never see in any other way. It teaches, amuses and informs. It broadens the mind and provides fascinating entertainment at the same time. It is different from any other one-reel subject in the world. It cannot be duplicated. There is nothing like it in the world. It is today, after less than three months' existence, the most popular one-reel subject obtainable. It is bolstering up weak program shows and weak features all over the land. It is something every Exhibitor needs for the profits it will bring. You can get it on the complete Universal Program Service, or you can book it separately from any Universal Exchange. Get full particulars today.

$200,000 *Safety Deposit Vault.*

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

anufacturing Concern in the Universe." 1600 Broadway, NEW YORK

Beyond Competition

Specials on the Universal Program Give Exhibitors Opportunity to Book a Feature Show at Very Little Extra Cost

UNIVERSAL SPECIALTIES The magic money getters for Exhibitors all over the world—and what are Universal Specialties, please? They are the very cream of the entire Universal Program. They consist of 1, 2 and 3-reel features that can be advertised independently—that can be boosted the same as any 5 reeler—that are the equal of most 5 reelers and better than the majority of them. YOU'VE GOT TO PAY MORE TO GET 'EM BECAUSE IT COSTS AS MUCH TO MAKE THEM AS THE AVERAGE 5 REELER. BUT—if you book the entire Universal Program you get 'em without extra cost.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 9th, 1917

RED FEATHER—"MR. DOLAN OF NEW YORK" (Five Reels)—Jack Mulhall.
NESTOR—"UNDER THE BED" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy)—Phil Dunham.
BIG U—"THE DESERT GHOST" (One-Reel Drama)—Neal Hart.
IMP—"THE PERILS OF THE SECRET SERVICE"—No. 6, "THE SIGNET RING" (Two Reels)—Kingsley Benedict.
UNIVERSAL SCREEN MAGAZINE—Issue No. 14.
JOKER—"THE CARELESS COP" (One-Reel Comedy)—Gale Henry and Wm. Franey.
POWERS—"BOOMER BILL GOES TO SEA" (Comedy Cartoon) and "ON THE STREETS OF INDIA" (Dorsey Educational)—Split Reel.
GOLD SEAL—"HAIR TRIGGER BURK" (Three-Reel Western Drama)—Harry Carey and Claire Du Bray.

REGULAR RELEASES on the UNIVERSAL PROGRAM shown below may also be booked separately if desired. Their quality is fully as high as the specials listed above, but they are in the main straight dramatic subjects and have not that element of novelty which characterizes the specials. The two lists are made up not for comparison, but to aid the Exhibitor in booking. Write or wire your nearest Universal Exchange today for full particulars.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 9th, 1917

VICTOR—"HIS FAMILY TREE" (One-Reel Comedy)—Eileen Sedgwick.
UNIVERSAL ANIMATED WEEKLY—No. 67.
BIG U—"THE BUGLER" (One-Reel Drama).
REX—"UNCLE JOHN'S MONEY" (Two-Reel Human Interest Drama)—Malcolm Blevins and Marjorie Ellison.
LAEMMLE—"THE SILENT PRISONER" (One-Reel Sea Drama)—Ethel Grandin.
VICTOR—"STOP YOUR SKIDDING" (One-Reel Comedy).
BISON—"THE KIDNAPPED BRIDE" (Two-Reel Drama)—Marie Walcamp.
REX—"HER PRIMITIVE MAN" (One-Reel Drama)—Jack Mulhall.
IMP—"THE EYES IN THE DARK" (Two-Reel Drama)—Leah Baird.

The two lists of releases given above constitute the complete Universal Program Service of twenty-nine reels a week. They may be booked as a complete weekly service, or any release may be booked separately. It is a significant fact that the Universal Program exceeds in number of reels as it does in quality, the releases of all competitive programs combined. Think it over.

Preparedness

Universal Animated Weekly Proves Its Belief Every Week

THE greatest newspaper in the world is not so closely in touch with the popular demand as is the Universal Animated Weekly. World news flashed first on the screen has brought the U. A. W. a following such as is not accorded to any other disseminator of news, pictorial or published, in the world. Right now, when preparedness is the talk of the whole country, the Animated is again to the front with pictures from every section of the United States showing what is being done along these lines. Show the Universal Animated Weekly. Book through your nearest Universal Exchange.

"When Johnny Comes Marching Home."

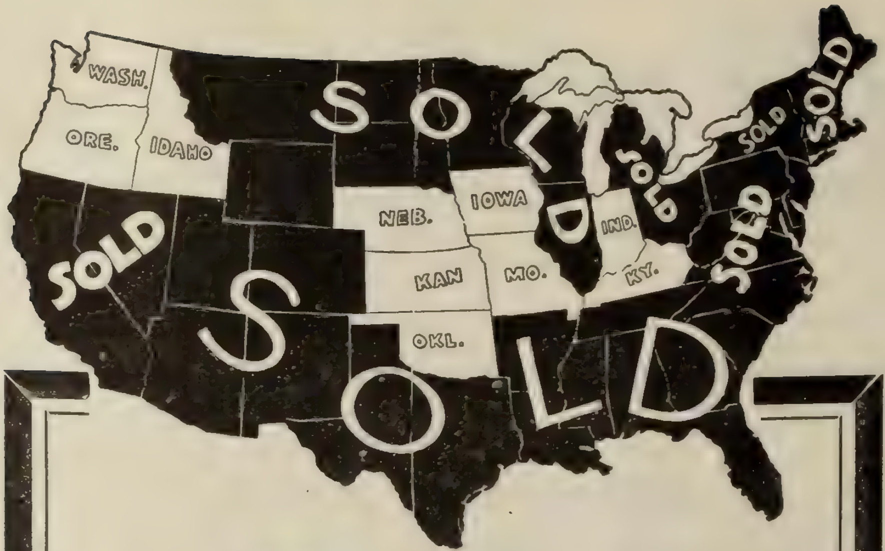
Funniest Female Found

Gale Henry in Joker Comedies Wins Title in Universal Laugh Getters

GALE HENRY admits it. She's the funniest woman in the world and a million fans second the motion. The Joker Comedies, the L-KO Comedies and the Nestor Comedies constitute the backbone of film fun in the United States. And, judging by the increased weekly bookings, there is nothing like them to be had anywhere. Don't forget that they are released on the regular Universal Program, and that at a slight additional cost they may be booked separately. That is simply because they are the most expensively produced comedies in the world. They do not base their popularity on any one thing. They are genuinely good, with stars galore in every company. Get full particulars from your nearest Universal Exchange.

Gale Henry, Joker Comedies.

If you are not on the mailing list of the Moving Picture Weekly—GET ON!



Sold!

All the State Rights Territory on the Universal's greatest of all feature spectacle, "20,000 LEAGUES UNDER THE SEA," has been sold with the exception of the few States shown in white on the map. They are Wash., Ore., Idaho, Neb., Kan., Okla., Iowa, Mo., Ind. and Kentucky. These remaining States constitute choice territory. Every succeeding day puts this production on a more valuable basis. The war situation has made millions anxious to view the feats of the famous undersea boats. All this is wonderfully shown in

20,000 LEAGUES UNDER THE SEA

which for nine straight weeks played capacity on Broadway, N. Y.—that played to over $1300 in one single day in Portland, Ore.—that played to immense profits in Detroit—that is now playing to packed houses wherever it is being shown. There is no feature spectacle on earth like "20,000 Leagues Under the Sea." It stands supreme and alone in the world of tremendous Photo spectacle winners.

State Rights for the entire State of New York bo't by Selznick. Other territories bo't by the shrewdest men in the film business. THEY know what a money maker they've secured in "20,000 LEAGUES UNDER THE SEA." Send for the complete elaborate advertising campaign book that tells all, and write or wire for terms, prices and anything else you wish immediately to the STATE RIGHTS DEPARTMENT of the UNIVERSAL FILM MANUFACTURING CO., 1600 Broadway, New York City. Whether by mail or wire, your communication will be given attention.

RED FEATHER PHOTO PLAYS *Present*

"The BRONZE BRIDE"

WITH

CLAIRE McDOWELL, EDDIE POLO AND CHARLES MAILLES

DIRECTED BY HENRY McRAE

BOOK THROUGH ANY UNIVERSAL EXCHANGE.

BLUEBIRDS HAVE ARRIVED

BLUEBIRD Photoplays (Inc.)

Current Release

"THE PULSE OF LIFE"

with
Wedgewood Nowell and Gypsy Hart

One of the Greatest Human
Interest Dramas Ever Filmed.

Directed by Rex Ingram

"HELL MORGAN'S GIRL"

Purchased Outright By
BLUEBIRD Photoplays (Inc.)

This was a big State Rights Production on which some choice territory had been sold, but not released, when the Executives of BLUEBIRD saw it and succeeded in purchasing it outright. They were so impressed with the unusual quality of the production as to be desirous of releasing it under the BLUEBIRD Brand. Their judgment is your assurance. You now have the opportunity of showing this great photodrama as a BLUEBIRD. SEE it and you'll know why it is a BLUEBIRD. At your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

"THE EAGLE'S WINGS"

A BLUEBIRD Extraordinary—
Not on the Regular Program.

This patriotic and thrilling BLUEBIRD Extraordinary received the warmest praise and unqualified endorsement from the high government officials in Washington to whom it was shown on request. Through their National President, 1500 Chapters of the Daughters of the American Revolution have pledged it their loyal and hearty support wherever shown. This is a unique opportunity for BLUEBIRD Exhibitors and others. Communicate with your nearest BLUEBIRD Exchange and learn how you can take advantage of this awaiting patronage, or write BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Sometime!

SOONER OR LATER—
YOU WILL DISCOVER
THAT CHRISTIE COMEDIES
CAN MAKE BIG MONEY
FOR YOU— SO

WHY DELAY?

WHY postpone your investigation of a brand of comedies that are daily proving big business builders and profit yielders to the hundreds of exhibitors who are booking them regularly?

NOW'S THE TIME!

Give your theatre a chance to show GREATER profits—begin exhibiting CHRISTIE COMEDIES *at once*.

Start *now* by booking the latest release—"Clothes and the Man."

Christie Comedies

Open market release for week of
MARCH 26th.

"CLOTHES AND THE MAN"

Christie Comedies "CLOTHES AND THE MAN"

Featuring
BILLIE RHODES, NEAL BURNS
and ETHEL LYNNE

Coming Releases
"Suspended Sentence"
"Twice in the Same Place"

CHRISTIE FILM CO
AL. E. CHRISTIE · DIRECTOR GENERAL
SUNSET BLVD. AT GOWER ST.
LOS ANGELES · CALIFORNIA

THE DEEMSTER

J. Frank Brockliss
of London Engl. announces
that he exclusively controlls the
world's rights (*United States excepted*)
of the film interpretation of
HALL CAINE'S
stupendous drama

PRODUCED IN UNITED STATES BY ARROW FILM CORP'N

HALL CAINE
The Author of
THE DEEMSTER,
The Christian
The Eternal City,
The Woman thou
gavest me etc.-

DERWENT HALL CAINE
in the great
romantic role of
DAN MYLREA

9 reels of
thrilling production which
will compel the
enthusiasm and admiration of
The World's
Theatre-going Public

WILL
FOREIGN BUYERS
KINDLY
Communicate immediately with

J. Frank Brockliss

New York Office -
729 Seventh Ave., New York
Room 705 • Phone, Bryant 8296

POPULAR
PLAYS & PLAYERS INC
present

Mme.
PETROVA

in Marion Short's
The WAITING SOUL

A METRO wonderplay
of the woman redeemed.
Supervision by Aaron Hoffman
and Direction by Burton L. King.

By arrangement with Snappy Stories

**RELEASED
ON THE
METRO PROGRAM
APRIL 2.**

Regardless of the Program you are using—

You can book
Wm. Christy Cabanne's
master serial of
supreme thrills

The Great Secret

WITH
FRANCIS X. BUSHMAN
and BEVERLY BAYNE

Story by Fred de Gresac

Produced by SERIAL
Producing Co.

Presented by QUALITY
Pictures Corp'n

AT ANY
METRO EXCHANGE

METRO-DREW COMEDIES

The one reel
feature
attractions

that make
regular patrons
out of
casual visitors

SPEED

is the story of a typist with "one thought per week"--regularly who is increased to two per by aid of a speed powder manufactured in self defense by a long suffering inventor. She takes the powder and the race starts—

Paramount

Announces

"SPEED"

A Single Reel

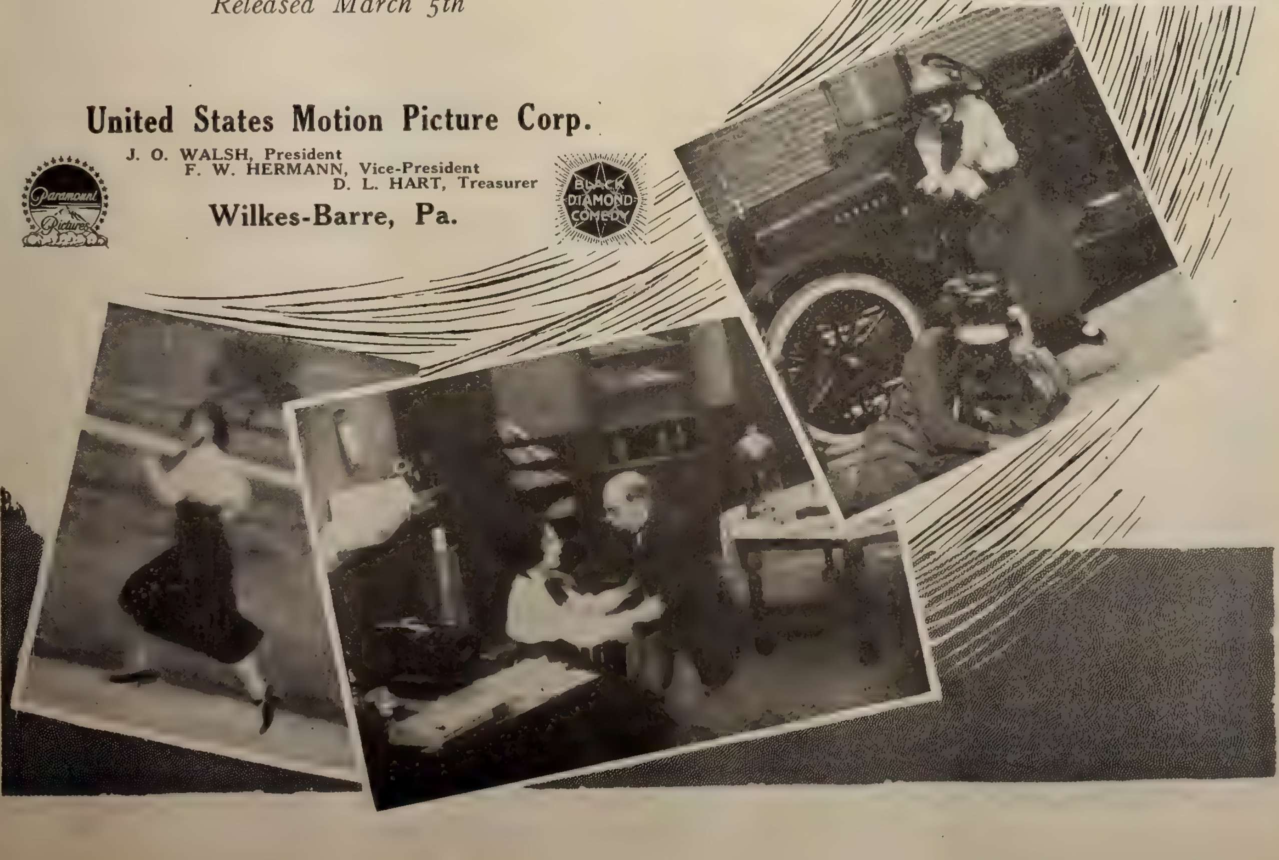
Black Diamond Comedy

Released March 5th

United States Motion Picture Corp.

J. O. WALSH, President
F. W. HERMANN, Vice-President
D. L. HART, Treasurer

Wilkes-Barre, Pa.



Week after Week

Paramount Pictures have—as in the case of the two released this week—variety of subject, strength of story, and virility of plot, to say nothing of the attracting value of the star. It is the *rule* rather than the exception.

Paramount Pictures

shown in your theatre; ***week after week***, induce more people to form the habit of coming to your theatre.

This isn't bunk—ask the Paramount exhibitor.

Remember, only ***one*** exhibitor can show Paramount Pictures in each territory.

For instance, compare the ***two*** Paramount Pictures advertised on the opposite page, with any other two advertised in this book, ***this*** week or ***any*** week.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

Member of National Association Motion Picture Industry

Paramount Pictures

started out to be the ***best*** pictures—that's why they were called Paramount.

This week, *Jesse L. Lasky* presents *Sessue Hayakawa* in *"The Bottle Imp"* by *Robert Louis Stevenson.*

Picturesque Hawaii for a background, an erupting volcano, and a wild struggle in the clear Hawaiian waters, introduced in Stevenson's charming, mystical tale, puts punch into a great story. This Lasky triumph will rival "The Cheat" for longer runs, rebookings, and other box office features.

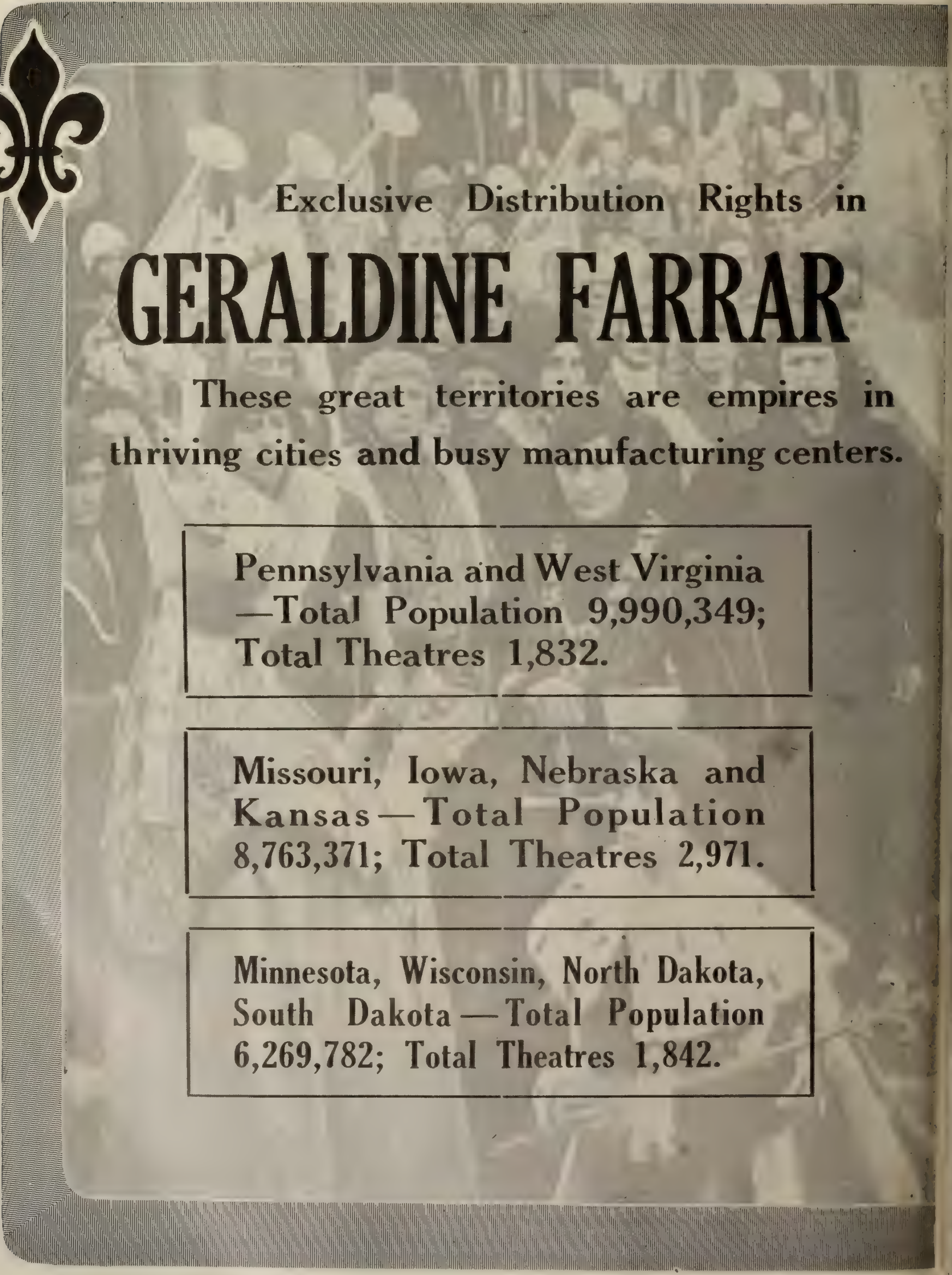
Pallas Pictures presents *House Peters* and *Myrtle Stedman* in *"As Men Love,* by *Lois Zellner.* The author of many Paramount successes has contributed a rare human interest story of the torn friendship of two men and a fickle woman. Pallas Pictures has produced a delight for the large following of these stars.

You get *better* pictures *week-in* and *week-out,* from Paramount, and you get a "yes, sir" and "thank you" with them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

Member of National Association Motion Picture Industry



Exclusive Distribution Rights in

GERALDINE FARRAR

These great territories are empires in thriving cities and busy manufacturing centers.

Pennsylvania and West Virginia —Total Population 9,990,349; Total Theatres 1,832.

Missouri, Iowa, Nebraska and Kansas — Total Population 8,763,371; Total Theatres 2,971.

Minnesota, Wisconsin, North Dakota, South Dakota — Total Population 6,269,782; Total Theatres 1,842.

Great Territories Yet Unsold For

in "JOAN THE WOMAN"

themselves. They are studded with great

In these territories millions of persons are eager to see the greatest photoplay production of our time

Geraldine Farrar

in

Cecil B. de Mille's

"Joan the Woman"

Presented by JESSE L. LASKY

This magnificent picture is now in the fourteenth capacity week of its long run at the 44th St. Theatre, New York City.

Address Inquiries to

CARDINAL FILM CORPORATION
485 FIFTH AVENUE, NEW YORK CITY

ANNOUNCING
DOUGLAS FAIRBANKS'
First Artcraft Production
'IN AGAIN-OUT AGAIN'
By Anita Loos Directed by John Emerson

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

"A POOR LITTLE RICH GIRL" Acclaimed MARY'S BEST By Trade Paper Criticisms

"Exhibitor's Trade Review" said:

Had not Mary Pickford already attained world-wide reputation in filmdom her part of "Gwen" in a "Poor Little Rich Girl" would in one public showing establish her firmly as a stellar attraction of the silent drama.

"Motion Picture News" said:

"A Poor Little Rich Girl" is a striking argument for longer runs, for higher prices —for more better pictures. In advertising it the exhibitor has his Mary Pickford to display in the usual capitals, and in addition he has the title of the play, its author, and its Broadway run to boost to the skies. It ranks a hundred per cent in artistic value and another hundred in commercial value, which at least makes it a release of twofold worth.

New York "Telegraph" said:

The production is a genuine credit to Mary Pickford, Maurice Tourneur and its authors, and the work of a well-chosen cast also deserves comment. The lavish settings, fine photography, lighting and tinting effects, combined with a story that is novel, full of humor and pathos and subtly instructive, make it one of Mary Pickford's best—perhaps the most satisfactory picture, every detail considered, in which she has ever appeared.

"Moving Picture World" said:

A great deal of credit is due the star for her splendid portrayal of the eleven-year-old "Gwen." Entirely free from the ordinary stock tricks of the ordinary child impersonator, she looks the part amazingly well, especially in the close-ups and acts with a skillful blending of her own personality and that of a bright and winsome "kiddie" that makes the illusion perfect. Her Gwendolyn will rank as one of her best screen creations.

Released by

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

If you're tired of the Humdrum in Photoplay Stories

If you're yearning for something New in Motion Picture ideas

You will be interested in

The MONSTER of FATE

A real mystery story. A novel idea splendidly handled. A big problem worked out. Interesting to the last flash on the screen. "THE MONSTER OF FATE" is relish for the palate of a jaded motion picture public.

STATE RIGHTS SELLING

WIRE OR WRITE TO DAY FOR YOUR TERRITORY
We have every Advertising and Publicity Aid you need

Hawk Film Company

1600 Broadway New York City

Thos. H. Ince
presents
Dorothy Dalton
in
"The Dark Road"
A new Triangle-Kay-Bee
play Released April First

"The DARK ROAD"

is a sky-rocket drama ----- a startling story of today -- of men and women who stumble and fall in the old way - to which the wisdom of centuries offers no solution --- a vibrant echo of the song of passion - the song that for ages has wrought havoc with the ambitions of man ...

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

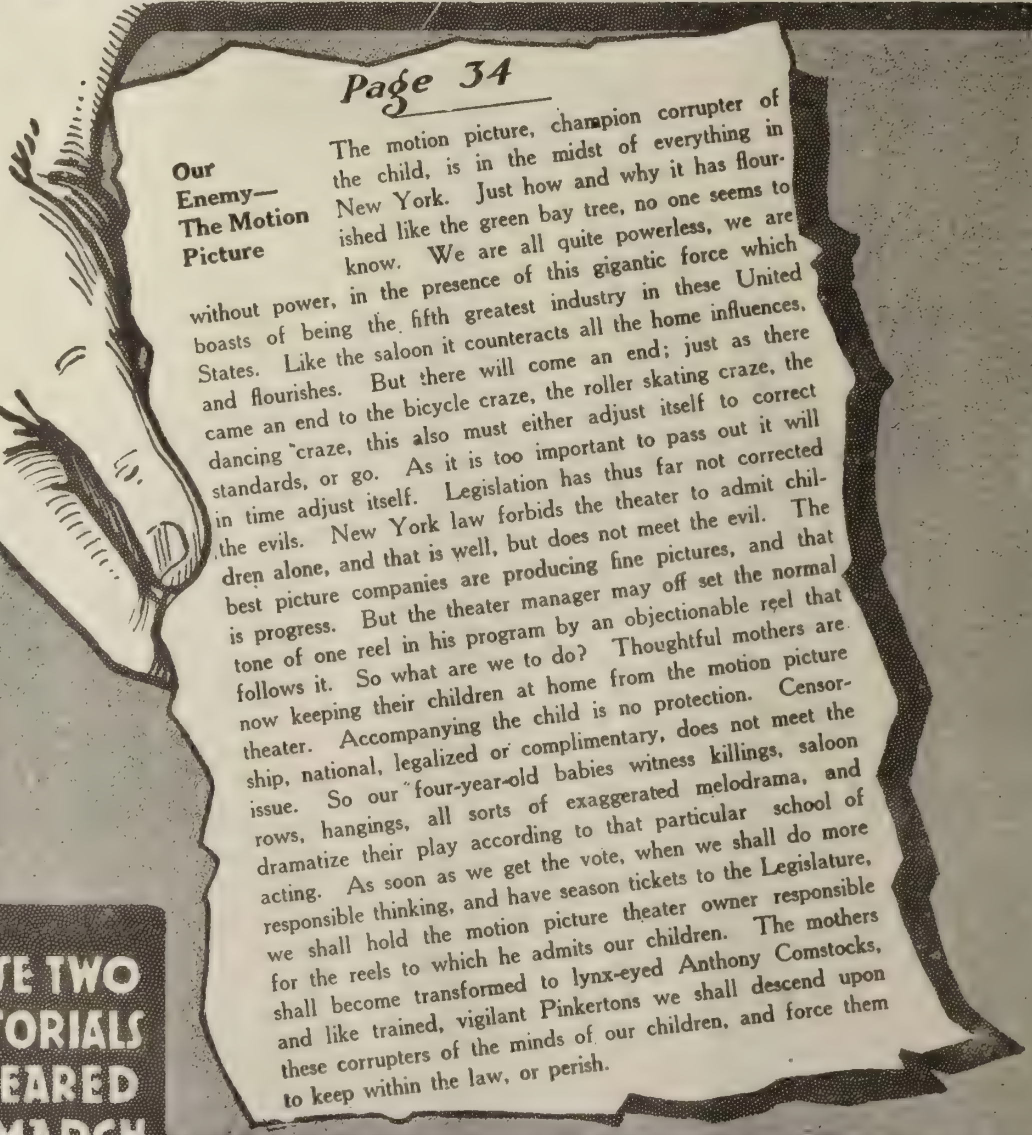
THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY

CINEMA
SERVICE

CONDEMNATION



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Our Enemy— The Motion Picture

The motion picture, champion corrupter of the child, is in the midst of everything in New York. Just how and why it has flourished like the green bay tree, no one seems to know. We are all quite powerless, we are without power, in the presence of this gigantic force which boasts of being the fifth greatest industry in these United States. Like the saloon it counteracts all the home influences, and flourishes. But there will come an end; just as there came an end to the bicycle craze, the roller skating craze, the dancing craze, this also must either adjust itself to correct standards, or go. As it is too important to pass out it will in time adjust itself. Legislation has thus far not corrected the evils. New York law forbids the theater to admit children alone, and that is well, but does not meet the evil. The best picture companies are producing fine pictures, and that is progress. But the theater manager may off set the normal tone of one reel in his program by an objectionable reel that follows it. So what are we to do? Thoughtful mothers are now keeping their children at home from the motion picture theater. Accompanying the child is no protection. Censorship, national, legalized or complimentary, does not meet the issue. So our four-year-old babies witness killings, saloon rows, hangings, all sorts of exaggerated melodrama, and dramatize their play according to that particular school of acting. As soon as we get the vote, when we shall do more responsible thinking, and have season tickets to the Legislature, we shall hold the motion picture theater owner responsible for the reels to which he admits our children. The mothers shall become transformed to lynx-eyed Anthony Comstocks, and like trained, vigilant Pinkertons we shall descend upon these corrupters of the minds of our children, and force them to keep within the law, or perish.

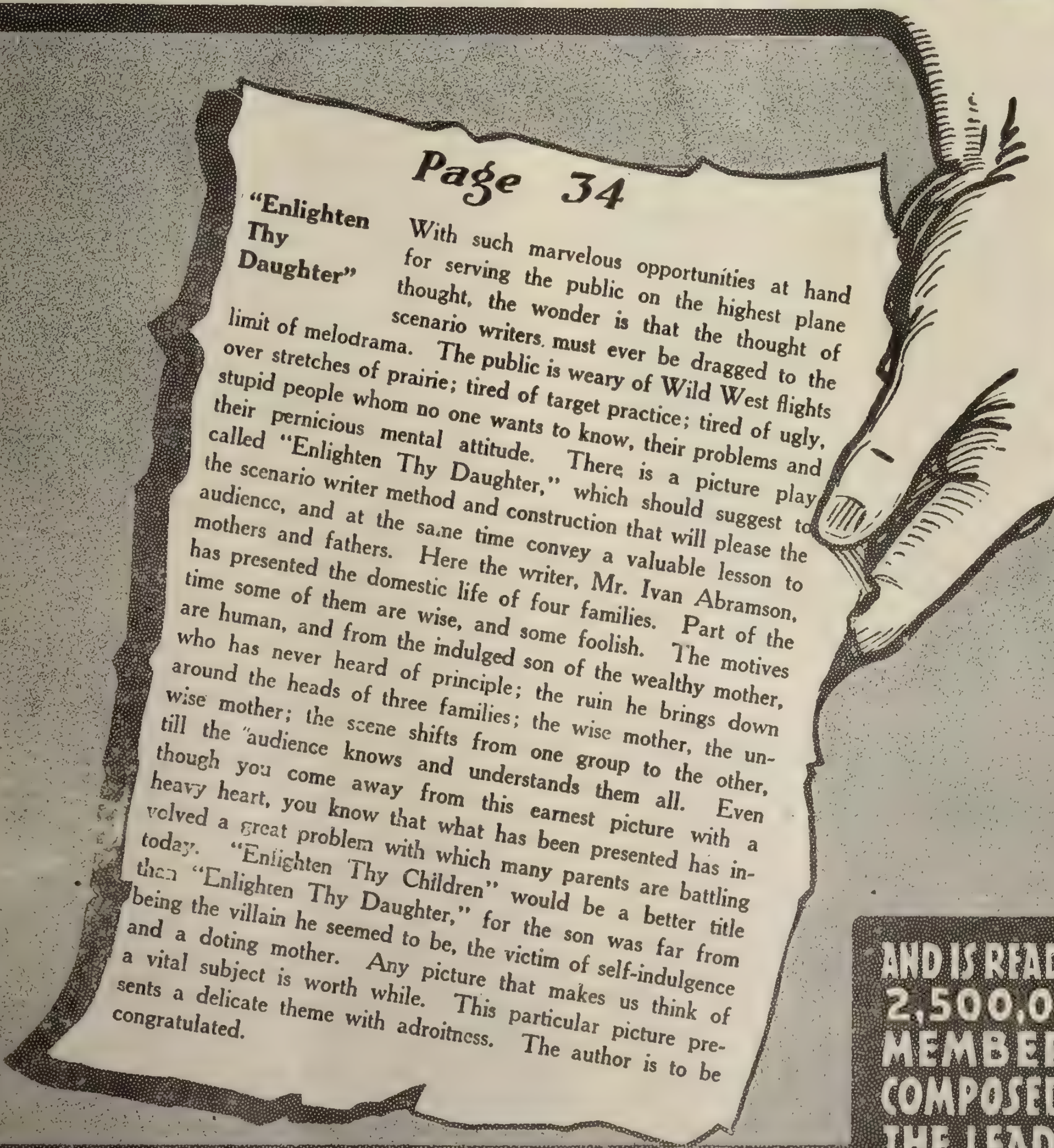
THESE TWO
EDITORIALS
APPEARED
IN MARCH
ISSUE OF

OFFICIAL ORGAN OF THE GENERAL
OFFICIAL ORGAN

ENLIGHTMENT PHOTO

220 WEST 42ND ST., NEW YORK CITY

RECOMMENDATION



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"Enlighten Thy Daughter"

With such marvelous opportunities at hand for serving the public on the highest plane thought, the wonder is that the thought of scenario writers must ever be dragged to the limit of melodrama. The public is weary of Wild West flights over stretches of prairie; tired of target practice; tired of ugly, stupid people whom no one wants to know, their problems and their pernicious mental attitude. There is a picture play called "Enlighten Thy Daughter," which should suggest to the scenario writer method and construction that will please the audience, and at the same time convey a valuable lesson to mothers and fathers. Here the writer, Mr. Ivan Abramson, has presented the domestic life of four families. Part of the time some of them are wise, and some foolish. The motives are human, and from the indulged son of the wealthy mother, who has never heard of principle; the ruin he brings down around the heads of three families; the wise mother, the unwise mother; the scene shifts from one group to the other, till the audience knows and understands them all. Even though you come away from this earnest picture with a heavy heart, you know that what has been presented has involved a great problem with which many parents are battling today. "Enlighten Thy Children" would be a better title than "Enlighten Thy Daughter," for the son was far from being the villain he seemed to be, the victim of self-indulgence and a doting mother. Any picture that makes us think of a vital subject is worth while. This particular picture presents a delicate theme with adroitness. The author is to be congratulated.

FEDERATION OF WOMEN'S CLUBS
OF 9,000 CLUBS

AND IS READ BY
2,500,000
MEMBERS
COMPOSED OF
THE LEADING
WOMEN IN
THE LAND

PLAYS CORPORATION

HENRY J. BROCK PRESIDENT

SELZNICK LJS PICTURES

Harry Rapf
Presents

ROBERT WARWICK

In

"THE ARGYLE CASE"

A DETECTIVE DRAMA THAT
HOLDS THE SPECTATORS
SPELLBOUND

◆

Adapted By Arrangement
With Klaw & Erlanger from
The Great Stage Success
By Harvey J. O'Higgins,
Harriet Ford,
and William J. Burns.

◆ ◆ ◆

Directed By
RALPH W. INCE

SOLE DISTRIBUTORS
**LEWIS
J.
SELZNICK**
EXCHANGES
BRANCHES
EVERYWHERE

JOSEPH M. SCHENCK
Presents
The National Favorite

NORMA TALMADGE

In

"THE LAW of COMPENSATION"

By Wilson Mizner

◆ ◆ ◆

THE TENSE STORY OF
A GIRL SAVED FROM
PRESENT DANGER AND
FUTURE DISGRACE BY
A VISION OF THE PAST

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips

◆ ◆ ◆

Has Captured Chicago just As She Took By Storm New York and Every City or Village Where This Wonderful Picture Has Been Shown.

Chicago, Ill.

LEWIS J. SELZNICK,
New York City

Price she paid opened at the Studebaker Theatre this City Sunday March 11 at minimum admission of twenty-five cents doing a wonderful business and patrons are expressing great satisfaction with this production. All Chicago newspaper critics give excellent reports.

JONES, LINICK & SCHAEFER

Directed By
CHARLES GIBLYN
Albert Capellani Director Gen'l

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES
EVERYWHERE

HERBERT BRENON'S

Screen Masterpiece
Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

It is now playing a two weeks engagement at the Broadway Theatre New York, Where it was hailed by Press and Public as one of the Greatest Pictures Ever Produced.

◆ ◆ ◆

TRIANGLE

Dorothy Dalton in "THE DARK ROAD."

TRIANGLE PROGRAM

April 1st

"HER FATHER'S KEEPER" *Triangle Production*

"THE DARK ROAD" *Ince-Kay Bee*
with DOROTHY DALTON

April 8th

"HER OFFICIAL FATHERS" *Fine Arts*

"SWEETHEART OF THE DOOMED" *Ince-Kay Bee*
with LOUISE GLAUM

April 15th

"AN OLD FASHIONED YOUNG MAN" *Fine Arts*

"PADDY O'HARA" *Ince-Kay Bee*
with WILLIAM DESMOND

April 22nd

"CHEERFUL GIVERS" *Fine Arts*
with BESSIE LOVE

"THE DESERT MAN" *Ince-Kay Bee*
with WM. S. HART

TRIANGLE KOMEDIES

TWO A WEEK
ONE WITH EACH
DRAMA RELEASE

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

TRIANGLE PROGRAM

Mr. Exhibitor: You know that "Wid's" reports are not controlled or influenced by any manufacturer or distributor.

We reproduce the "batting averages" (tabulated percentage reports from exhibitors) as published in the last issue of Wid's Magazine, March 8, 1917

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1525	Triangle	74.1	67.0	317
587	Fox	72.0	69.0	81
435	Metro	71.5	67.8	42
326	Vitagraph	71.1	67.7	63
1683	Paramount	71.9	66.1	293
395	World	67.0	61.1	36

The number *before* the brand name indicates the number of reports received and tabulated on pictures of that brand, according to the following scale: Exceptional 100%, Excellent 80%, Good 60%, Fair 40%, Poor 20%, Bad 0%.

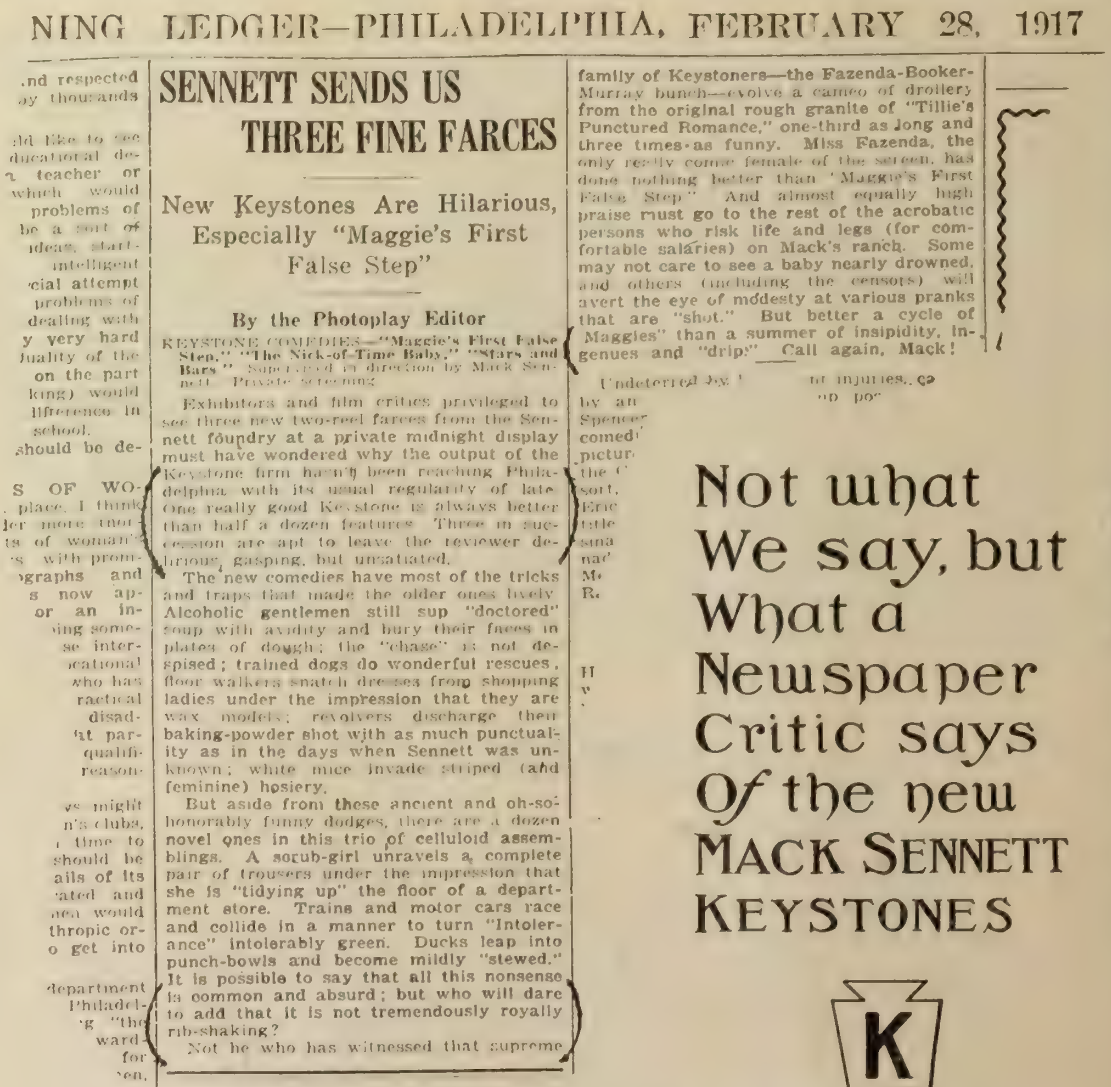
The first column ("P. P.") carries the percentage of pleased patrons. The second column ("B. O.") shows the box office percentage. The figures in the third column ("Repeat") indicate the number of reports which recommend pictures as worthy of return dates.

You will note that Triangle leads in pleased patrons and that there are 317 Triangle repeat recommendations, out of a total of 1525 reports, a *higher percentage* than is shown by any competitor. Draw your own conclusions.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway - - - - New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE



NING LEDGER—PHILADELPHIA, FEBRUARY 28, 1917

SENNETT SENDS US THREE FINE FARCES

New Keystones Are Hilarious, Especially "Maggie's First False Step"

By the Photoplay Editor

KEYSTONE COMEDIES—"Maggie's First False Step," "The Nick-of-Time Baby," "Stars and Bars." Supervised in direction by Mack Sennett. Private screening.

Exhibitors and film critics privileged to see three new two-reel farces from the Sennett foundry at a private midnight display must have wondered why the output of the Keystone firm hasn't been reaching Philadelphia with its usual regularity of late. One really good Keystone is always better than half a dozen features. Three in succession are apt to leave the reviewer delirious, gasping, but unsatiated.

The new comedies have most of the tricks and traps that made the older ones lively. Alcoholic gentlemen still sup "doctored" soup with avidity and bury their faces in plates of dough; the "chase" is not despised; trained dogs do wonderful rescues, floor walkers snatch dresses from shopping ladies under the impression that they are wax models; revolvers discharge their baking-powder shot with as much punctuality as in the days when Sennett was unknown; white mice invade striped (and feminine) hosiery.

But aside from these ancient and oh-so-honorably funny dodges, there are a dozen novel ones in this trio of celluloid assemblings. A scrub-girl unravels a complete pair of trousers under the impression that she is "tidying up" the floor of a department store. Trains and motor cars race and collide in a manner to turn "Intolerance" intolerably green. Ducks leap into punch-bowls and become mildly "stewed." It is possible to say that all this nonsense is common and absurd; but who will dare to add that it is not tremendously royally rib-shaking?

Not he who has witnessed that supreme family of Keystoners—the Fazenda-Booker-Murray bunch—evolve a cameo of drollery from the original rough granite of "Tillie's Punctured Romance," one-third as long and three times as funny. Miss Fazenda, the only really comic female of the screen, has done nothing better than "Maggie's First False Step." And almost equally high praise must go to the rest of the acrobatic persons who risk life and legs (for comfortable salaries) on Mack's ranch. Some may not care to see a baby nearly drowned, and others (including the censors) will avert the eye of modesty at various pranks that are "shot." But better a cycle of "Maggies" than a summer of insipidity, ingenues and "drips." Call again, Mack!

Not what
We say, but
What a
Newspaper
Critic says
Of the new
MACK SENNETT
KEYSTONES

K

OPEN TO ALL EXHIBITORS
SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 31, 1917

"MOTHERHOOD," SECOND MARJORIE RAMBEAU PICTURE, NOW READY

THE second of the Marjorie Rambeau Mutual Pictures is ready. "Motherhood" is its title. It is from the pen of Frederick Arnold Kummer, the famous novelist who wrote "The Ivory Snuff Box," "The Other Woman" and numerous other successes. It was directed by Frank Powell of the Frank Powell Producing Company. It is in five acts. It is released the week of March 26 through all Mutual Exchanges.

A Story of Heart Throbs.

"Motherhood" is a picture that will make a tremendous impression. It is a story of real heart throbs. It pictures the great European conflict in all its horror—limning the grim scenes boldly—pointing a moral, and its main theme is based on a subject of universal appeal. An American mother and father sit down to peruse a recently published novel and the story they read is vividly pictured on the screen. Opportunities aplenty are afforded Miss Rambeau for artistic expression. She rises to tremendous dramatic heights. As the big climax fades from the sheet, the readers finish the story, close the book and steal silently upstairs to the crib of their baby daughter, where they kneel in reverent thanks that their own home is spared from the horrors of war.

Superbly Enacted.

A cast of wonderful strength assists the star in "Motherhood." Paul Everton, one of Broadway's best known "heavies," has a powerful role, and Anne Sutherland, the noted character woman, who scored such triumphs in "The Deep Purple" and "Via Wireless," is also seen to advantage. In even the minor roles artists of prominence appear. Mutual's "Big Stars Only" policy was never better illustrated than in the casting of this production. Bookings can be made now at all Mutual Exchanges.

"The Cure," Chaplin's Next, Now Completed

Charlie Chaplin, the inimitable, and his associates have completed the last scenes of "The Cure," his next Mutual-Chaplin Special. It is a hilarious story laid amid the grounds of a health resort, whither Charlie goes to imbibe "the waters," and laughs come so fast that an audience will find itself gasping for breath before it is over, Monday, April 16, is the release date. While booking "The Cure," exhibitors will find it a good plan to arrange for repeat showings on the other nine Mutual-Chaplin Specials, now being booked at all Mutual Exchanges.

Mutual Star Productions For March

Week Beginning March 5th.

Title. **Lead.**

The Girl From Rector's.........................Ruth MacTammany

Week Beginning March 12th.

My Fighting Gentleman...........................William Russell

Week Beginning March 19th.

The Painted Lie.....Crane Wilbur

Week Beginning March 26th.

Motherhood.....Marjorie Rambeau

Sunny Jane.......Jackie Saunders

STRAND COMEDIES

Starring Pretty Billie Rhodes

Supported by Jay Belasco

NEW FEATURETTES

A brand new series of Mutual Featurettes is ready. Strand Comedies is the title by which they will be known. There are fifty-two of them. One a week for every week in the year—each one reel in length — crammed from announcement title to end trailer with fun of a fast and spontaneous sort. It isn't slapstick comedy—the biff, bang kind—but polite "situation" comedy—subtle, clever, keen. It is a kind of comedy that the children can safely see, that father will chuckle over and mother enjoy without a blush. Strand Comedies are produced by one of the foremost comedy directors in the land. Billie Rhodes is the star, and the supporting cast is headed by Jay Belasco. Strand Comedies are in a class all by themselves. There's nothing just like them on the market today. They are clean, refined, wholesome, full of pep and snap and action, and just crammed with laughter. Strand Comedies are booking now at all Mutual Exchanges. "Her Hero" is the title of the first. It's released on April 11. Reservations for all fifty-two of them should be made now.

As a special service to exhibitors, Mutual Film Corporation has employed Joseph O' Sullivan, a composer and operatic expert of note, to prepare music cues for each of the "Big Stars Only" Mutual Pictures. It enables any theatre in the country to play Mutual Pictures in big city style. Practically all of the numbers suggested are available in any reasonably well equipped orchestra library. And every exhibitor knows proper music is responsible for a share of the success of any screen production. The Mutual music cues are obtainable at all Mutual Exchanges.

JACKIE SAUNDERS IN "SUNNY JANE" RELEASED MARCH 26

"SUNNY JANE," the first of the Jackie Saunders pictures for release through the Mutual Exchanges, is issued this week. It is the first of a series of six five-reel productions. E. D. Horkheimer, who presents this series through special arrangement with Mutual, is authority for the statement that all the resources of his gigantic studios are behind this series and that, consequently, photography, direction, stage settings, costuming and enactment will be of the very best. Mr. Horkheimer himself terms the series "The Pictures Beautiful."

A Popular Favorite.

Jackie Saunders is one of filmdom's best known players. She has been starred in serials, features and single reel productions. She is equally capable of playing strongly dramatic or light comedy roles. In "Sunny Jane" she has a role exactly suited to her winsome personality. She appears as a country maid whose very soul is wrapped up in the books she reads. She lives the life of all her favorite characters. At one moment she is Catherine de Medici and the next Cleopatra, while a half hour later she imagines she is still another personage. Miss Saunders' impersonation of these various characters is truly remarkable.

Excellent Cast.

A cast of an evenly balanced sort—each player especially selected for his or her fitness for the role assigned—aids the star in making "Sunny Jane" a picture long to be remembered. Exhibitors can arrange bookings now on the entire Jackie Saunders series at any Mutual Exchange.

"Reputation" Will Be First Goodrich Film

After months of diligent search, the first of the Edna Goodrich vehicles has been chosen. Miss Goodrich will make her debut as a Mutual player in "Reputation." She is already at work on the first scenes of this production at the new Mutual studios in Glendale, L. I. John B. Clymer, author of "Ashes of Embers," "The White Raven," "The Diplomatic Romance," and other successes, wrote "Reputation." John B. O'Brien, who has directed such stars as Mae Marsh, Lillian Gish, Blanche Sweet, Bessie Love and Robert Harron, will direct Miss Goodrich. Reservations can be made at any Mutual Exchange for the entire series of Mutual Pictures starring Edna Goodrich.

MUTUAL

E·D·HORKHEIMER

Presents

Jackie Saunders

in

"Sunny Jane"

The first of the Jackie Saunders Series of Mutual Pictures. In five acts. A cheerful, sprightly tale, carefully produced, skillfully enacted. Released week of Mar. 26th.

Booking
NOW At All
MUTUAL
EXCHANGES

MUTUAL

FRANK POWELL
Presents

Marjorie Rambeau
in
"Motherhood"
By Frederick Arnold Kummer

Second of the Marjorie Rambeau Series of Mutual Pictures. A story of heart-throbs with the European war as a background. Its theme is one of universal appeal. In five acts. Directed by Frank Powell. Released week of March 26th.

Now Playing: "THE GREATER WOMAN"

Available At All
MUTUAL EXCHANGES

Produced by
FRANK POWELL PRODUCING CORPORATION

MUTUAL
STRAND
COMEDIES

Announcing

A new Series of One Reel
MUTUAL FEATURETTES
To be known as Strand Comedies
Starring

Billie Rhodes

Supported by JAY BELASCO

Beginning April 11th, The Mutual Film Corporation will release a series of 52 Strand Comedies-one each week—each one reel in length. These are polite comedies, enacted by young people—fresh—lively—clean—free from suggestiveness.

Booking NOW At All
MUTUAL EXCHANGES

Produced by
CAULFIELD PHOTOPLAY COMPANY

Distributed by
MUTUAL FILM CORPORATION

MUTUAL

Monmouth Film Corporation
Presents

The nationally advertised series of mystery stories—released for the first time, beginning March 23rd,—as Mutual Featurettes.

Jimmie Dale
alias "The Grey Seal"

starring

E. K. LINCOLN EDNA HUNTER
DORIS MITCHELL PAUL PANZER

Fascinating stories—absorbingly interesting—intensely dramatic—crammed with breathless suspense. Sixteen stories—each complete in itself—each two reels in length. Based on the novel by Frank L. Packard. Never before released. First episode issued March 23rd.

Booking NOW At All
MUTUAL EXCHANGES

Jimmie Dale
Alias The Grey Seal

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN *Gen'l Manager*
Directed by
HARRY McRAE WEBSTER

The Star:

HELEN HOLMES

The Director: **J·P·McGOWAN**

RELEASE DATE

Daring deeds—tremendous thrills—hairbreadth escapes—all add to the drawing power of this *third,* big Helen Holmes Success. Fifteen chapters of amazing railroad adventure, mile-a-minute action. Punch—pep—ginger! Star—director—supporting cast—all are top notchers! And a tremendous campaign of national advertising is back of "THE RAILROAD RAIDERS".

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON *Pres.*

MUTUAL

The Story:

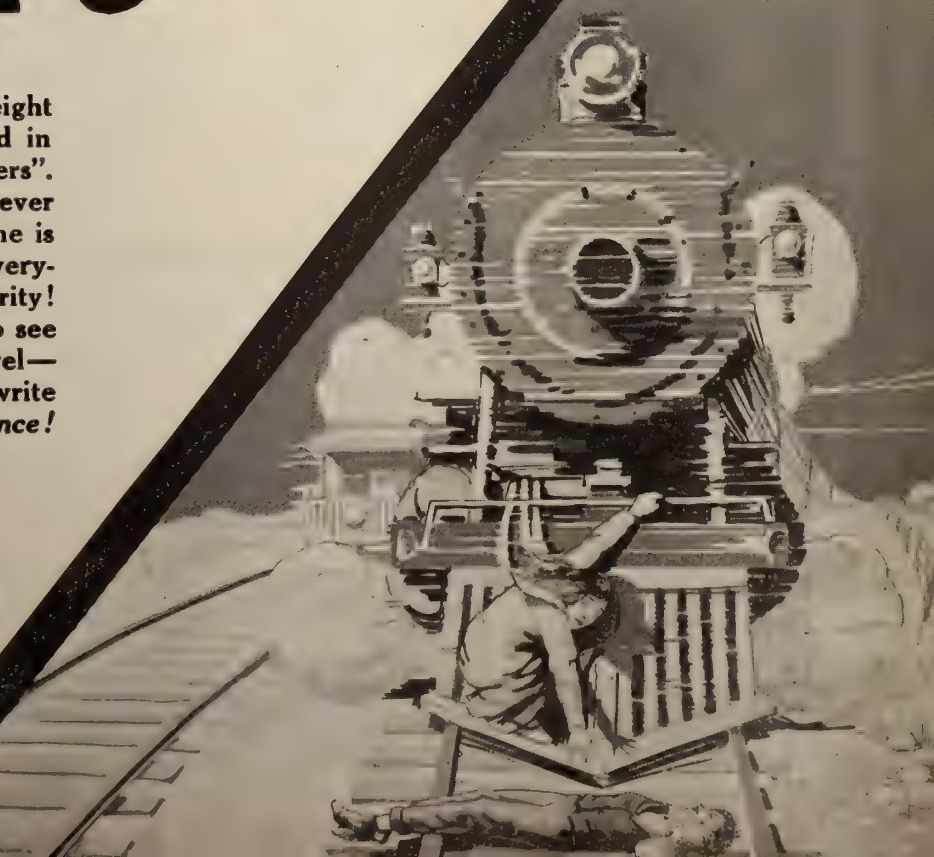
THE RAILROAD RAIDERS

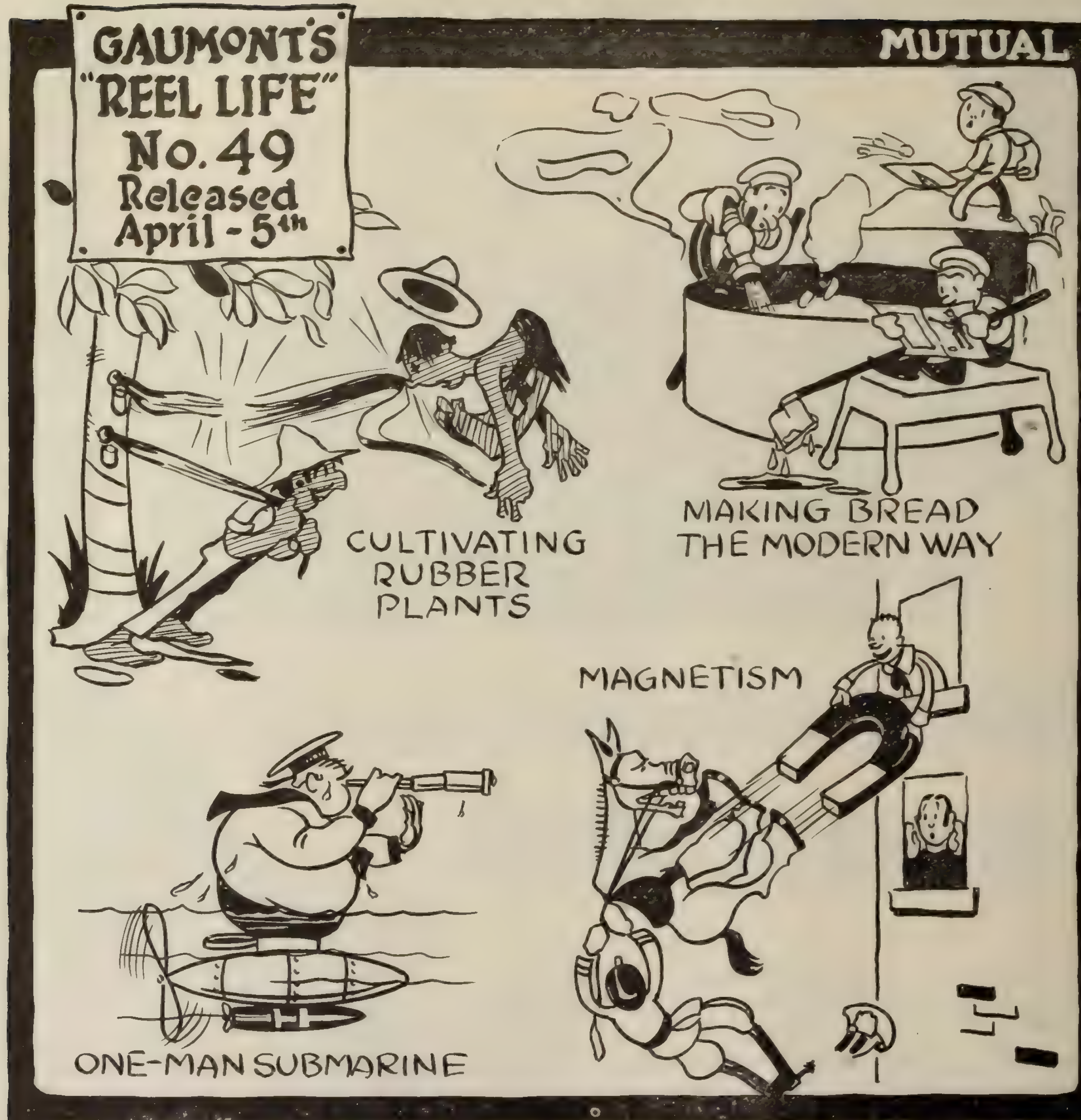
The Author: Frank H. Spearman

APRIL 9th

Huge locomotives crash—whole freight trains are shattered—thrills abound in every chapter of "The Railroad Raiders". Dashing, daring Helen Holmes was never seen to better advantage. Today she is the idol of motion picture fans everywhere. Capitalize on her popularity! Bring the fans to YOUR theatre to see her latest and greatest photo-novel—"The Railroad Raiders". Wire or write your nearest Mutual Exchange *at once!*

Distributed by
UTUAL FILM CORPORATION
JOHN R. FREULER *Pres.*





"Give us the Same and Tell the Boys in the Back Room That's What They Want, Too."

You don't hear anybody answer, "No, thank you, Charlie, I'll lay off this round." Why? Because he's ordering a Gaumont "Reel Life" with a Gaumont "Tours Around the World" on the side. No, siree, pop! There is pos-i-tive-ly no Gaumont "chaser." The spectator is glued to his seat to the end of every Gaumont reel. When the smiling man says to you, "What's your pleasure, gentlemen?" Come back strong at him with, "All the Gaumont Single-Reels—and I'll pass the pleasure on to my patrons." Take a slant up at what "Reel Life" No. 49 offers you.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

Gaumont Co.

FLUSHING. N. Y.

Gaumont

Making Good

Up to this writing seventy-five Cub Comedies have been released. This may be a record. Whether it is or not is beside the point.

The point is this: If Cub Comedies did not make good ıor exhibitors seventy-five subjects would not have been produced; if Cub Comedies did not satisfy a want the brand could not have existed.

But Cub Comedies have made their mark. Seventy-five is a splendid total to reach. Many exhibitors have played these seventy-five to their profit. There are those who haven't played Cub Comedies and to these we say: It's not too late—other releases are coming.

The next subject is "Be Sure You're Right," featuring George Ovey, released March 29. Following is another corking Cub, "The Lady Detective," featuring George Ovey, released April 5.

Cub Comedies are single reel features, released Thursdays through the Mutual Film Corporation.

David Horsley Productions

The Triumph of the Year

World Film Corporation Scores Sensational Success

Bought for Franchise Holders of World Pictures Brady-Made

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Announcement

Against the determined competition of leading special feature producers, spurred by the knowledge that this was and is the most powerful and distinguished feature ever filmed, we have bought "Mothers of France." This extremely important transaction was closed so late that we have not been able to prepare an announcement of the details of distribution.

WORLD FILM CORPORATION 130 West 46th Street, N. Y. City

THIS
SPECIAL
Greater Than Any

The Sensation of the Season at The Rialto
New York's First Run

Sarah Bernhardt

THE WORLD'S GREATEST ACTRESS

in

"Mothers of France"

Written by
Jean Richepin
Member of the French Academy

Directed by
Louis Mercanton

Read These Reproductions from the Great Dailies of New York

MOVES RIALTO AUDIENCES

(N. Y. Times, March 12th.)

"MOTHERS OF FRANCE" ATONES FOR MOST OF THE SINS OF THE MOVIES; TO SEE IT IS RECOMPENSE FOR HAVING SAT THROUGH A SERIES OF ATROCIOUS AND BANAL WAR FILMS PURPORTING TO POINT A MORAL. IT IS SUBTLE AND POWERFUL AND MUST MOVE EVEN THE MOST CALLOUSED OBSERVER.

THUNDEROUS APPLAUSE

(N. Y. Tribune, March 12th.)

THE GREAT, THROBBING, BLEEDING HEART OF FRANCE WAS LAID BARE AT THE RIALTO THEATRE YESTERDAY IN MME. SARAH BERNHARDT'S WONDERFUL PICTURE, "MOTHERS OF FRANCE." * * * Every man forgot that he was in the theatre. * * * The applause became so thunderous that the music was drowned and people stood up and waved their programs. * * * IT IS HARD TO TELL JUST WHY THIS WAR PICTURE HAD SUCH A GREAT APPEAL TO THE HEART AND TO PATRIOTISM; BUT THE FACT REMAINS THAT THERE WAS ON THE SCREEN YESTERDAY THAT WHICH BROUGHT MEN TO THEIR FEET AND WAS BOUND TO GIVE THE MOST CARELESS OBSERVER PAUSE.

WOMEN OF UNITED STATES OUGHT TO SEE MOTHER FILM

("Zit." In N. Y. Evening Journal, March 13th.)

Probably no greater lesson has been shown since the war began than the heart-rending five reel feature film "Mothers of France." It will give to American mothers an opportunity to see what is happening to their sisters abroad. * * * "Mothers of France" is a work of art.

ONE OF THE FINEST THINGS EVER DONE

(N Y Herald, March 12th.)

"Mothers of France," with Mme. Sarah Bernhardt in the chief role, attracted throngs yesterday to the Rialto Theatre. In this picture art and good taste are combined and it fairly breathes patriotism. IT IS ONE OF THE FINEST THINGS THAT HAS BEEN DONE IN FILMS. * * * Mme. Bernhardt gives a notable portrayal of the bereaved and patriotic mother.

FILM A TRIUMPH

(Morning World, March 12th.)

Spectators in the big moving picture theatres as a rule do not applaud, but the crowds at the Rialto Theatre yesterday afternoon and last night received "Mothers of France," a new patrioic film for which Sarah Bernhardt posed shortly before coming to America, with great bursts of hand-clapping. * * * The part that Mme. Bernhardt acted serves to increase the marvel of her wonderful vitality and youthfulness.

CAPACITY CROWDS GREET PICTURE

(Evening Telegram, March 12th.)

Mme. Sarah Bernhardt in "Mothers of France," as presented this week at the Rialto, amply fulfills the expectations aroused by the announcement that she had posed for a photodrama which was to typify the spirit pervading and upholding the French Republic of today. * * * THE CAPACITY CROWDS WHICH GREETED THE PICTURE'S FIRST PRESENTATION ON SUNDAY JUSTIFIED THE WISDOM OF THE MANAGEMENT IN ITS DECISION TO OPEN THE DOORS OF THE THEATRE AT TEN O'CLOCK EACH MORNING THROUGHOUT THE WEEK.

A TRIUMPH

(Evening World, March 3rd.)

"Mothers of France," a new patriotic film in which Sarah Bernhardt acts the principal role, is the feature at the Rialto Theatre this week. * * * It is a really great picture, one which evokes applause from the crowds which see it. * * * The picture has created so much interest that the Rialto management is throwing the theatre's doors open at 10 A. M. daily in order to accommodate all who would see it.

ENTHUSIASTICALLY RECEIVED

(New York Sun, March 12th.)

"Mothers of France" was received with enthusiastic appreciation. The crowds yesterday which attempted to see the picture were the equal of any in the history of the house and the waiting lines outside reached half way down the block. * * * MOTHERS OF FRANCE" GIVES A MORE GRAPHIC PICTURE OF FIGHTING FRANCE THAN ANY OF THE SO-CALLED "WAR PICTURES" BECAUSE THE CIVIL AND MILITARY AUTHORITIES COOPERATED WITH THE MAKERS OF THE PICTURE AND THE BATTLE SCENES WERE MADE IN FRANCE WITH "POILUS" IN THE TRENCH STAINED UNIFORMS.

A THRILLING FILM

(N. Y. Evening Mail, March 12th.)

That tragedy that is war and the glory that is courage are the dominant notes of "Mothers of France," the master picture shown at the Rialto. * * * IT IS A STIRRING PICTURE. MOST OF IT YOU SEE THROUGH A MIST OF TEARS, BECAUSE IT REACHES DOWN TO THE SIMPLE EMOTIONS STIRRED UP BY HUMAN SUFFERING AND UP TO THE GREATER EMOTIONS WHICH ARE THE HERITAGE OF A COURAGEOUS PEOPLE. * * * Sarah Bernhardt so wonderfully typifies the indomitable courage of her country-women that there could not conceivably be another choice for the role.

"TROOPER 44"

GEO. SOULE SPENCER

JUNE DAYE

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MUST ACT IMMEDIATELY TO SECURE FRANCHISES FOR THIS SMASHING FIVE REEL PICTURE, FEATURING

THE BLACK HUSSARS

(THE MOUNTED STATE POLICE OF PENNSYLVANIA)

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AND A REMARKABLE CAST INCLUDING

GEORGE SOULÉ SPENCER, AND JUNE DAYE

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A serial so good that that it is being shown by leading vaudeville houses in 75 of the important cities of the country, many of them showing a serial for the first time—

PATRIA

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Produced by
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Released by
Pathé

Pathe

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Reason No. 1: Advertising

32,000,000 persons will be reached by the newspaper and magazine advertising on this serial.

The great Hearst chain of newspapers and leading papers in many of the largest cities of the country will publish the stories.

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See future advertisements for other reasons.

Featuring
MOLLIE KING
and
LEON BARY

Produced by Astra

Pathé

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MOLLIE KING

Star of Pathe's
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Announcing a production
of noteworthy merit

Mary Lawson's Secret

A Gold Rooster Play in five
parts with the eminent star

Charlotte Walker

Produced by
Thanhouser

Released
April 1

Pathé Gold Rooster Plays please patrons and exhibitors

"Pathe's 'Her New York' with Gladys Hulette is a very good picture which brought good business. The star is always well received and is becoming very popular."
M.J.Weil.Lake Shore Theatre,Chicago.

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Harold
Lloyd
the funniest
of funny
men.

"Lonesome Luke Comedies

are the best we receive and certainly deserve praise."

G. Kotzin, M'g'r,
Lyric Theatre
Covington, Ky.

Two reel comedies only,
once a month

Produced by
Rolin

Pathé

Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the five part Gold Rooster Play

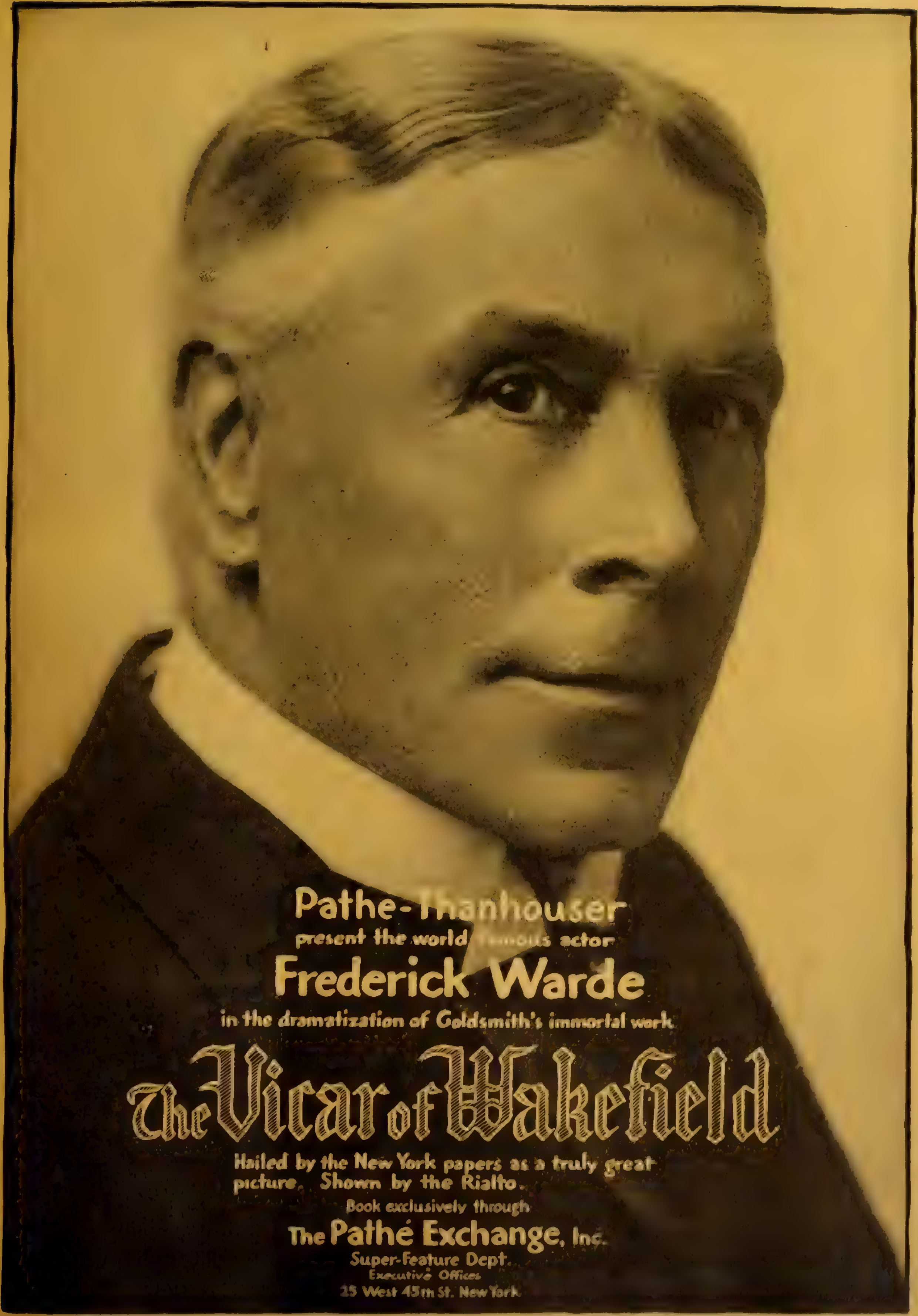
Told at Twilight

Produced by **Balboa**

Released March 25

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.



Pathe-Thanhouser

present the world famous actor

Frederick Warde

in the dramatization of Goldsmith's immortal work

The Vicar of Wakefield

Hailed by the New York papers as a truly great picture. Shown by the Rialto.

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The Pathé Exchange, Inc.

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"It is a pleasure to boost Pathé serials as they are the goods that stand behind the guarantee of a manager and leave no chance for a complaint from patrons.

Pearl of the Army

is going great and promises to duplicate the success of the 'Iron Claw' which I believe stands as a record under all conditions."

Allen Jenkins, Bijou Theatre,
Roanoke, Va.

Featuring **Pearl White**

Produced by **Astra**

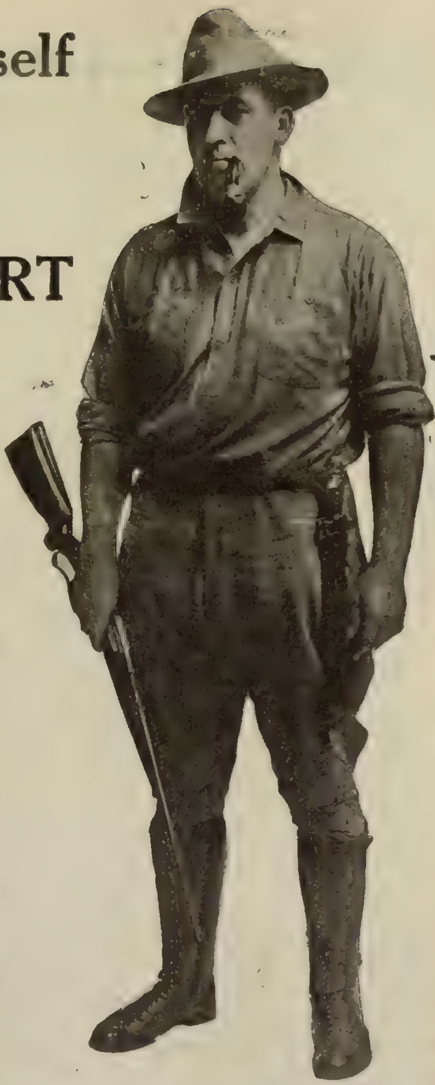
Directed by Edward José

REX BEACH Himself

and

MARY ROBERTS RINEHART

First and Only Time in Pictures



Features entirely different.

The kind that get exhibitors the money.

State Rights now selling.

One 6 and two 5 reel thrillers.

Greatest box office attraction of the day.

Booked with Rialto Theatre for 8 weeks' run.

Now showing to capacity business.

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ON THE SPANISH MAIN
IN PIRATE HAUNTS
IN THE FOOTSTEPS OF CAPTAIN KIDD

Grand Feature Film Co.

Room 1606 Candler Building. 220 West 42d Street, New York City, N. Y.

STATE RIGHT BUYERS!

LOOK at this CAREFULLY SELECTED CAST

"The CURSE of EVE"

—by WYCLIFFE A. HILL

Is Now In the Cutting Room

A Powerful Drama in Seven Parts
A Real Story of Today, Which Had Its Beginning With the Curse of The First Woman In The Garden of Eden

Directed by, FRANK BEAL
Photography by, Wm. C. THOMPSON
Scenario by, JOSEPH A. ROACH

OVER ONE THOUSAND EXHIBITORS IN EVERY STATE In The UNION HAVE ALREADY APPLIED FOR THIS PRODUCTION.

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LOS ANGELES, CALIFORNIA
Member Nat'l Association Motion Picture Industry

He puts one over on Father!

He wins the girl and the money and shows "the governor" there's more fight in him than any one suspected

WILLIAM FOX
Presents
GEORGE WALSH
in High Finance
A Transcontinental Love Story
Directed by Otis Turner—Story by Larry Evans
Scenario by Anthony F. McGrew Willis.

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RELEASE FOR WEEK OF MARCH 26th

"HIS MERRY MIX-UP"

TWO REELS, WITH
CHARLES CONKLIN
A RIOTOUS STORY OF THE THINGS THEY DO THE MORNING AFTER

NOW MOVING CROWDED

TEARS – CHEERS –

Second Month at Lyric Theatre

WILLIAM R. A. WALSH'S

The HONOR

New York Evening World:

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end."

New York Evening Sun:

"William Fox has done a service in producing it."

New York American:

"'The Birth of a Nation' at last eclipsed. Made new history in the film business. The most vital story ever put on the screen."

New York Times:

"'The Honor System' is the motion picture at its best. You must certainly see the new picture at the Lyric."

Controlled Exclusively by the **FOX**

HOUSES TO LAUGHTER-
THRILLS *and* THOUGHTS

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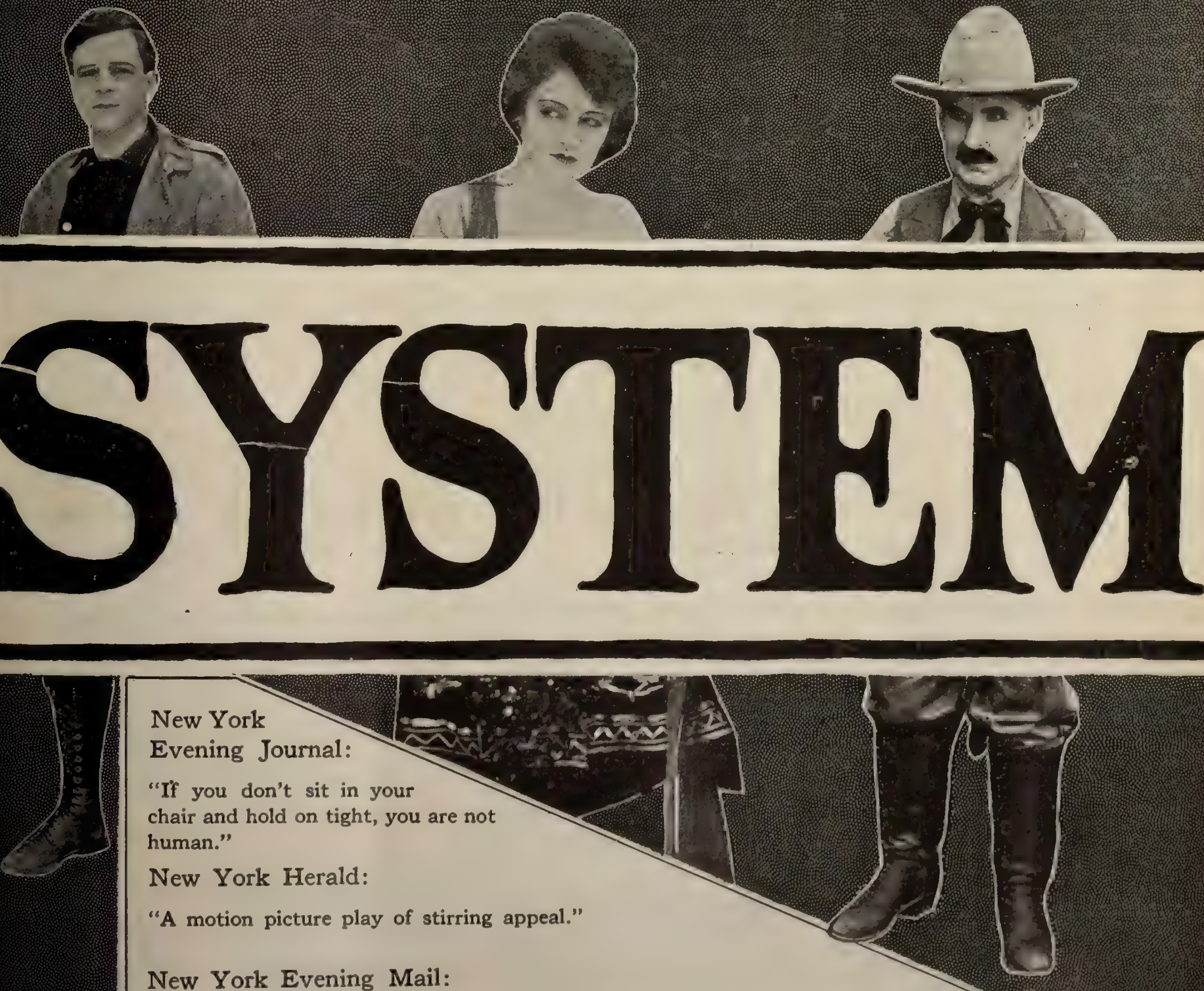
FOX *Presents*
MASTER DRAMA



SYSTEM

New York
Evening Journal:

"If you don't sit in your chair and hold on tight, you are not human."

New York Herald:

"A motion picture play of stirring appeal."

New York Evening Mail:

"'The Honor System' has biggest theme of any screen production thus far."

New York Tribune:

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

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Cosmofotofilm Co Inc.

"Where the Real Features Come From"

GEORGE LOANE TUCKER

Presents

"The Manx=Man"

By HALL CAINE

Running Time Two Hours

Produced on The Isle of Man in cooperation with
The Government of the Isle of Man
and by special permission of
The English Home Office
and the British Board of Admiralty
Directed by an AMERICAN DIRECTOR
GEORGE LOANE TUCKER

Photographed by an American
ERNEST PALMER
of International repute.

The Scenario is a work of direct collaboration between HALL CAINE and GEO. TUCKER.

The Cast was selected by the Author and Producer with no other consideration in view than their physical and temperamental fitness to typify and visualize the characters in the great novel.

Every Part, However Small, is Played by An Artist of Repute

9000 Manx-Men Appear in the Ensemble Scenes

Every BACKGROUND is the actual locality written about in Hall Caine's Tenderest and Most Human Story

"The Manx=Man"

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

"The Manx-Man"

The Author

HALL CAINE

Writes:

"No Work of Mine has made me more friends and to none of my books do I owe more gratitude—

"PETE, The Manx-Man, has won more love for me than any other of the children of my fancy except perhaps one Woman."

KATE, The Girl and Woman of
THE MANX-MAN

—Kate, the desirous and desired—erring, sorrowing little maid—wife and mother. She pays the price of her glorious sex as do none other of Hall Caine's heroines.

"PHILIP"—one of the finest studies of strength and weakness ever drawn.

These Are the Three Principal Characters of

"The Manx-Man"

Cosmofotofilm Co Inc.

110 W. 40th Street, New York City

Think This Over!

If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-man" will make a fortune for Exhibitors!

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How Goldwyn is *Buying* Your *Confidence*

ONE MILLION DOLLARS is really a small price to pay for the confidence of the exhibitors of America. Goldwyn is spending that much and perhaps will spend even more.

Twelve completed Goldwyn Pictures will be shown to the nation's exhibitors before they are invited to make a single booking.

It is possible to make this vast expenditure for *exhibitor confidence* because of the tremendous popularity and value of Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy.

And also because these great stars have first call on the stories and plays of the ablest group of authors ever enlisted in the service of any one company.

Two Goldwyn Pictures have been completed. A third is in the making. Nine more will be ready by September.

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BOSTON RECORD: 60,000 persons wrote to Goldwyn in two weeks naming plays in which they preferred to see Mary Garden starred. . . . There's a fine test of her wonderful popularity.

NEW YORK HERALD: Mary Garden is a heroine of the opera and of the first pages of all newspapers, . . . a vital artist with a genius for keeping before the public.

MOVING PICTURE WORLD: Mary Garden has been regarded by all producers as the biggest woman star holding out against the screen.

SALT LAKE TELEGRAM: Mary Garden is the best advertised woman on earth. She is a perfume; a candy bears her name; she is on musical records in hundreds of thousands of homes, thanks to the phonograph; she is a pre-eminent favorite of the opera in three countries, and now Goldwyn gets her to introduce her pictorially to the world's millions.

MOTION PICTURE NEWS: Mary Garden has been more widely exploited than any woman in modern history.

LOS ANGELES HERALD: Mary Garden's genius is revealed in her first act for Goldwyn. "Tell me what you wish me to play," she asked the people of America and 60,000 persons wrote her in two weeks. Mary Garden understands the people.

WINNIPEG FREE PRESS: Truly, she is Mary, the ever-interesting. A genius, a wonder and a great artist.

CINCINNATI ENQUIRER: And Mary Garden, too. What a colossal ambition Goldwyn seems to have for cornering the big-star market.

LOS ANGELES TIMES: Miss Garden will have tremendous drawing power as a screen star.

Exhibitors may care to know that Goldwyn has several thousand comments like these from every important country in the world.

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Who Knows?

by Ethel *and* James Dorrance

Story of a Brave Girl
and a Deadly Mystery

AND
MANY MORE MILLIONS
WILL BE CLAMORING
TO SEE IT ON THE SCREEN

WITH

BETTY BRICE

SUPPORTED BY

CHARLES ARLING

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and **DOROTHY LOVE CLARK**

IT MAKES ONE OF THE BEST —
FEATURE PRODUCTIONS
ON THE MARKET

Direction JACK PRATT

Adaptation by ROSALIE ASHTON & BEATRICE MORSE

MR. STATE RIGHT BUYER —

BE THE FIRST IN YOUR TERRITORY
TO EXPLOIT OUR POWERFUL PRODUCTIONS
BEFORE — THE CLEAN MINDED MILLIONS

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THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS
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PICTURES
FOR THE
CLEAN-
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MILLIONS

CINEMA AD-ART SERVICE L.A.

ROBERT GOLDSTEIN

wishes to
announce
the completion
of his

TWELVE REEL
PRODUCTION

Entitled

THE SPIRIT OF '76

A HISTORICAL ROMANCE

Dealing with the

AMERICAN REVOLUTION AND ITS CAUSES

This film has been in production for over a year and is happily completed at this time to help rouse the patriotism of the country.

Continental Producing Co.
650 SOUTH BROADWAY
Los Angeles, California

Lewis J. Selznick, genius of the film industry, realizing its enormous drawing power, proves his wisdom in securing New York and New Jersey Rights to

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"THE NE'ER-DO-WELL"

by REX BEACH

With KATHLYN WILLIAMS WHEELER OAKLAND and an ALL STAR CAST.

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" are being duplicated on "The Ne'er-Do-Well"

= 8 Thrilling Acts =

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Announces
A notable combination.

Fascinating

Alma Hanlon

and the famous Author-Actor

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with a splendid supporting company
in a powerful drama

"The Law That Failed"

by Louis Reeves Harrison

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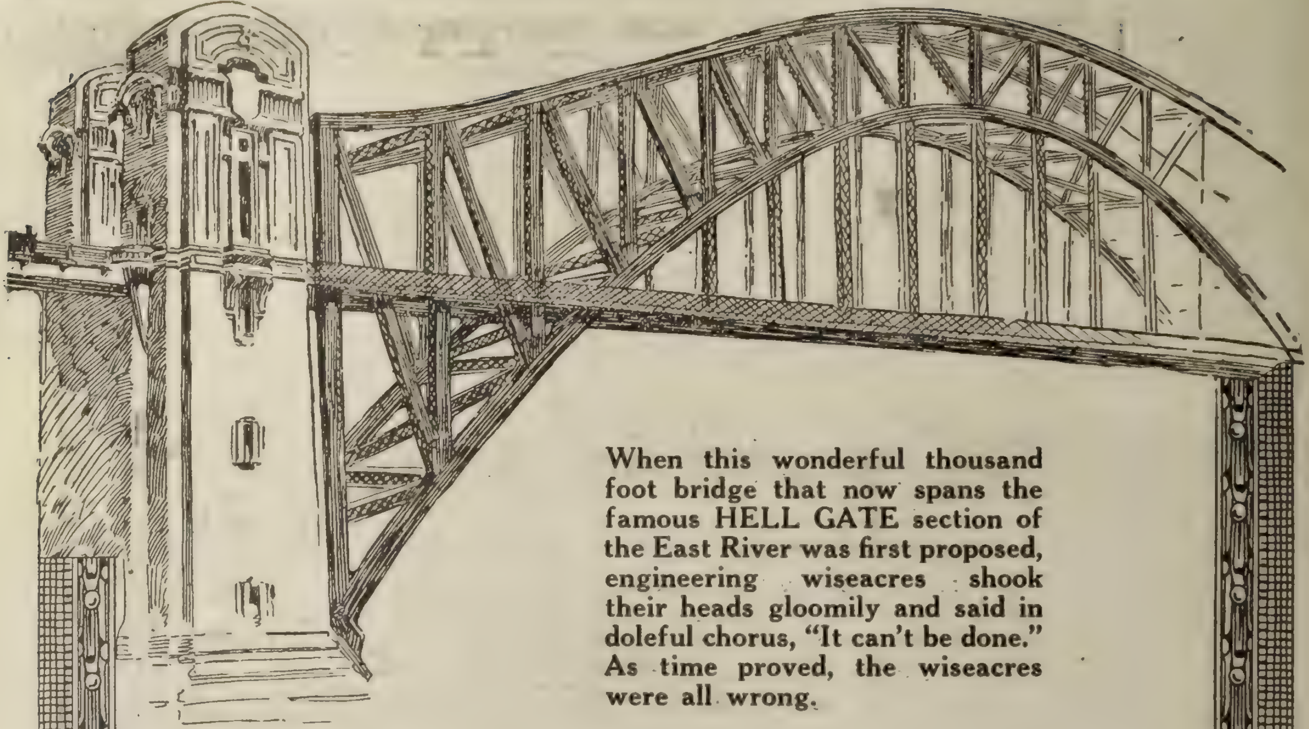

When this wonderful thousand foot bridge that now spans the famous HELL GATE section of the East River was first proposed, engineering wiseacres shook their heads gloomily and said in doleful chorus, "It can't be done." As time proved, the wiseacres were all wrong.

When ART DRAMAS, Inc., first announced the policy of presenting a new type of story that would solve the question of the $15,000 a week star and at the same time keep the box office consistently busy, film wiseacres likewise declared, "It can't be done."

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CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
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"Buy 'A MORMON MAID'"

PRESENTING
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THE DEEMSTER

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DERWENT HALL CAINE

IN HALL CAINE'S GREAT STORY, PRESENTED IN NINE REELS OF THRILLING DRAMATIC PICTURES.

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A PREDICTION

BEFORE THE EXPIRATION OF THE CURRENT YEAR THIS PHOTO-DRAMA WILL BE ACKNOWLEDGED THE BIGGEST MONEY PROPOSITION FOR STATE RIGHTS MEN AND EXHIBITORS AMONG ALL CONTEMPORANEOUS RELEASES

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The Only
SPECIAL
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On A
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THE
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THAT SELL
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ROBERT WARWICK
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—IN—

"A GIRL'S FOLLY"

RELEASED
FEBRUARY 26

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"THE WEB OF DESIRE"

RELEASED
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All are WORLD-PICTURES

ALICE BRADY

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"THE DANCER'S PERIL"

RELEASED
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June Elvidge, Arthur Ashley
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—IN—

"THE SOCIAL LEPER"

RELEASED
MARCH 19

GAIL KANE

—IN—

"AS MAN MADE HER"

RELEASED
MARCH 26

BRADY-MADE

KLEINE EDISON SELIG ESSANAY

All in Keys Regular Service

SKINNER Smashes

Box office records in "SKINNER'S DRESS SUIT"

More SKINNER Smashes coming!

Second big SKINNER feature:

"SKINNER'S BIG IDEA"

Third big SKINNER feature:

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A great Essanay feature:

"SATAN'S PRIVATE DOOR"

Just out, Selig's great feature:

"LITTLE LOST SISTER"

What other Service gives such consistent value as K.-E.-S.-E.?

52 IN A YEAR

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KLEINE EDISON SELIG ESSANAY

THE MISHAPS *of* MUSTY SUFFER

(Third series; one a week, beginning April 1)

**You make walking, talking advertisements for
your theatre every time you show one
of these snappy one-reel comedies.**

Harry Watson, Jr., fairly sizzles with fun.
Appealing to grown-up persons and juveniles

He Makes 'em Laugh. **You Make the Money.**

Release dates

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April 15. Wet and Dry.
April 22. Truly Rural.
April 29. The Ladder of Fame.

May 6. Pure and Simple.
May 13. Spliced and Iced.
May 20. Starlight Sleep.
May 27. Musty B. Young.
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By special arrangement with F. Ziegfeld Jr
GEORGE KLEINE Presents
Miss

Billie Burke

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GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs RUPERT HUGHES

The most beautiful and fascinating of all screen stars—a story far above the average photo-novel—stage settings of a de luxe sort—magnificent costumes—all these things united to make "Gloria's Romance" the serial supreme. It is pronounced by exhibitors everywhere superior to all others. Why book any other serial when you can play THE BEST? Billie Burke in "Gloria's Romance" means turn-away business for your theatre for twenty weeks. This unusual motion picture novel will bring prosperity to YOUR house. It can be obtained now at a low rental price. Get in touch TODAY with the nearest Kleine-Edison-Selig-Essanay exchange, or write

GEORGE KLEINE
80 Fifth Avenue New York City

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And so stamped by exhibitors who have TRIED and PROVED the worth of these Essanay features.

Read their comments:

The Chicago Exhibitors' Own Reviewing Service Says:

"'BURNING THE CANDLE'—Essanay human interest drama featuring HENRY B. WALTHALL and Mary Charleson. The acting of Mr. Walthall and Miss Charleson is very good. It is an interesting story and well told. Will go over good. Photography and scenery good. Rated 90."

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"'SKINNER'S DRESS SUIT' drew 8,490 admissions, 2,000 more than the previous house record. It is without doubt the best picture we have shown, and will please every man, woman and child. We are repeating it for a three-day run. BRYANT WASHBURN is wonderful.

"'LITTLE SHOES' shows HENRY WALTHALL in an entirely new role. I played to capacity business with it. Walthall's acting was great, and our patrons were greatly pleased."

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Essanay

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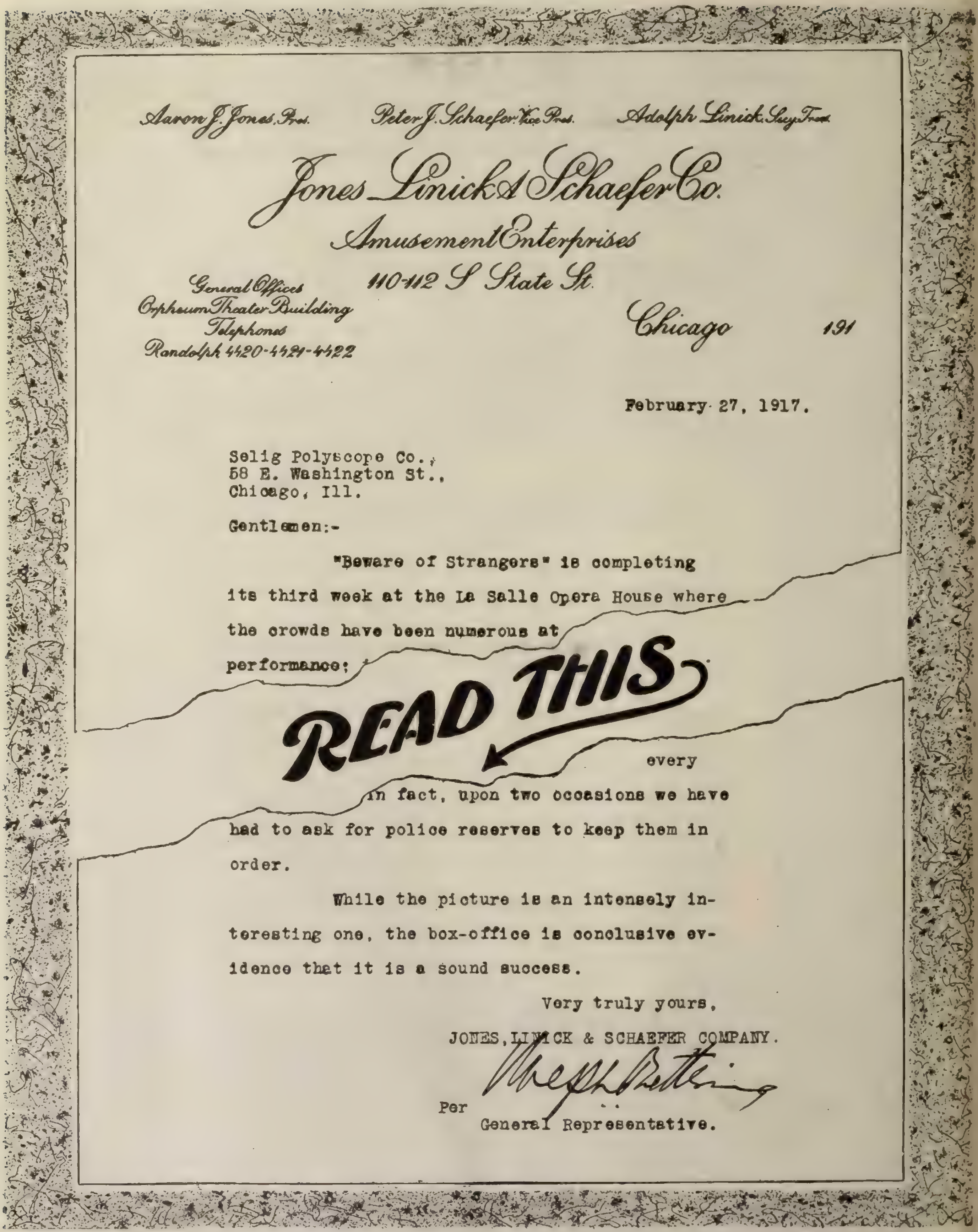

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February 27, 1917.

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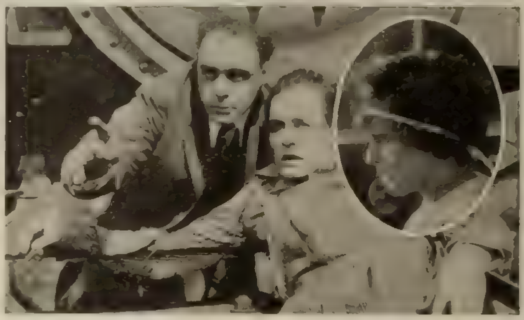

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(Index to this issue will be found on page 2168.)

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Saturday, March 31, 1917

Facts and Comments

AS FORECAST in last week's issue of the Moving Picture World, the Wheeler Legislative Committee, whose report as submitted to the New York State Legislative is printed in full in this issue, recommends legislation creating "some means whereby the production, distribution and exhibition in this state of that class of pictures [improper and indecent sex and vice pictures] could be prohibited and prevented without serious industry to the reputable concerns in the industry." The report states that "The Committee believes that the public welfare demands the immediate creation in this State of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this State in the production, distribution or exhibition of motion pictures, and the operation of the machines used in such exhibitions, and to regulate, as is done in the City of New York, the character of pictures so to be exhibited; and that a suitable license tax or fee be imposed, to be fixed at a graduated rate or calculated in whole or in part upon the extent of business done or the quantity and amount of films handled."

*

Another important conclusion drawn by the committee and submitted to the lawmaking body is "That while in the past enormous profits have been made . . . . and while some are doing well now, yet the conditions due to the European War, and the transformation which is now going on in the business, make it inadvisable at the present time to single out that particular industry as a subject for special taxation. The Committee, however, is of the opinion that upon the return of normal conditions, that industry as well as the whole amusement field may well be brought within such a scheme of taxation in this State." In this connection the Committee reports that "taken as a whole the condition of the industry is not as spectacularly prosperous as it was a few years ago. This is due in part to wastefulness in management, to reckless cut-throat competition, to the incapacity of many of those who have sought quick profits and also very largely to the European War."

*

Exhibitors all over the country should take especial interest in the paragraph in the report which states:

"The Committee is satisfied from its investigation that as a rule the proprietor or owner of the small motion picture theater, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose any substantial additional burden."

* * *

ATTENTION is called by a producing company to the fact that when its cameraman attempted to film the execution of the whipping post punishmentment in force in Delaware against a certain class of malefactors the authorities postponed the execution until the cameraman had left town. Referring to this incident the Philadelphia North American took occasion to remark: "What is not proper for the movies to film is certainly not proper for the populace of Delaware State." Both are wrong: There is no place in the movies for scenes attending the execution of any sentence of the law of a corporal nature. The action of the Delaware authorities in waiting for the cameraman to leave town before fulfilling the law's decree was most considerate; they should have warned him away or taken over the custody of his camera for the time being.

* * *

THE salaries of the proposed "itinerant" Michigan board of state moving picture censors are not large, points out the Saginaw News, but they are ample on the obtaining system. And consider the "aisiness" of it. Nothing to do but travel about from place to place, and go to the moving picture shows; a regular dream if not a nightmare of a life. For this proposed board is to be an itinerant one, and of course "expenses" have to be allowed in addition to the salaries. It is quite evident a moving picture censor would develop wit enough to make that "expenses" account cover a multitude of salary deficiencies. And that the censors may not be subject to undue strain, they are not to rely on their own judgment entirely, "but are to take the judgment of the community in which the picture is shown." Which of course infers that to be an official censor the possession of good judgment is by no means requisite. Also it seems to imply that some means must be devised to get the community which is to judge to attend the exhibition. Altogether, this proposition seems to have delightful features all its own, and is funnier than anything yet shown in pictures, Charlie not barred."

Shall Stylists Write Scenarios?

By Louis Reeves Harrison

AUTHORS usually possess decided individualities, and their distinctive characteristics have quite as much to do with their financial mishaps as their artistic success, though many of them are as keen on getting just reward for service rendered as their more cautious and calculating brothers of the market place. Sincere and courageous explorers of the unknown, pioneers of human thought, they rarely accomplish their high purposes because of the tremendous sacrifices involved and because it is necessary for each one to combine within himself a large number of exceptionally well-developed human qualities.

Each must start with an almost exhaustless font of creative imagination most carefully nurtured under favorable circumstances and acquire accurate constructive imagination during the growth of native genius, but all this, even including the study of noted examples in literature, is a source of pleasure, while mastery of that most complicated of all medium, written language, is not accomplished without great pains. It is extremely difficult for most of us to say clearly and convincingly what we mean.

Now an author no sooner reaches a point where he can give adequate and satisfactory expression to his thoughts and feelings than he discovers that there is a vague beyond, which I confess never to have penetrated, known as "style," a beautiful and intangible rainbow which the rest of us are permitted to contemplate at a distance with a new sense of joy that we are alive. That "style" is a very precious thing no one could doubt after reading what Ellis Parker Butler has to say in the Bulletin of the Author's League for February on "Wasting Time." That he is a man of strong convictions is not here questioned.

"I want to say," Mr. Butler opens, "in a very loud voice, that the writer of short stories should waste mighty little time doing motion picture scenarios." He continues later, "It is not his business, it wastes his time, it takes his mind off his proper work, it injures his style—if he has one—and it is unprofitable in the extreme." * * * "The short story writer who can sell short stories regularly is, today, a craftsman of a very high order." * * * "When he takes up scenario writing he is entering the field of another group of specialists who are, or are rapidly becoming, masters of an entirely separate craft." * * * "I have had my fill of scenario writing and for me it is—never again!"

In this last sentence we find the source of Mr. Parker's decided conviction. In a frank and manly way he acknowledges that he has failed as a writer of scenarios. So have millions of others, including quite a number of successful short story writers. There is a ring of truth in Mr. Parker's statements that there is a decided difference in the application of general principles to the making of a short story and the formulation of a scenario. That he is writing sincerely from the fullness of personal experience no one need doubt. That he is reasoning correctly from his premises is entirely another matter.

From novelists, from dramatists, even from short story writers motion picture producers may eventually obtain their best scripts. The craft of writing for screen production requires study, and it could be more easily acquired by authors than by any other class—they are men of trained minds already familiar with general principles of construction—but it begins to look as though the writers who make a specialty of presenting their stories in scenario form will have the field to themselves for a while.

In the same number of the Bulletin is a calculation by Channing Pollock, who has done his fellow authors more than one great service in helping them to solve their vexatious problems. Under the title of "Some Bookkeeping" Mr. Pollock makes a frank statement of what he received for fifteen scenarios sold in the "fruitful autumn" of 1916. Some of them brought sixteen hundred dollars apiece, and none less than one thousand dollars. Probably because the work was new to him he collaborated, but the fact remains that the autumn season brought in over fifteen thousand dollars. Mr. Butler may have been hasty in assuming that no other author could succeed in a new field where he had failed.

In the same number of the Bulletin is a report of the Motion Picture Committee: Rex Beach, chairman; Rupert Hughes, Channing Pollock, George Barr McCutcheon, Irvin S. Cobb, Mrs. Anna Steese Richardson, Louis Joseph Vance and Mrs. Wilson Woodrow. After careful consideration of the experiences of authors with motion picture producers the committee agreed that organized piracy is common enough to be a menace, that mutilation of stories is a universal practice, that the author's compensation bears an absurd ratio to the ultimate profit of production, and much else, including a statement that authors are largely responsible for their own unpleasant experiences.

During many years I have set forth the larger part of these facts where they would reach the attention of producers, and when I began authors were not receiving anything like present rates of compensation—they were not recognized on the screen at all. I have foreseen that authorship would eventually become a big factor in production and have constantly urged greater justice to those who create the story, but there is another side.

Long after people were attending the picture shows to the extent of twelve or fifteen million a day authors refused to recognize that there was such a thing as art in production or craftsmanship in writing scenarios. Many of them are just as bigoted today, unable to perceive that here is a new medium of expression which addresses itself directly and powerfully to story-loving people. Just as producers were first attracted by the amount of profit to be made, so authors descended from their lofty ideals to pick up a little easy money by marketing rejected scripts.

Some of those scripts have come to my attention. In comparison with the thorough work done by men who know how to write for visualization on the screen they were ridiculous. An occasional one was copied in a scenario department and preserved as a joke. No member of the Motion Picture Committee feels more deeply than I do the injustice done authors, but it is just as well for those who seek equity to present themselves *in* equity. There is a mass of evidence existing to show that authors have not been scrupulous in their dealings with producers. The shortest route to better understanding is through sincerity on both sides.

Mr. Butler is right—it is doubtful whether the author who has a style to spoil will ever succeed in this new art. The ingredients of verbal cocktails are appetizing, but those who go to the picture show are not afflicted with jaded appetites—they are ready to eat. There must be something served beside the cocktail. The stylist provides a relish for what is to come except when he makes the stimulant so strong that we forget whether we have read a story or not. Stripped of its beautiful verbiage, the average short story of style will not fill a split reel. It serves, however, to make us enjoy a *good* story when we happen to find one.

Sunday Opening Protests

By Sam Spedon

FROM the Utica, N. Y., Daily Press, of March 5 we reprint for the benefit of our readers a number of heated protests from several opponents of Sunday motion pictures at a meeting held in Westminster Church, Utica, on the previous evening. To these protests we give answers from the viewpoint of a layman who is an advocate of Sunday pictures and begs to differ with the gentlemen and their published protests:

Seward A. Miller, attorney-at-law, appeared as a representative of the laymen. He said in part: "The Sabbath is a sacred institution, and its observance has been made a law by the canons of every Christian church. From the time our fathers landed on Plymouth Rock, the observance of Sunday has been woven into our life. The Appellate Division of the Supreme Court says it is essential to the rest all need. It is upheld by the dictates of public policy. In effect it says that the Sabbath is part of our institutions, a fundamental part of our life and government."

There is labor in the production of a moving picture show. The speaker commended the present administration of the city of Utica in standing against Sunday moving picture shows. Such a show is only a theatrical performance on a smaller scale, and it certainly is a matter of labor which is forbidden by the statutes. "Are Sunday movies inherently right or inherently wrong? The purpose behind them is simply avarice. We should not make the almighty dollar the chief factor on Sunday. Such pictures are not necessary on Sunday, for all can attend them during the week. The Sabbath was made for man, but he should use it for mental moral and spiritual development, and moving pictures do not contribute to either of these. The statute should be strengthened in such a way that there will be left no loophole by which Sunday movies could be shown."

How about the sexton, Mr. Miller? He has to make the church fires, trim the lights as well as keep the sidewalks clean. How about the servants at home who are preparing the meals for bodily sustenance while the rest of the folks at church are partaking of spiritual refreshment. Sunday the pastor does his hardest work of the week, and claims the laborer is worthy of his hire.

Decent, wholesome Sunday "movies" are just as essential for recreation and rest on Sundays as books and music, and more so than long-winded and prosaic dissertations. The picturization of books, classic, standard, historic and popular in moving pictures are sufficient to supply a choice library every Sunday, just as essential to our moral and mental consideration as stereopticon pictures used by churches.

Dr. J. Howard Hobbs spoke of the quality of films concerning children. He said: "I have seen some films that no child can look upon with benefit. They are bad enough for adults. But there are some very deadly seeds that may be sown in young minds. I wish to commend the movement in this city for better films for children. I have seen children coming away from moving picture shows at 10:30 or 11 o'clock at night, whose parents did not know where they were. For the sake of the children let us ask for better films. Provision is being made for better manners and better morals, and a cleaner type of pictures. Children will go where other children go. We owe a duty to say that there shall be better films for children's eyes."

Mr. Hobbs, we have known youngsters to go to church at night and after service take their sweethearts home, the longest way 'round, and spend their contributions for sweets, while their parents waited up for them in fear and trembling, not knowing whether they had gone astray or what had happened to them. On other nights they were kept up 'till all hours rehearsing for some entertainment or at church fairs.

We have heard passages of scriptures read in church and Sunday schools that no child or adult could listen to without a blush and a shudder, and in some instances they were positively shocking.

Rev. A. G. Judd, of the South Street M. E. Church, said: "I feel righteous indignation when commercialized vice tries to rob us of our Christian Sabbath, and to debauch our manhood, womanhood and childhood. It is more than shocking when we know what men will do for the sake of their pockets. I have seen on screens pictures not fit for any child to look upon. Now they demand that they shall have the privilege of showing the same things on Sunday, for the sake of increasing their own wad. This meeting tonight is a healthly indication of our protest. It is a good sign that we gather here and are willing to wait. It is a sign of a church militant. We are confronted with the questions: Shall Sunday be other than a day of recreation and amusement? We demand that the laws of the state shall protect us from these evils. This question is wrapped up with our flag, with the question of prosperity. The Stars and Stripes stand for a Christian country and a Christian people."

Mr. Judd, we live in close proximity to a church that gives stereopticon lectures Sunday nights and takes up a silver collection, nothing less than ten cents. Isn't this commercializing the church? Can you tell me the difference between a motion picture news reel and stereopticon pictures? We appreciate your flag peroration; the Stars and Stripes always makes a strong finish.

Rev. O. R. Miller, of Albany, state superintendent of the New York Civic League, was the principal speaker, and said in part: "There is great interest in this question all over the State. We are opposed to the bill for Sunday movies, because they are not needed. They can be shown six days a week when all can go. In many residential districts, these shows have become a great nuisance. It makes a noisy crowd and a great disturbance on Sunday. It commercializes the Christian Sabbath. It is God's day, and a day of rest and worship. It is no more right to open moving pictures on Sunday than to open saloons on Sunday. Sunday movies would demoralize church services Sunday evening. Where there is no Christian Sabbath, there is no Christian morality. It is against the interests of labor. It is wrong to work a man seven days a week, especially when he gets pay for only six days. When men lose their respect for the Sabbath, manufacturers will compel them to work on Sunday. Many of these pictures are immoral, and should not be appropriate for Sunday. As it will injure public morals, such a law would be unconstitutional. If New York State should pass such a bill, it would be quoted on the floor of every Legislature in this country."

Perhaps, Mr. Miller, you can recall the time when revivalists held revival meetings which were nothing short of orgies. The godly participants became so wrought up with religion they shouted and groaned like coyotes, jumped and rolled about in paroxysms of spiritual fervor. All hours of night and morning the churches tolled bells, disturbed the sick and robbed people of their rest on the Sabbath day. These revival meetings were demoralizing and the clanging of bells was a decided nuisance. You know that the Sabbath is a legal holiday, and all legal holidays are fixed by law; no man can be forced to work on Sunday, and no man can be forced to go to church on Sunday. It would be unconstitutional to make him go. As a matter of information, let us tell you that Indiana has passed a bill permitting the showing of motion pictures on Sunday, with certain restrictions, and that is all that is asked. You may not need moving pictures on Sunday; there are others who do, they cannot afford time and money to take their whole family more than once a week, and Sunday is their preference.

Dr. Pratt was frequently interrupted by applause as he talked of this Nation as peculiarly a Christian Nation, and called the democracy a political aspect of Christianity as the church, school and hospital are other aspects of Christianity.

We doubt, Dr. Pratt, that any class of citizens has contributed and done more for charity than theatrical people and the moving picture theaters, within the short time of their existence, and more willing to co-operate with schools and churches for the welfare and education of the masses.

Why, under the proper supervision and restrictions, there should be such an outburst of protest and so much holy horror expressed against the showing of moving pictures on Sunday is a matter that arouses much speculation.

We do not wish to discount the good intentions of those who are fearful of the prostitution of any institution of restraint, but we do question their knowledge of the subject and the wisdom of the views they express. We have laws, police and license supervision to protect us against the violation of decency and order. We should show confidence in these provisions and we should not condemn innocent amusement on any day of the week nor accredit to the vast majority a desire to demoralize and violate their privileges.

The church is an institution supported by its patrons. It must in many ways procure the money necessary to maintain it. No one would think of going to any church without giving some money towards its support. In many instances churches rent pews and get their members to subscribe certain amounts of money and they are told this money must be collected to pay the minister, sexton, taxes and other upkeep. Churches frankly admit they cannot keep open without the necessary revenue. Is not all this a commercialization of the church? Is it not a contradiction of the invitation to come partake of the waters of life without money, without price? We do not denounce the church because it asks for money to carry on the business of the church. We do not denounce the church because it employs different methods to attract to its services, whether it be the Billy Sunday or the more ritualistic method. You say the church is for the moral and spiritual uplift of people. We claim that moving pictures can be employed to the same end and we can prove that people have been benefited by them morally and spiritually; they have kept them away from the saloons and other dissipations. We will concede that some persons, through thought suggestions of moving pictures, have done things they ought not to have done. You must admit that the church by its zealousness and fanaticism, has led people to commit crimes in the name of religion that have steeped municipalities and nations in blood, and there has been much spiritual wickedness in high places. Aye more, it has obsessed zealots with such extreme bigotry they have made life an abiding hell, and religious parents have made the home a place to be shunned by their children or have cast such a gloom over their lives they grow to be morbid and distrustful of themselves and everybody else.

"You'll all admit that there's various kinds of cheatin'
And religion's as good for every day as it is to bring to meetin'.
I don't give much for the man who says the loud amens at the pastor's preachin'
And spends his time the rest of the week in cheating and over-reachin'.

If the Sabbath was made for man, it was made for decent and orderly rest and recreation. Why, then, try to impress upon his mind that it is more sacred than the other six days of the week and that God is confined within the four walls of a church. Why emphasize the fourth commandment and neglect to teach and enforce the other nine. Teach the young and practice yourselves all the commandments all the time and you need not fear that they or you will depart therefrom.

MRS. CHARLES K. FRENCH DEAD.

The friends of Charles K. French will regret to learn that Helen, his wife, beloved by all who knew her, died Monday, March 12, in Edendale, Los Angeles, Cal., from the effects of severe burns she received about three weeks ago.

Patriotism and Nature

PATRIOTISM is running high in the leading New York theaters at this time, each week sees something distinctly encouraging to the enthusiasm which abounds. A good series of slides was used recently for the purpose of showing "Men of the Hour" in American history. Beginning with Washington of course, the others included Lincoln, Grant, McKinley and, of course, Wilson as the deserver of an undivided support. A large picture of Uncle Sam is shown with his finger pointed toward the audience while the inscription, "Young men, we want you," is there to be read; the applause would denote entire approval of the demand.

The inaugural ceremonies at Washington are given a large place, a fairly close picture of the President taking the oath as administered by Chief Justice White is a good thing to show young America everywhere; we wish that in these important "close ups" the photographer would give a little longer time, and a little more detail; too often such an important scene is so hurried and abbreviated that just enough is shown to make everyone annoyed that at least another half was not given. Various uses of the American flag are so frequently made upon the screen during each exhibition of topical subjects, that it is beginning to seem as though the moving picture houses will be the greatest sources of patriotic enthusiasm throughout the country, if all other cities and towns follow the good example of New York.

The Prizma pictures at the Strand are filling the predictions made of them, and answering to all expectations; some good pictures of the American troops on the Mexican border are shown, the natural colors greatly increasing the interest and attractiveness of the picture. It would seem, however, that this class of picture does not afford occasion to do full justice the powers of Prizma. Too much of a sameness detracts from the qualities which are without doubt enfolded within Prizma's possibilities; the great welcome which is manifest shows that these pictures are deservedly growing in popularity, indeed nothing else was to be expected.

The Salisbury pictures at the Rialto are evidences of a wide application of the moving picture in so far that some 65,000 feet of film were used upon this now famous 12,000-mile trip. Rex Beach was also one of those on this extended hunt. The waters of Central and South America, the San Blas Islands and the Spanish Main were the "hunting grounds" visited. The hunting of wild ducks and geese from specially constructed raft-like floats, which conceal the hunters and affords occasion for some large "bags," is at once a sporting and natural history picture, as it must by this time be well known that any pictures which have any connection with the name of Salisbury must be of the very highest product in the realm of unrevealed natural history. The film contains some interesting coast scenery, that given at this time being the coast of Cuba, particularly Havana, with its harbors and famous Morro Castle or forts. A brief series of sea lion pictures is included. While to see a few sea lions is not new, to see what seems to be hundreds of them climbing upon high rocks and diving in great crowds in the deep sea is certainly more thrilling, and presents the great contrast between a few animals in captivity and hundreds of them in their native surroundings; it is these "at home" pictures of all kinds of animals, birds and fishes, that make this class of picture at once thrilling, entertaining, and especially instructive.

Some very pretty spring flower pictures in natural colors were also seen at this theater. Under the attractive title of "Opening Buds," the beautiful Cyclamen and Jonquils with others of their class were shown singularly appropriate at this time of the year.

Raving Preachers and Moving Pictures

By the Rev. W. H. Jackson

A LETTER from a Texas subscriber asks us to deal with a situation of importance to him and, as he also rightly believes, of importance to many others under similar circumstances. The situation as revealed through a newspaper clipping is that of an evangelist severely berating the moving pictures in the course of his evidently very wild preaching. Before dealing with the subject matter of which our subscriber justly complains, it may perhaps be better to deal with the evangelist personally, as the majority of people do not know just how to measure these men or to distinguish between the good and bad of them.

About twenty-five years ago when the justly famous Evangelist Dwight L. Moody was at the zenith of his power, the country was flooded with a host of imitators who wrought sad havoc by their ignorant aspirations and their more ignorant methods of simulating a man of special gifts, to the great disgust of well-meaning and good-thinking people everywhere. In like manner today, there are a number of men whose only capital is their ability to imitate the speech, manners, and methods of "Billy" Sunday; it was and is anticipated that the country will be full of them. From the newspaper before us we cannot but feel that the man who has been annoying the city where our subscriber writes from must be one of these imitators, whose lack of judgment and bad manners, together with an ignorant violence of speech (which he probably flatters himself is as incisive as "Billy" Sunday's), and whose criticisms are as baseless as they are senseless, stamp him with the mark of imitator.

In his wild charge this man's ravings against moving pictures include the five greatest crimes under the law, declaring that they are committed "without number," at the same time proudly boasting that if he could not prove his charges he would "surrender his position." What a pity that it was not possible to take him at his word on the spot. If this could have been done the world would have been rid of another member of that little army of satellites who, being without personal power or merit, must needs follow a greater one.

It is the easiest possible thing in the world to criticise and to hold up the false and the base. To do so is the chief asset of those of such low gifts, and in doing that sort of thing they are like that class of animal which revels in mud, but, being human, they become mudslingers. It is well known that there have been improper pictures, it is also equally well known to all but the willfully ignorant that the picture trade has been the means of preventing the development of this unwelcome class of trade. The enemies of the moving pictures are only those like this pseudo-preacher, who can only emphasize their weak cause by a violent outburst about the evils of a thing rather than the good. The writer has often wished that he might follow one of this class of defamers by an address on "The Great Good of the Moving Pictures"; the differences would be astonishing to the average audience.

Is it worth while calling attention to the fact that what these defamers of moving pictures say can equally be applied to almost anything else that feeds the public mind. Among newspapers there are the despised "yellow journals," but for that reason we do not call upon people to abolish the good papers. Let one stand before the great bookstands in our large railroad stations; he will find a larger assortment of indecent magazines than of any other kind; we do not therefore despise all the good magazines. Take for instance the large stationery stores where picture postal cards are made a specialty. The proportion of improper ones is astonishingly large; for this reason we do not despise the good postals. Furthermore, although it is possible to trace crime to "yellow journalism," to improper books and pictures, yet we do not make a demand upon people to fight against all these things "to save their souls from hell," as per this notorious evangelist. On the contrary we direct their attention to that which is good and beneficial among the very things criticised. Read the news in the papers, read all the good books you can, make as fine a collection of picture postals as possible—they are splendid reminders of both travel and friends; also, see all the good moving pictures you possibly can—there is nothing can give such intelligent entertainment, there is nothing so educating; they are at once the poor man's entertainer and educator.

Looking at results it is easy to compute that the minimum amount of good that moving pictures have done is of far greater importance than the maximum amount of evil that their abuse has provoked, so that at their least estimate they have proved beneficial. This being so, what shall be said of their highest attainments? Churches, schools and colleges are using them to the greatest possible advantage, acknowledging that they are at once the greatest educators and entertainers of the age, and, as an invention, rank second only to printing in their value to the world.

As a contrast it is worth while looking into the opposition which the pictures meet with at the present day. They have outlived the early opposition of the church at large, which at first did not understand them, but are now realizing that the more they know them the more they like them, and the more they use them. The chief opposition they meet with today comes from saloonkeepers and raving preachers; the former because he finds he is losing his trade, the latter because he is looking for something to rave about and seizes upon that which is most popular, hoping thereby to increase his own popularity; anything else would do just as well if it were popular, because such must be the food upon which these people feed to make them great; they are wily enough to know that to assail that which most people know about will set the greatest number of people talking, and that cheap popularity is what they want.

We trust our Texan subscribers will feel that we have come to their assistance, also that our answer will fill their requirements, and further hope that by all means this answer may obtain the same publicity in their local papers as did the unbridled and evil charges of the wild talker they have complained about. We would further encourage our subscribers with the assurance that their moving picture houses will be giving the people good entertainments, and that moving pictures generally will be educating their children, long after these violent defamers are forgotten.

If there was ever anything discovered or invented that was destined to have a permanent place in the development of the people at large it is the moving picture. It has the blending of the best in the arts and sciences for the good of all within its composition. It is neither whim, nor fancy, or toy, but a power—a power which has already become the fifth industry in the world, the world's universal entertainer, and, judging from present indications, will inevitably become identified very largely with the world's future education.

Perhaps before dismissing the matter it might be well, seeing that the cause for this defense originates in an attack from a supposedly religious movement, to draw attention to the religious uses of the pictures. For the first time in history we are indebted to the moving pictures for a series of views of every part of the Holy Land made sacred by the life of the Saviour; we are indebted to them for detailed views of "Egypt in the Time of Moses"; the Bible has been made clearer and brought nearer to the people by these means, and Sunday schools are enriched as never before; finally, in a truly evangelistic sense they are doing more than wandering, raving evangelists for the permanent religious good of the people, if we can take some of the New York Churches as proofs—here we have services with moving pictures crowding the edifices as nothing else can do; they have solved the problem of the empty church, they are the greatest and best friend of both pastor and people and the results are beyond expectations; the friend of the moving picture is the friend of the people, and the opponent of the pictures, he who would limit their rapidly growing sphere of usefulness, is the people's greatest enemy.

Griffith to Contribute to Artcraft

Famous Director Severs All Connection with Triangle and Fine Arts and Will Produce a Series of Pictures for Artcraft

David W. Griffith.

CLOSELY following the announcement that David W. Griffith had formally severed all connection with the Triangle Fine-Arts producing forces comes the important information that he will produce a series of larger productions for the Artcraft Pictures Corporation, the concluding formalities of which transaction were settled on Saturday, March 17. The details of the contract have not been made public, but Mr. Griffith has authorized this statement:

"The demand on the part of the exhibitors and public throughout the world for a series of productions along the lines I traced in 'The Birth of a Nation' and 'Intolerance' had become so insistent that I would feel almost remiss in duty if I did not pay it heed. In determining upon the purpose of producing such an annual schedude of important cinema offerings, the essential consideration was the choice of distribution which would in the greatest degree respond to this demand. After a very careful analysis of the various distributing organizations operating in the film industry, I came to the conclusion that Artcraft, because of the exalted artistic standard of the productions it has already offered the public, because of its tremendous source of distribution and its equitable and comprehensive policies, was the one organization through which to circulate my productions through the world. I am convinced that I have never had such an opportunity to reach the great heart of mankind with my screen messages. I feel that the degree of success which has been meted out to 'The Birth of a Nation' and 'Intolerance' placed me in the debt of the public which can only be equalized by bending every effort to surpass all my former efforts."

Mr. Griffith intends to concentrate his time and energy in such a manner as to create a number of subjects of wide dramatic and scenic scope in order to comply with the insistent public demand for more Griffith productions than it has recently been receiving. Mr. Griffith's producing force will operate wherever necessary to obtain the scenic investitures of the stories which he selects for production. The devotion to startling realism, for which this noted director is famous will prompt him to ignore every makeshift of environment and induce him to traverse the globe, going to its farthest points if necessary, in search of the exact atmosphere required by the productions he contemplates.

Walter E. Greene, president of the Artcraft Pictures Corporation, in commenting upon this notable producing affiliation, said:

"The alliance between Artcraft and D. W. Griffith, the greatest producing genius that the motion picture art has yet developed, is in accordance with Artcraft's determination to secure the foremost factors, directorial, stellar and technical, in the production of the greatest photoplays the world has yet seen. The policy of presenting several Griffith productions a year will undoubtedly be enthusiastically endorsed by the photoplay public, who have, during the past few years, clearly indicated their fascination for Griffith's tremendous screen masterpieces by flocking by the hundreds of thousands to the regular $2 theaters which have presented his recent successes.

"The affiliation with the man who has given the screen a new significance and who has broadened the powers of the silent drama to an extent never before contemplated will also carry great import to exhibitors throughout the country who have during the past few years been deprived of Mr. Griffith's master screen creations to the advantage of the regular $2 theaters. By this important arrangement Artcraft restores the great Griffith to the picture theaters."

TOM INCE IN CHARGE OF FINE ARTS.

Regarding the withdrawal of D. W. Griffith from Triangle, W. N. Seligsberg, secretary of Triangle Film Corporation, said: "The principal executives of this company are at the present moment at the studios in Los Angeles and are completing plans for unique and larger production. The California production, both at the Culver City (Kay Bee) and Hollywood (Fine Arts) studios will be under the personal supervision of Thomas H. Ince. The new construction work at the Yonkers studio is rapidly being completed and within the next few days production will commerce there under Allan Dwan. Details as to the plans will be published to the trade as soon as they are in final shape, but in the meanwhile mention of the two supervising directors is sufficient guaranty of the quality of production."

ALDERMEN TO ATTEND HEARING.

The members of the special committee appointed by the New York Board of Aldermen to go to Albany are the following: Harry Robitzek, chairman; Samuel Friedlander, William T. Collins, Isaac Guttman and Charles H. Haubert. The committee will appear before both houses of the State Legislature, and endeavor as well to see the Governor and advocate immediate passage by the State Legislature of the bill commonly known as the "Sunday Opening Bill," which, in the opinion of the Board of Aldermen, is of great importance to the people of the City of New York.

EDGAR LEWIS PRODUCED "THE BARRIER."

"The Barrier," of which Rex Beach is the author, was directed entirely by Edgar Lewis. Some papers, through error, gave credit for the production to Mr. Beach, who was not even present when the picture was being made and had nothing to do with its direction or the selection of the cast. In fact, Rex Beach wired Mr. Lewis his congratulations on the skill and effort displayed in the production. In all justice and fairness to Mr. Lewis, will you kindly announce this fact in the columns of your paper, that credit may go to whom it belongs.
A FRIEND.

DR. BAMBERGER BACK IN THE GAME.

Dr. Oscar I. Bamberger, who has not figured largely in the motion picture business for some time, is announced as the new director of publicity and advertising of the Ivan Film Productions, Inc. The doctor is an old hand at the film game.

Wheeler Committee Reports

By C. L. Grant

Is Against Special Taxation Under Present Trade Conditions, But Recommends Regulation

CONTAINING three important suggestions which will later on be embodied in a bill that will be presented to the New York Legislature, the Wheeler investigating committee has completed its work and made its report. Senator James Walker, a member of the committee, did not sign the report, his action being taken on political grounds rather than to any objections to the report itself. Mr. Walker is a Democrat. In view of the fact that both Senator Elon R. Brown, leader of the upper house, and Assemblyman Thaddeus Sweet, speaker of this body, are openly behind the bill which is about to be drafted as the result of the work of the Wheeler committee, there seems to be little doubt as to the outcome. The following suggestions have been made by the committee in its report:

> It is not advisable at the present time to single out the motion picture industry as a subject for special taxation, despite the fact that while in the past many of the concerns have made enormous profits and have not been paying their just share and proportion to the burdens of government, conditions today due to the European War and transformation now going on in the business are such as to exempt the industry for the present.
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> That there is a demand for the immediate creation in this state of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this state in the production, distribution or exhibition of motion pictures, and the operation of the machines used in such exhibitions and to regulate, as is done in New York City, the character of pictures exhibited; and that a suitable license tax be imposed.
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> That legislation be enacted making the theft or intentional mutilation or destruction of, or injury to, any motion picture film, apparatus, or device, cause for the cancellation of the license of the person guilty of the act.

The committee's report covers twenty-five typewritten pages. At the outset the committee calls attention to the fact that since January 18th it has taken testimony covering about 2,000 typewritten pages. The report gives considerable space to the development of the motion picture industry along the producing, distributing and the exhibition ends. The statement is made that from three to five positive prints are used in the state of New York, made from each negative. The manner of handling the positive print in its distribution is gone into.

Continuing, the committee's report says: "Some of the best and most representative men connected with the industry have testified that the motion picture industry, which they believe to be capable of accomplishing great good, is being substantially injured by a certain class of pictures, and that while, in comparison with the total output, the percentage of such pictures is small, the evil effects on the industry and also the public, particularly the young, is deplorable. In some instances the producers and distributors of these smutty, immoral and indecent pictures have even been able to obtain the support of so-called purists, reformers and uplifters on the ground that such pictures teach great moral lessons. Careful investigation proves that the audiences who witnessed them have not gone to see the exhibitions for the purposes of being taught any great moral lesson, and that the effect of these pictures instead of being beneficial was baneful. The necessity for the creation of some means whereby the production, distribution and exhibition in this state of that class of pictures could be prohibited and prevented is so great, both from the standpoint of the industry and the public, that the committee has given it particular attention with the idea of devising a system of regulation by license and license taxes."

The committee takes up the form of contracts used by various concerns, particularly in the distribution of the moral pictures. The report says: "Among such contracts is one used by a concern notorious for the immoral character of its pictures. The following paragraph was taken from that contract:

> 'The exhibitor shall not be relieved of the obligation to pay for any feature by reason of any act or action done, performed, passed or provided by any board of censors, committee, public official, bureau, department, legislature, assembly, public act, ordinance or act of any official in any state, county, city, borough, township, town, village or other community that shall prohibit or prevent the exhibition of such feature, and the exchange shall not be liable for any damage of any kind, nature or description that may be suffered by the exhibitor by reason thereof.'

When it is considered that the average exhibitor does not have any opportunity to inspect or know the character of a large majority of pictures which he has advertised to exhibit until he has seen them as they are shown to his audiences, the strangle hold which such a producer or distributor has upon the exhibitor will be understood. It also shows the lack of decency on the part of the concern putting out such pictures and its utter disregard for the public welfare."

The committee in its treatment of the motion picture industry deals with the probable life of a film saying that as a result of the investigation it believes that about 90 percent. of the total earnings are received within the first year. Reference is made to the growth and development of the motion picture industry in all its branches, the committee embodying in its report a portion of a conference between President Wilson and a committee representing the industry.

The average daily attendance at motion picture theaters in this state is about 1,000,000, one-half being made up of persons under 21 years of age. The average price of admission is slightly less than 10 cents, although the price is now advancing owing to the constantly increasing cost to the exhibitor for positive films and better surroundings.

"The cost to the exhibitor of pictures has increased much more rapidly proportionately than has the price of admission," says Assemblyman Wheeler in his report. Continuing, he says: "The committee is satisfied that as a rule the proprietor of the small motion picture house, wherever located, is making an exceedingly small profit these days and that it would be an injustice to attempt to impose any substantial additional burden.

"The cost of production in the last two or three years, particularly in the special features, has increased enormously, due to the ridiculously high salaries of the so-called star actors and actresses; to the exceedingly large salaries of directors, of officers of various producing corporations and to large amounts paid for royalties and rake-offs to writers of the plays.

"At least one of these so-called star performers gets an annual salary of nearly three-quarters of a million, ten times that of the president of the United States. Some of the corporations are paying salaries to presidents, officers and directors of from forty to fifty-two thousand dollars annually.

"Taken as a whole the condition of the industry at present is not as spectacularly prosperous as a few years ago. This is due in part to wastefulness in management, to reckless cut-throat competition, to the incapacity of many who have sought quick profits and also very largely to the European War. The latter has been responsible for several companies not being able to pay a dividend since 1915."

The committee calls attention to the fact that while the business has been exceedingly profitable in the past, that very small amounts have been paid by many of these companies to the state in the way of taxes. The committee refers to the cost of producing pictures, saying that while the negative cost runs from $1.50 a foot to as high as $100, the cost of making a positive print is about 4 cents a foot. The total footage of positive prints of pictures released each week for exhibition in this state during last January was 742,000.

"Information was brought to the committee," says Mr. Wheeler in his report, "that there was apparently a firm putting out a stock jobbing proposition with advertising of a fraudulent character in regard to moving picture machines and the profits in the business. Testimony was given that this stock jobbing was being done by a corporation of precisely the same name, incorporated under the laws of this state, with a capital stock of $1,000, occupying the same rooms as the firm of the same name and using the same stationery, there being nothing to indicate that this petty corporation had anything to do or was in any way connected with the scheme, while it was being handled so as to make it, as a matter of law, a corporate enterprise solely. It appears that there are a number of corporations formed solely to unload stocks of little or no value on the public."

It is recommended that it might be well for a committee from the Legislature to investigate stock jobbing enterprises of this sort.

In conclusion, Assemblyman Wheeler's committee expresses its gratitude to the Universal Film Manufacturing Company, to Wharton, Inc., Thanhouser Film Corporation, Famous Players-Lasky Corporation, Vitagraph Company of America, the Triangle Film Corporation, Joseph W. Engel and Charles K. Stern.

Report of the Joint Legislative Committee in Full

To the Senate and Assembly of the State of New York:

Under concurrent resolution of the Senate and Assembly adopted January 3d, 1917, a joint committe of the Senate and Assembly was appointed "to investigate whether the moving picture industry is a proper subject of state taxation, and if the committee so deem, the kind and amount of taxes to be imposed."

The Committee met in the City of New York January 18th, 1917, since which time it has been proceeding with the work for which it was created, examining many witnesses, among them being some of the most prominent men connected with the motion picture industry. In connection with this work, the committee has taken upward of two thousand typewritten pages of testimony, and has examined or caused to be examined exhibits consisting of many thousands of sheets and pages relating to the subject under investigation. From such records the following facts appear:

The motion picture industry is one of comparatively recent development. It has divided itself into three main divisions or branches, namely, producing, distributing and exhibiting.

The producing branch of the industry in the main is carried on by corporations, practically all of them having offices in the City of New York, from which offices the business is directed. The same is true, to a considerable extent, of the concerns engaged in the distributing branch.

The operation of obtaining scenarios, picturing scenes and producing negatives is usually called "production." After the negative has been produced, numerous prints are then made for the purpose of enabling the picture to be exhibited. It is the usual but not the universal practice for the "producing" concern to retain title to the negative and to the prints made therefrom.

Speaking generally, the negatives, as well as the prints therefrom termed "positives," all of which are on celluloid film, are made and perfected at studios and laboratories outside of the State of New York, most of them in the States of California, Florida and New Jersey. The number of positives ordinarily required to be made of a given picture in order to serve the territory included in the United States, varies from about twenty-five to forty.

On the average from one-eighth to one-tenth of the total number of positive prints made from a negative for use in the United States are used in exhibiting a picture throughout the entire State of New York; in other words, from three to five positive prints are so used in the State of New York.

The positives are usually sent to exchanges located in the various parts of the United States for renting to exhibitors. This part of the business is termed "distributing," and is usually conducted by Corporations. In some instances the distributing company owns or controls the company or concern which produces the pictures to be distributed. In other instances, the company or concern which produces the pictures owns or controls its distributing agencies or exchanges. Sometimes there is merely a contractual relation between the producer and the distributor, by which the producer furnishes the distributor with a definite or specified number of pictures at definite times or during a definite period, the distributor paying the producer either an agreed price for the pictures or a percentage of the rentals obtained, or both. Generally speaking, the distributor determines its own policies or methods of distribution. Its books are usually kept at its main office and the business is directed from such office. Nearly all of such main offices seem to be located in the City of New York.

Sometimes the pictures are sold outright, with the restricted privilege of exhibiting them in certain prescribed limits, which system, with variations, is known as the "State Rights System."

The arrangement or contract between the distributor, or "exchange," and the exhibitor, provides for the payment of an agreed rental by the exhibitor for the exhibition by him of the pictures handled by such distributing agency.

Quite generally the exhibitor is required to make deposits with the distributor or "exchange" as a guarantee of the fulfillment on his part of the terms of the contract, and upon which deposits no interest is paid or allowed. These deposits in the aggregate amount to a very substantial sum. It would appear that in some instances at least, these deposits are used to a considerable extent in financing the business of the concerns holding the deposits.

Generally the exhibitor is required to bear the expense of the transporation of the positive between the exchange and the theater.

Early in our investigation it developed that one comparatively large concern and one or two lesser concerns were engaged quite largely in the production and distribution of improper and indecent sex and vice pictures. Some of the best and most representative men connected with the industry testified that the motion picture industry, which they believed to be capable of accomplishing great good, was being substantially injured by that class of pictures and that while, in comparison with the total output, the percentage of such pictures were small, the evil effects on the industry and upon the public, particularly upon the young, were deplorable. In some instances, the producers and distributors of these improper and indecent sex and vice pictures have been able to obtain the support of so-called purists, reformers and uplifters on the ground that such pictures "teach great moral lessons." Careful investigation proves that the audiences who witness them have not gone to see the exhibitions of those pictures for the purpose of being taught a "great moral lesson," and that the effect of such pictures instead of being beneficial is baneful. The necessity for the creation of some means whereby the production, distribution and exhibition in this State of that class of pictures could be prohibited and prevented without serious injury to the respectable concerns engaged in the industry was so great, both from the standpoint of the industry and of the public, that the Committee has given particular attention to that branch of the investigation, in which it was particularly aided by representative men connected with the industry, with a view to devising a system of regulation by licenses and license taxes as hereinafter particularly set forth.

There were produced before the Committee forms of contracts used by different concerns engaged in the production and distribution of pictures. Among such contracts is one used by a concern which is notorious for the immoral character of its pictures. Such contract illustrates the attitude and moral conception of the men engaged in the production, distribution and exhibition of indecent and improper pictures. The following paragraph is taken from that contract:

"The exhibitor shall not be relieved of the obligation to pay for any feature by reason of any act or action done, performed, passed or provided by any board of censors, committee, public official, bureau, department, legislature, assembly, public act, ordinance or act of any official in any state, county, city, borough, township, town, village or other community that shall prohibit or prevent the exhibition of such feature, and the exchange shall not be liable to the exhibitor for any damage of any kind, nature or description that may be suffered by the exhibitor by reason thereof.".

When it is considered that the average exhibitor does not have any opportunity to inspect or to know the character of the great majority of pictures which he has advertised to exhibit until he sees them as they are exhibited to audiences in his theater, the strangle hold which such a producer or distributor of motion pictures has upon the exhibitor under a clause like the one above quoted will be understood. It also shows the lack of decency on the part of the concern putting out such pictures, and its utter disregard for the public welfare.

Motion pictures are not only exhibited in theaters and other places for profit, but they are also used, to some extent, at least, in churches, clubs and educational and other institutions. In some theaters the entertainment consists entirely of the exhibition of pictures, while in other theaters the exhibition of pictures constitutes but part of the program.

Pictures are exhibited my means of a projecting machine and a screen. The positive is passed through a projecting machine at a high rate of speed, and under such conditions, as to cause serious damage to the film unless the machine itself is kept in proper condition, and unless the operator is not only skilled but careful in the operation thereof. Leading men in the industry pointed out that there was a very large loss to the business in the mutilation of, and other damage to, the film in this operation, and which loss they believed could be very substantially lessened by proper supervision of the business of exhibiting motion pictures.

With proper care and treatment of the film the period during which the prints of a given picture ordinarily continue to earn income from being exhibited varies from one to two years, the income therefrom being much larger immediately after the prints are released, and gradually lessening, until the picture has covered the territory and exhausted its ability to earn any substantial sum, and is, therefore, withdrawn from exhibition. It is probably fair to say that about 90 per cent. of the total earnings from a given picture will be received within the first year after its release, although, according to the testimony, very substantial income is received from some pictures after the expiration of more than a year after the first release. On the other hand, many pictures have but little, if any, earning power after a few months.

The industry is practically on a cash basis, as between the exhibitor and distributor.

The method of dividing between the producer and the distributor the gross rentals received from pictures varies, but it is usually on a percentage basis.

The growth and development of the motion picture industry in all its branches has been phenomenal. Such development has been within the last twenty years, more particularly within the last ten years.

In a brief filed on behalf of the National Organization of the Motion Picture Industry with the Committee on Education of the House of Representatives, on December 6, 1915, in opposition to the Federal Censorship Bill, is the statement that the industry was then "the fifth largest in the country."

A circular recently issued by the "National Association of the Motion Picture Industry, Inc.," sets forth in a stenographic report of a conference between a Committee representing the industry and President Wilson at Shadow Lawn, New Jersey, in the presidential campaign of 1916, the speech of the Chairman of the Executive Committee of the association, wherein, among other things, he said:

"In behalf of the motion picture industry, permit me to express our appreciation of your consideration and courtesy in granting to us this privilege. The picture in motion has become one of the most, if not the most, important mediums of thought transmission.

"Twenty millions of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employes number nearly a million."

In another circular recently issued, the National Association of the Motion Picture Industry, Inc., over the name of its executive secretary, and under the heading, "The Biggest Thing in the World's Progress," in referring to the motion picture industry, it is stated:

"It combines in one entity a marvelous art, an intellectual medium which has outstripped prophecy; a mode of diversion served by the creative faculty of the wizards of romance, and having the entire earth for its varied settings, and a gigantic industry, the rapid development and expansion of which marks one of the wonders of modern attainment. The motion picture industry, wisely knit together, and with a sure provision of gigantic achievement now actually in sight, has grown to conscious strength only through cohesion of its fifty-odd divisions, all aiming at the same end. It is big in financial power, big in its political potentialities, big in its imperial business, but biggest in the shaping of the thought and character of a nation. As eminent a voice as Woodrow Wilson, President of the United States, has thus declared. * * *

"Are you concerned in the welfare of the motion picture? Have you joined the vast, organized, industrial army? If not, you should be awake to its protection, its aids, its counsels, directed by the most capable minds in law, in organization and commerce and industry."

The average daily attendance at motion picture theaters in the State of New York is about one million. About one-half of this attendance consists of persons under the age of twenty-one years. The average price of admission to such exhibitions is slightly less than 10 cents. Such prices have steadily advanced, and are still advancing. This advance in price charged by exhibitors has been made necessary by the constantly increasing cost to him of the positive films and the better surroundings required in connection with the exhibition of these pictures. The cost to the exhibitor of the pictures has increased much more rapidly and to a greater extent proportionately than he has been able to increase his price of admission. The Committee is satisfied from its investigation that as a rule the proprietor or owner of the small motion picture theater, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose any substantial additional burden. The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures has increased enormously, due to the ridiculously high salaries of the so-called "star" actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the direction of production of such pictures; of officers of the various producing corporations, and to the large amounts being paid in the way of royalties to the writers of the plays.

At least one of these so-called "star" performers is shown to receive an annual salary of nearly three-quarters of a million dollars, or ten times that of the President of the United States. Some of the corporations engaged in this industry are paying salaries to their presidents, officers and directors of production of from forty to fifty-two thousand dollars annually. Many of the men connected with the industry are receiving enormous sums annually in the way of royalties, commissions and salaries, not only from the main company with which they are associated, but with subsidiary companies in which they are interested, or with which they have some connection.

Concerns engaged in the production and distribution of motion pictures for several years made enormous profits. Taken as a whole, the condition of the industry at present, however, is not as spectacularly prosperous as it was a few years ago. This is due in part to wastefulness in management, to reckless cut-throat competition, to the incapacity of many of those who have sought quick profits, and also very largely to the European War. The foreign trade of these companies, which, with many of them, had become extensive, has been crippled, and to such an extent that the war has materially affected their profits, several of the companies having paid no dividends since 1915. The termination of the European War and the establishment of sounder financial methods should bring a return of prosperity.

While there are innumerable corporations engaged in the producing and distributing branches of this industry, and while the par value of their capitalization runs into the millions, almost none of them own any real estate in the State of New York. While their busniess is largely directed from their offices in the City of New York, practically none of them has any tangible assets within the state except office furniture and the positive prints which have been, or are being, used in the State of New York.

While this business has been exceptionally profitable in the past, and while enormous salaries, royalties and commissions are now being paid several of these concerns, and while, in addition to such salaries, royalties and commissions, substantial dividends are still being paid by some of the companies, the fact is that but very small amounts have been, or are being, paid by these companies to the State of New York in the way of taxes.

In dealing with the cost of any given picture, it is figured by the trade on this basis of negative cost. This negative cost appears to vary from about $1.50 per foot up to as high as $100 per negative foot, if some of the advertising put out by these various companies is to be believed. The cost of making a positive print from such negative, including the cost of the raw film and of printing, is about 4 cents per foot. The cost of the negatives of the pictures exhibited in the State of New York will average $1.50 to $2 per foot. The total footage of positive prints of pictures released each week for exhibition in the State of New York in January, 1917, was 742,000, or at the annual rate of 38,584,000 feet. The estimated weekly average for January, 1917, of the total output for North America was 5,506,000 feet, or at the rate of 286,312,000 feet per year.

While the average price of admission to motion picture theaters is slightly less than 10 cents, the price of admission charged at the exhibitions of the special feature pictures, as, for instance, in the case of "The Birth of a Nation" and other similar productions, varies from 25 cents to $2.

The cost per foot of the negative of pictures in which the present day high-paid "stars" are actors is enormously large. It is a fair deduction from the testimony that, notwithstanding this fact, the production and distribution of those pictures is profitable.

As already pointed out, the proper care and operation of the mechanism used in connection with the projection of motion pictures is important to the owner of the film. It is also important to the persons who witness such exhibitions. It is a well known fact that there is more or less strain on the eyes of those who witness these exhibitions. The extent of this strain depends, to a considerable degree, upon the condition of the mechanism used in the projection of such pictures; in the manner in which such mechanism is operated, and in the condition of the film. These matters are largely under the control of the proprietors of the theaters and the machine operators. Persons familiar with this phase of the subject maintain, and, it would seem, with reason, that for general welfare there ought to be some means provided for proper supervision over the condition and operation of this mechanism.

In the City of New York this need has been recognized and met, to some extent, by statutory enactment providing for the examination and licensing of operators of these machines. So far as known, such requirement does not exist in other parts of the state. It is urged that, even in the City of New York, the examination is not sufficiently strict and thorough. This is not under the control of the Department of Licenses.

In the handling of the film in these theaters, as well as in the operation of a projecting machine, there is a considerable fire hazard, and skill and care in that regard are at all times necessary. It has come to the notice of the Committee that some motion picture theaters, particularly in localities outside the larger cities, are neither properly constructed nor safeguarded against these dangers necessarily incident to the conduct of the business. Manifestly, because of such conditions, the safety of persons attending these exhibitions is endangered.

These various matters having been brought to the attention of the Committee, it felt that it would not be discharging its obligation to the State if it did not endeavor to ascertain if there is not some way in which the abuses and evils which have crept into, and become a part of, the conduct of this business, some of which have been referred to and outlined in this report, can be corrected or minimized.

Not only has the City of New York recognized the necessity for public supervision of the conduct of this class of theaters and the operation of the machinery in projecting motion pictures, but also the necessity for dealing with and regulating the class or kind of pictures which may be exhibited in such theaters.

The charter of that city creates a Department of Licenses, and vests in it jurisdiction over the licenses of motion picture theaters.

Section 5 of Article 1 of Chapter 14 of the Code of Ordinances of the City of New York authorizes the Commissioner of Licenses "to hear and determine complaints against licensees, and to suspend or revoke any license or permit issued by him under any provision" of the ordinance.

Section 31 of Article 2 of Chapter 3 of the Code of Ordinances of the City of New York provides: "The Commissioner of Licenses shall regulate and control all motion picture theaters and open-air motion picture theaters. The commissioner shall appoint such inspectors as may be necessary to carry out the provisions of this article."

Section 41 of the same Chapter provides: "The inspectors of the Department of Licenses shall investigate the character of exhibitions in motion picture theaters, and open air motion picture theaters, and shall report to the commissioner any offence against morality, decency or public welfare committed in said exhibitions."

Acting under the authority thus granted by Charter and Ordinance, the Commissioner of Licenses in the City of New York has assumed to, and does, exercise jurisdiction over the class and character of motion pictures which may be exhibited in that city. To such extent has this power been exercised by the Commissioner that he has acted without prior complaint being made to him concerning the character of any given picture, where, in advance of its public exhibition, he has acquired knowledge of its vicious character. In such cases he notifies each theater proprietor in that city that if he exhibits such picture his license will be canceled. In most instances the warning so conveyed has been complied with. In isolated cases, however, application to the court has been made to enjoin the Commissioner from the exercise of such power. In nearly every one of those cases the action of the Commissioner has been upheld. As a result of the existence of these regulations and their operation in the City of New York, pictures have been excluded from exhibition in that city, because of their impropriety and indecency, although exhibited in other parts of the state where no such statuory provision exists.

This law in the City of New York, and the work thereunder of the Commissioner has met with the commendation and approval of the public and of the representative, reputable men engaged in the production, distribution and exhibition of motion pictures.

As to the manner in which Commissioner of Licenses, George H. Bell, has conducted the New York City bureau, one representative of the industry said: "It is very wholesome; that is, it is a benefit to the public, and, second, it is a benefit to the motion picture industry. As you have probably gone into this thing, and very likely know more about it than I do—but I think you will find that the exhibitors in this town, strangely enough, have grow very fond of the power that is ruling them. I have talked to them, and they feel—they are almost unanimous in feeling—that the way the thing is being handled—the situation is being handled in New York—is very good for everybody, and I hear nothing but praise for Commissioner Bell. In fact, they, all of them—I won't say all—you will find a fellow once in a while who wants to run something that is out of the way, but take it by and large, the decent fellows that are running the family houses, they feel the situation is in very good shape and good hands."

The same witness further testified:

"The majority of the motion picture industry would be willing to come before this committee and earnestly recommend and offer to co-operate with this committee—let me put it that way—to the end that a department or commission in this state might be created, or commission in this state might be created to license the various branches of this industry. Now, of course, no one likes to pay licenes fees, and no one likes to pay taxes. I guess human nature runs pretty much the same along that line, but there are several things that a department or a commission of that sort might properly do—you have just touched on the very important matter of regulation; that is, regulation by the police power of the pictures. Now, that is very important, and there isn't any doubt in the world that 99 per cent. of the motion picture people would go out and fight for that as opposed to censorship. They are afraid of censorship, and justly afraid of it."

This view, so expressed, was concurred generally in by at least three other men prominent in the production and distribution of motion pictures, who appeared and testified before the Committee, including the president of the National Association of the Motion Picture Industry, Inc., and the chairman of the Executive Committee of that association.

From the foregoing facts the Committee has drawn the following conclusions:

First—That, while in the past enormous profits have been made by concerns engaged in the production and distribution of motion pictures, and while such concerns have not been paying their just share and proportion of the burdens of government, and while some are doing well now, yet the conditions due to the present European War, and the transformation which is now going on in the business, make it inadvisable at the present time to single out that particular industry as a subject for special taxation. The Committee, however, is of the opinion that, upon the return of normal conditions, that industry, as well as the whole amusement field, may well be brought within such a scheme of taxation in this state.

The Committee has heard testimony upon the desirability of immediately subjecting the more expensive amusement field to taxation. This testimony was volunteered by amusement men, one of them a great theatrical manager. Upon the desirability of immediately including the more expensive theatrical and operatic entertainments within the field of taxation, this committee, by reason of the limits imposed upon it by the resolution which created it, refrains from expressing an opinion.

Second—The Committee believes that the public welfare demands the immediate creation in this state of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this state in the production, distribution, or exhibition of motion pictures, and the operation of the machines used in such exhibitions, and to regulate, as is done in the City of New York, the character of pictures so to be exhibited; and that a suitable license tax or fee be imposed, to be fixed at a flat or graduated rate, and calculated in whole or in part upon the extent of business done or the quantity and amount of film handled.

Third—The Committee also recommends legislation making the theft or intentional mutilation or destruction of, or reckless or careless injury to, any motion picture film, apparatus or device, cause for the cancellation of the license of the person guilty of such act.

In addition to the foregoing matters, the Committee calls the attention of the Legislature and the people of the state to certain conditions which have been disclosed during the course of the investigation. Information was brought to the Committee that what was apparently a firm was putting out a stock jobbing proposition with advertising of a fraudulent character, with relation to moving picture machines and the profits in the business. Testimony developed that this stock jobbing was being done by a corporation of precisely the same name, incorporated under the laws of the State of New York, with a capital stock of $1,000, and which occupied the same rooms as the firm of the same name, and used the same stationery, there being at no point anything to indicate that this petty corporation had anything to do or was in any connected with the scheme, while it was being handled so as to make it, as a matter of law, if possible, a corporate enterprise solely.

It further appears that a number of the corporations formed in connection with the motion picture industry are stock jobbing enterprises, formed to unload stocks of little or no value upon the public, a number of these corporations being formed under the laws of other states.

Any committee of the Legislature hereafter appointed to investigate as to general corporate abuses might well look into these stock jobbing enterprises.

The Committee expresses to the many persons connected with the industry its appreciation of the attitude which they have assumed toward, and the assistance which they have rendered to, the committee in the discharge of its duties. Many of these men have gone to large expense and considerable trouble in rendering such assistance.

The Universal Film Manufacturing Company furnished most elaborate statistics, and in a wealth of detail, which has been of incalculable assistance to the Committee.

We also desire to specifically mention in this connection Warton, Inc.; Thanhouser Film Corporation; Famous Players-Lasky Corporation; Vitagraph Company of America, and the Triangle Film Corporation and its subordinate companies.

The Committee also desires to mention the assistance rendered by Mr. Joseph W. Engel and Mr. Charles K. Stern.

The Committee regrets to state that this has not been the attitude of all those connected with the industry.

The Committee will later submit a bill embodying the foregoing recommendations.

Dated March 14, 1917.

National Association Directors Meet

Routine Business Transacted at Quarterly Meeting—Several New Committees Appointed—Reports Submitted.

THE QUARTERLY meeting of the Board of Directors of the National Association of the Motion Picture Industry was held Thursday, March 15, at the headquarters, Times Building, New York, with President William A. Brady presiding. The following directors were present: William A. Brady, World Film Corp.; Carl Laemmle, Universal Film Mfg. Co., represented by George Kann; William L. Sherrill, Frohman Amusement Corp.; Louis Blumenthal, Auditorium theater, Jersey City, N. J.; Maurice A. Choynski, Newberry theater, Chicago, Ill.; Frederick J. Herrington, Pittsburgh, Pa.; Louis L. Levine, Regent theater, Brooklyn, N. Y.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theater, New York; A. P. Tugwell, Los Angeles, Cal.; Walter J. Moore, H. C. Miner Litho. Co.; Walter W. Irwin, V-L-S-E; Fred J. Beecroft, Dramatic Mirror; Paul Gulick, Universal Film Mfg. Co.; F. C. Gunning, "Wid's"; Arthur James, Metro Pictures Corp.; Arthur S. Friend, representing Famous Players-Lasky Corp., and Frederick H. Elliott, Executive Secretary.

A large volume of routine business was transacted, much of which had accumulated since the last meeting of the board in November. Reports were presented from the officers showing the activities of the various committees during the period intervening since the last meeting, including the report of the Executive Committee, also the committees on Transportation, Fire Prevention Regulations and Insurance; Children's Pictures and All Star Review. President Brady referred to the action which had been taken by the National Association on the questions of censorship, Sunday closing and taxation, and stated that in his opinion the most important occurrence during the past three months had been the victory of the Indiana exhibitors in securing the passage of the Sunday law in that state. He emphasized the importance of the industry being represented at the hearing on the Sunday bills before the codes committee at Albany on March 21 in the belief that a favorable report, coupled with the victory in Indiana, would prove of inestimable value to the industry in many other states.

The report of Executive Secretary Frederick H. Elliott showed that the membership of the Association comprised the following: Producers, twenty-seven; Distributors, ten; Supply and Equipment, fifteen; Publications, four; Individuals, eighty-seven. Various plans were discussed for increasing the membership, and the following committee was appointed to co-operate with the officers in securing new applications: President Brady, ex-officio; William L. Sherrill, Arthur James, Arthur S. Friend and J. E. Brulatour.

The following divisions in the supply and equipment class No. 3 were reported as organized: manufacturers of carbons, manufacturers of slides and lithograph and poster manufacturers. The organization of other divisions, comprising manufacturers of musical instruments, projecting machines and screens was reported as under way.

A conference committee of five is to be appointed by President Brady for the purpose of co-operating with other national organizations representing great business interests. The establishing of a bureau for handling and investigating stolen films was approved, reference being made to the cooperation between the association and the Fox Film Corporation, resulting in the conviction and indictment of a leader of a band which had been successfully operating in New York and other localities.

The resignation of Peter E. Jeup as a director was received and accepted with regret, and Louis H. Frank, of Chicago, was elected to fill the vacancy. It was voted to hold the annual meeting in Chicago on July 18th, 1917.

The All Star Film Committee reported the two first reels, "How the Great Stars Make Love" and "Great Fights of the Great Stars," had been assembled, and that good progress is being made in securing the scenes for the other three reel, with the Funny Stars, Daredevil Stunts and Great Moments in Great Plays. Consideration was given to the best plan for marketing and distributing the All Star Review, and it was decided to incorporate the committee in charge of this enterprise, which would have exclusive right to exhibit and distribute the picture, the committee to hold the stock in trust for the benefit of the association. The opinion prevailed that the best financial results for the association would be secured through releasing the review on the state rights basis, the policy, however, being left for the determination of the committee, consisting of William A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine.

A communication was presented from R. H. Cochrane, vice-president of the Universal Film Mfg. Co., suggesting a plan for assisting the National Association by securing the financial co-operation of the various national advertisers. The suggestion met with immediate approval, and President Brady was authorized to appoint a committee to work out the proposition and report back to the Executive Committee for instructions. The committee appointed consists of Mr. Cochrane, chairman; Arthur James, Fred J. Beecroft, Harry Reichenbach and "Wid" Gunning, the chairman having power to increase the committee if he so desires. Charles C. Pettijohn, attorney for the Exhibitors' Protective Association of Indiana, was invited to address the board at the request of Frank J. Rembusch, a director and President of the Indiana organization. A similar courtesy was extended to Dr. Charles J. Hespe, president of the Exhibitors' League of New Jersey, at the request of Directer Louis L. Blumenthal, who reported in regard to the legislature situation in New Jersey.

BRILANT NOW SCENARIO EDITOR.

Arthur M. Brilant, general editorial and publicity representative of Consolidated Film Co. since its formation, has resigned to become chief of the scenario department of the Erbograph studios at 203-211 West 146th street. The Erbograph company is producing five-reel photoplays for the Art Dramas program. Mr. Brilant announces that his company is in the market for first class scenarios. Only stories of unusual merit and novelty of theme are desired.

HARRY F. CRANE IN METRO PICTURE.

Harry F. Crane, familiarly known as "Doc," has been engaged to play Daniel Kersten in "The Secret Spring," the picture version of Clarence B. Kelland's novel, "The Hidden Spring," starring Harold Lockwood and May Allison. This five-part feature production will be directed by E. Mason Hopper for the Yorke Film Corporation and released on the Metro program.

Richardson Received With Enthusiasm

Spirits Raised With the Appearance of Good Weather and Consequent Increase in Attendance at Meetings—Has Both Criticism and Praise for Projection Rooms

Charlotte, S. C.

SOMEWHERE between Winston-Salem and Charlotte we lost the rain, and old Sol came forth in all his glory to shine upon a wet, soggy, sodden, half-drowned country. I was not expected at Charlotte until 9 p. m., but took the 6 a. m. instead of the 5 p. m. train out of Winston-Salem. Arriving at 9 a. m., and, not being expected, secured to myself one perfectly good day of rest.

R. D. Craver, owner of the Craver Film Supply Company and a chain of theaters in North Carolina and Virginia, and L. G. Scofield, manager of the Piedmont theater, had made the arrangements for the lecture. At 11 p. m. a surprisingly large number of operators, managers and exchange men gathered in the Piedmont theater, where a bountiful lunch was served on the stage. What the boys did to that lunch would be a shame to tell.

There were many operators and managers from Gastonia, Concord, Kings Mountain and other surrounding towns; also three operators who had journeyed from Asheville, N. C., an eight hour ride (almost 175 miles) by rail, on purpose to attend the lecture. Of these A. H. Cobb came of his own initiative and two, whose names I do not at the moment recall, were sent by their employers, one from the Strand and one from the Star, Asheville N. C. I desire to compliment Brother Cobb, as well as the Strand and Star theaters. It shows very much more than ordinary enterprise for the operator to make a round trip of nearly 350 miles to hear a lecture on projection, and to have theater managers send their men that distance is as extraordinary as it is encouraging. Contrast this with the "I-should-worry" policy of theater managers who are so utterly indifferent that they fail to attend when the lecture is given in their own town. Oh yes, there are a few of that brand of "enterprising" (?) managers, and even an occasional operator (?) as well. They are, however, a very decided minority. For the most part operators turn out practically 100 per cent. strong, and the managers are at least very well represented; also be it noted that not one manager or operator has, up to date, expressed anything but unqualified approval of the lecture.

The lecture closed at 1:15, and as I was obliged to take a train for Wilmington at the unseemly hour of 5.05 A. M., no time was lost in wrinkling up the sheets of one of the Hotel Selwyn's beds.

Wilmington, N. C.

Leaving Charlotte R. V. Anderson, Pathe Exchange man for Charlotte, came along with me, and at Lumberton we picked up A. B. Cheatham of the Universal Exchange, Charlotte, and C. J. Kilian, owner of the Lyric theater of Lumberton, also W. S. Wishart, owner of the Pastime theater, Lumberton, and James Williamson, his operator, came to the train to shake hands. Friend Wishart has been quite ill, and was unable to attend the lecture in Wilmington, as he had intended. On the train friend Anderson showed me an interesting example of as foolish a proposed piece of legislation as it has been my fortune to observe. A Mr. Withrow, member North Carolina Legislature, actually had the nerve to introduce the following, which, however, we are glad to say was promptly killed in committee due to the efforts of the North Carolina Exhibitors' League:

> "THE GENERAL ASSEMBLY OF NORTH CAROLINA DO ENACT: Section 1. That any person, firm or corporation engaged in the business of exhibiting moving pictures who shall, within the State of North Carolina, exhibit a picture in which there is a scene showing any person or persons indulging in the drinking of spirituous, vinous or malt liquors, or intoxicating bitters shall be guilty of a misdemeanor, and for each offense shall be punished by a fine of not more than $5.00, or imprisonment not more than thirty days."

In this connection I might add that the North Carolina State Exhibitors' League has succeeded in having enacted legislation which will operate to materially reduce the taxation of North Carolina moving picture theaters, which has heretofore been excessive and burdensome. The bill, which passed, prohibits the county from taxing theaters, although it allows the state and city tax to stand as formerly. This, Percy Wells told me, will, in Wilmington, effect a reduction of about $150 per year per theater, which means to the Howard-Wells Amusement Co., of which friend Wells is President, a saving of $600 annually. Verily the North Carolina Exhibitors League is a paying proposition, though as a matter of fact those exhibitors who were not enterprising enough to join the league and do their part in securing this highly valuable piece of legislation, will share equally in its benefits with those who did. One would suppose they would not be particularly proud of the fact that they have not actively supported an organization which has already done much for them.

At Wilmington the smiling countenance of friend Wells vied with North Carolina's brilliant sunshine in illuminating the depot entrance. The Howard-Wells Amusement Company owns the Royal, Grand, Bijou, Victoria and Academy of Music, all in Wilmington; the three first named running pictures, and the Victoria and Academy vaudeville and legitimate. Mr. Wells was originally a vaudeville man. He started in the picture business in a tent on the site of what is now the Bijou theater on Front street, Wilmington. The five before mentioned houses speak for the success he has made out of the amusement business in that city. As a matter of fact Messrs. Howard & Wells literally are the whole thing, so far as theatrical enterprises go in that city, but, be it said to their credit, they do not take advantage of this by giving the people the least possible return for their money. Rather, if all reports be true, the policy of the

Gathering of Managers and Operators at Charlotte, N. C., to Hear the Lecture.

company is to keep out competition by putting on shows which place them beyond fear of that particular article.

At the Royal both vaudeville and moving pictures are run. The operating room is in charge of T. A. Byrd, who, 'tis said, is a bird of an operator. The equipment consists of two Power 6-A machines taking current through economizers. With all due respect to Friend Wells, I would humbly suggest that he heave those economizers out of the window, and install a motor generator set. I am quite sure it will pay the Howard & Wells people, in the long run, to do this. The projection of pictures with A. C. is an out-of-date proposition. The operating room is of ample dimensions, with observation ports of goodly width, though located a little too high. The walls are black; the ventilation is ample, and everything is as it should be, except those notations I have made, and the further fact that there are three large windows in the room, which lets in altogether too much light. Paint those windows black, Brother Wells, and nail them shut. It will not be quite so pleasant for the operator, but the operator is not there on a pink lemonade picnic, but to engage in the rather serious business of projecting photoplays, which cost thousands of dollars, in the best possible manner. In order to do that he must have a room which is as nearly completely dark as it can be made.

The Bijou is managed by Harry Cooley, who is himself a practical operator. Lee Watters now presides over the projection machines, and I am told that his work is very good indeed. If what I saw today is a fair sample he is entitled to throw out his chest and swell up all he wants to, because the screen results during the time I was in the theater was certainly very good indeed. He is running two Power 6-B machines, using 38 amperes of current through a Hallberg motor generator set, with a fifty-five volt arc. The ports of the Bijou operating room are good, the room is dark and has ample ventilation. The room is rather small, but has sufficient size to allow the operator to move around his machines freely.

At the Grand Earl Langenberg is manager and C. H. Smith is operator. Friend Langenberg also is a moving picture machine operator. The equipment consists of two Power 6-A machines and a Western Electric motor generator set. The observation ports are all good size and properly located, but the room itself is considerably smaller than it should be.

The walls of all of the Howard-Wells Amusement Company operating rooms are painted black; also in each instance the top of the lamp house is piped up to the ventilation flue, which not only carries away much heat, and keeps down the temperature on the interior of the lamp house and is exceedingly beneficial to the health of the operator in that it removes all the carbon gas.

One peculiarity of the Howard & Wells theaters is that the seats are 36 inches from chair back to chair back, something I have never seen up to this time. This, while rather prodigal of space, makes for comfort on the part of the audience. The theaters are all neat and quite creditable to a city of the size of Wilmington.

It is a pleasure to be able to say good things about the Howard & Wells Company, because both Mr. Howard and Mr. Wells are live wires, and capable theatrical men. Operators' wages in North Carolina are low, and in some instances absurdly low, but Messrs. Howard and Wells pay their men $18 per week, which is more than double the wages paid in many North Carolina towns, and I believe considerably higher than is paid in any other North Carolina city, except in isolated cases of single theatre. Eighteen dollars in Wilmington would easily be equal to $25 in New York City. Therefore, we cannot say that under all the circumstances the Wilmington men are underpaid. Their hours of labor are, however, decidedly too long. And now let me point this moral: It is up to the Wilmington operators to demonstrate to the Howard-Wells Company the fact that they appreciate such treatment by studying the technical and practical end of their profession and putting the best possible result on the Howard & Wells screens.

Florence, S. C.

We had received an urgent request from J. M. O'Dowd, owner and manager O'Dowd's theater, Florence, S. C., to stop and inspect his theater, and had written saying it would be impossible. J. Claude Reville, his operator, together with his apprentice, and a theater manager of Florence whose name I cannot at the moment recall, attended the lecture in Wilmington and Brother Reville informed me that I was due to inspect his operating room. "Can't be did!" said I. "Can't be ——" and then stopped, for Reville declaimed thusly: "The train stops in Florence twenty minutes for breakfast. I've arranged to have a breakfast sent on the train for you; my apprentice will transfer your baggage; Mr. O'Dowd will be on the job with a brand new Paige car." So what was a poor editor to do? The O'Dowd theater, Florence, S. C., has what is in many ways the best equipped operating room I have ever examined. My inspection was of necessity hasty. Would have liked to have had an hour in that room, but in the scant few minutes at my disposal the following was noted:

In the first place, the fire shutter system was installed as it ought to be installed. The fuse link was not stuck away up against the ceiling, but the cord was brought down, and the fuse link was right over the machine aperture, where it would be melted instantly should a fire occur. On the end of the take-up spindle, Friend Reville had installed an old flywheel, which acts as a balance and relieves the friction on the bearing caused by the upward pull of the belt On the back of the lamp house was a sheet metal guard covering the lamp controls, forming a sort of a back-porch, intended to prevent draughts from the fan blowing into the lamphouse and there setting up tendency to condenser breakage. The operating room is lighted by an indirect light fixture placed right up close to the ceiling. The ceiling itself being quite light in color, the effect of this lighting system, which is turned off while the picture is being projected, is distinctly good. The re-winder is run by a motor, and is geared down to low speed, as it ought to be; also there is an automatic control which stops the motor when the film is re-wound, and a tension which can be instantly adjusted to give the re-winder any desired tension. Under the lamp house of the Power 6-A machines is an upright metal post, which helps to steady the apparatus. Friend Reville has himself constructed a condenser mount which acts something the same as does the Elbert & Preddy mount. The tools are in a neat rack. By a clever system of wiring Brother Reville has it arranged so that the instant a ground appears a lamp is lighted, showing which side the ground is on, and approximately where it is located. All conduit is built into the operating room walls, so that the walls are entirely clear, and all wiring thoroughly concealed. There is a Hallberg 20th Century motor generator set, and, for emergency, an AC to AC compensarc.

All these things I noted hastily during my brief visit. There are other interesting things in connection with Brother Reville's plant, which I am sorry I did not have time to examine—one being a framing lamp placed inside the mechanism, and another the multiple clutch, of which he is the inventor. This device is described and illustrated on page 278 of the Handbook. It works like a charm and enables the operator to handle both machines perfectly on the change-over.

The theater itself is of goodly size, has a $4,500 Seabury piano, and a home-made metallic surface screen, which I am told gives very good results. The dowsers in the projection machines are connected for dissolving one picture into the next.

Charleston, South Carolina.

At Charleston Albert Sottile, president of the Pastime Amusement Co., and his manager, Fred Martin extended the glad hand of welcome at the depot, and gasolined me over to the Hotel Charleston.

Charleston is a quaint, old-fashioned, thoroughly charming city, which holds much of historic interest. The Hotel Charleston is one of the old time "befo'-de-wah" institutions, which has been well preserved, and is now pretty thoroughly modernized. As a temporary home for the weary traveler, it possesses charm beyond anything I have, up to date, viewed.

After lunch Mr. Martin and I visited the Princess Theater. This house is equipped with two Simplex machines and has an operating room which is reached by making a tour over the roof of the building. It is hung from the ceiling of the theater and hard to get at, but once inside it is an excellent room, 18 ft. wide by 9 ft. deep, with a 12-foot ceiling. P. E. Ruff and Stewart Easterby are in charge. The observation ports are very badly located, but Friend Martin agreed to change that. There is ample ventilation.

Fifty-five amperes of current are used, coming from a Hallberg 20th Century motor generator set. The front wall of the operating room is light in color, and the rear wall black, which is reversing the usual order. Friends Easterby and Ruff have quite some picture gallery, the walls being pretty well papered with cut-out pictures of various good-looking members of the "Votes for Women" tribe.

At the Majestic, C. L. Sherrill, operator, I found an operating room which is quite cramped as to space. The walls were black and the ventilation is good, but, as I said, the room is too small and the ports badly located, though under the conditions I do not see how they could be made much better. The equipment consists of two Powers 6-A machines and a mercury arc rectifier. I asked Brother Sherrill whether the rectifier was a General Electric or a Westinghouse, and after a trip out somewhere to look he informed me it was a General Electric.

After inspecting these two theaters, Friend Martin and I took a bubble trip out to the Navy Yard, but Uncle Sam suspected us of being germs, and we could not get in.

At 6 P. M. the editor was tendered a dinner by Albert Sottile, president Pastime Amusement Company, at which the following were present: Albert Sottile, president Pastime Amusement Company; Fred Martin, manager Pastime Amusement Company; J. R. Graham, theater manager Pastime Amusement Company; A. W. Petit, Elco theater; C. K. Howell, architect New Gorden theater; John Hardin, manager Dixieland theater; J. J. Miller, Dixieland theater; John K. Gorven, Jr., managing editor Charleston American, and J. C. Sherrill, manager Academy of Music. It was a meeting of good fellows and was thoroughly enjoyed.

But the surprise came when John Hardin put in an appearance. I looked and looked again. Yes, it was Hardin all right, though a vastly changed man from the one we knew at the Edison office in Chicago years ago, and later at the Edison offices in East Orange. John has lost twenty pounds at least. But he is now a fixture in Charleston, where he is part owner and manger of a paying picture-vaudeville house, the Dixieland. May good luck attend him, for John Hardin was, is and always will be a prince of good fellows.

At 11:30 a banquet was spread in the main dining room of the Hotel Charleston and around the board gathered every operator and theater manager in Charleston. After a two-hour lecture they all shook hands and said many kind things. The president of the Operators' Union said the local was thoroughly satisfied and both managers and operators voiced belief that much good had been accomplished.

I certainly will have many pleasant memories of the quaint old city. Several managers insisted that I remain over another day, but it could not be done. I shall wish for the time when I may again visit Charleston.

Emily Stevens for Four Metro Features

EMILY STEVENS, one of the greatest emotional stars of the screen or stage, has just signed a new contract under which she will be paid $75,000 for appearing in four big picture plays which will be released by Metro Pictures Corporation. This important announcement was made by President Richard A. Rowland of Metro. The pictures will be made under the supervision of B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios.

Emily Stevens.

An unusual feature of the important deal by which Miss Stevens is transferred from the speaking stage to the screen is that simultaneously with the release of her first production, the story of the play will appear in fiction form in a big magazine, with illustrations taken from the production. Such a cooperative arrangement between motion picture producer and magazine editor never before has been carried out, and the result will be watched with keen interest.

The first production in which Miss Stevens is to appear will be "Opportunity," by Edgar Franklyn. On the release date of the play the story will be published in Munsey's magazine. George D. Baker, one of the greatest of motion picture directors, will direct Miss Stevens. Negotiations for the screening of "Opportunity" were made by Mr. Rolfe and Mr. Karger, with Robert H. Davis of the Frank A. Munsey Company.

Richardson's Trip Appreciated

Managers and Operators Are Enthusiastic as to Benefits of Lectures on Projection.

STATE BOARD OF HEALTH.

Bureau of Engineering and Education.

Raleigh, N. C., March 10, 1917.

Moving Picture World,
New York City.

Dear Sirs:—I am taking this opportunity of thanking your organization for the courtesy of sending your F. H. Richardson to this city to lecture before the motion picture operators and managers.

Mr. Richardson's lecture in this city was greatly appreciated and I feel it should be conducive of very much good along the lines which it was directed. We take this means of thanking you and, through you Mr. Richardson, for his courtesy in coming to lecture to us at this time. We trust we may have the pleasure of having Mr. Richardson with us again at some near future date.

Very respectfully yousr,
WARREN H. BOOKER,
Chief of Bureau.

SAVANNAH PICTURE PLAYS COMPANY.

Savannah, Ga., March 13, 1917.

Chalmers Publishing Co.,
New York City.

Gentlemen:—On behalf of Ernest Morrison, manager of the Bijou Theater, Max L. Wolff, manager of the Odeon and Colonial Theaters and myself (manager of the Arcadia and Star Theaters), I desire to extend to you our thanks and appreciation for the visit paid us on last Saturday by your F. H. Richardson.

I might also add that the same sentiments are expressed by the members of Local 320, I. A. T. S. E. and M. P. M. O.

We consider Mr Richardson's lecture on Practical Projection one that is certain to prove of great value to managers and operators wherever they are fortunate enough to have him deliver same. I assure you that the managers here (none of whom profess to have any technical knowledge on the matter of projection), felt very much benefitted by having had the privilege of listening to this lecture; we know that the operators have had many very valuable points given them.

The efforts of your company and of Mr. Richardson deserve the heartiest commendation at the hands of the exhibitors in cities that Mr. Richardson will visit on his present trip, and on behalf of those above named I cheerfully and thankfully proffer ours.

Aside from the business or professional end we have found Mr. Richardson a thorough gentleman in every sense of the word and have been much pleased at his visit. We remain,

Yours very truly,
SAVANNAH PICTURE PLAYS CO.
By A. S. Guckenheimer, Pres.

HOWARD-WELLS AMUSEMENT COMPANY.

Wilmington, N. C., March 14, 1917.

Managing Editor,
The Moving Picture World,
New York City.

Dear Sir:—I wish to take this belated opportunity of acknowledging your kindness in allowing Mr. Richardson to stop in Wilmington to deliver an address on "Projection" and to assure you that the work that Mr. Richardson is doing on his tour, to my mind, is the greatest work that has ever been undertaken to better the motion picture industry.

Speaking strictly from a local and selfish standpoint, his visit to Wilmington was worth hundreds of dollars to our corporation. It is simply wonderful the amount of enthusiasm and pride that he can inject into the mind of the average operator—and manager, too. My operators since his visit have been working night and day trying to put into practice some of the ideas he gave them. I succeeded in getting together a very good audience from nearby towns and I am sure that everyone was benefited very much.

I sincerely trust that, though indirect, you may be well repaid for the work you are doing in our behalf through Mr. Richardson's tour.

Very sincerely,
NORTH CAROLINA MOTION PICTURE
EXHIBITORS' LEAGUE.
Percy W. Wells, President.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Manitoba Exhibitors' Meeting

Have to Contend With Many Vexatious Censorship Regulations—Exhibitors Urged to Join.

THE newly-formed Provincial Motion Picture Exhibitors' Association, Manitoba, is now meeting at luncheon at the St. Regis Hotel, Winnipeg, twice each month, for discussion of the problems which affect the exhibitors of the city and the province. It is expected that this organization will develop into a force of real benefit to its members, and plans are now being made to take an active part in preventing the enactment of any legislation which would be detrimental to the industry as a whole.

Manitoba is threatened with some particularly objectionable legislation with regard to the film business, one proposal providing for the reconsideration of any film already passed by the censors, on petition of twenty-five citizens. With the active opposition to moving picture theaters which exist in some quarters, it would probably not be difficult to secure twenty-five objectors to almost any picture that might be mentioned, so that the possibilities of such a measure are unlimited. In this connection Rev. W. J. Hindley, a local minister, pointed out that he could probably secure a hundred signatures to a petition calling for the immediate execution of the mayor of the city, as many people were always ready to sign a petition without even ascertaining its contents.

Another proposal of the government calls for the censorship of all moving picture advertising, and still another provides against the display of a poster depicting any scenes which may have been deleted by the censors.

It is pointed out by Winnipeg managers that exhibitors throughout the province would do well to join the new organization, and share in the benefits for which it is working. The dues for Manitoba theaters outside of Winnipeg are 50 cents per month, with the same dues for Winnipeg houses seating less than 500. Larger theaters in the city pay $1.00 per month.

The following officers have been elected: President, F. R. Hyde, manager of the Crescent theater; vice-president, W. C. Kershaw, manager of the Wonderland theater; secretary, W. P. Wilson of the Lyceum theater; treasurer, Manager Jones of the Columbia. Mr. Hyde informs the World correspondent that hereafter the greater part of the work of the organization will be concentrated in the executive committee of four, and that with this policy in effect good results are expected.

Managers Named for the Northwest Convention

Hamlin and Van Duzee Will Be in Charge—Resolutions on Deposit Question.

THE coming convention was the main topic of discussion at the last weekly meeting of members of the Northwest branch of the National League in Minneapolis, March 6. Thomas J. Hamlin and C. E. Van Duzee, who had charge of the convention and exposition last year, were selected to arrange for the displays at this year's gathering at the West Hotel. It was reported that a committee was looking for new headquarters for the exhibitors' body and that the school committee had made some ground in fighting the displaying of films in public schools. The Minneapolis Central high school has abolished the practice and others are expected to follow this lead soon.

The action of one of the members of the organization in advertising St. Paul carnival films he had secured so as to make people believe Winnipeg-St. Paul Dog Derby drivers were appearing in person with his show instead of with the Friedman-Sailer-Hays combination. It was voted that attention of out-of-town exhibitors be called to this discussion.

New members added to the body were Manager Carrisch, Third Ward theater, North Minneapolis; Odell & Harris, Royal theater, Hopkins, Minn., and Aspin Larson, New Home theater, Minneapolis. Applications for membership were received from several others. The Friedman Film Corp. was given a vote of thanks for its assistance to the organization.

D. G. Rodgers, chairman, advance deposit committee, offered his drafted proposition regarding deposits and it was ordered sent to all exchange managers of the Northwest. The draft provides for the following: Exhibitors must pay for all film booked ahead unless ten days' notice is given exchange; exhibitors must not cancel a serial unless it "dies down" to such an extent as to make cancellation imperative; ten days' notice must be given exchanges in canceling; exhibitors shall not have to pay for films barred by police, censors or mayors; exhibitors, members of the Northwest body in good standing at their respective banks, should be given credit by exchanges and those not in good standing be entitled to furnish a surety bond or cash; all money now held by exchanges as deposits should be returned to exhibitors.

MARYLAND BALL MOMENTUM INCREASES.

As the holding of the "Dance of the Motion Picture Stars" draws nearer, the momentum of the Maryland League is gradually increasing in a proportionate ratio. The action on the part of the several committees seems to promise that the affair will be the largest of its kind ever held in Baltimore. Tickets are now on sale by all the exhibitors who are members of the League and at the ticket offices of their theaters. At this writing, it is planned to hold an informal luncheon for the Maryland exhibitors on Sunday, March 18, at the Hotel Emerson. Several features of the ball, it is understood, would be taken up at this meeting and a few film stars invited to attend.

As soon as the public has voiced its desires in regard to the stars they wish present, negotiations will be put under way to make arrangements for their appearance on the night of April 28. It is quite probable that one of the guests will be Alice Brady of the World Film, as special efforts will be made to bring her to Baltimore.

The ball committee has now been enlarged by the names of E. C. Sandell and William Tyler. L. A. DeHoff, as chairman of the publicity, states that he has appointed as his committee J. G. Nelson, A. F. Gillespie and John Wilbur Jenkins. F. A. Hoernig will attend to satisfying the appetites of those who attend the banquet which will be given to the visiting stars after the dance, as he has charge of the arrangements.

Kansas Has New Censor Bill

Establishes Headquarters Near Base of Supplies and Provides for a Refund.

GOVERNOR CAPPER, of Kansas, has signed the new censorship bill, and it will go into effect immediately upon its publication in the state paper. Plans are already complete for moving the office of the censors to Kansas City, Kansas, where quarters have been provided, without cost to the state, in the basement of the city hall.

The governor has not yet signified to anybody, so far as known, the personnel of the board under the new bill. Most of the guesses lie between Miss Carrie Simpson, who is widely known to be a real judge of pictures and a critic of no mean ability, and the Rev. Festus Foster, who is also widely known as a judge of pictures but for entirely different reasons. Maybe, though, the governor will pick an entirely new board. It is said to be unlikely that Mrs. C. J. Evans, the third member, a resident of Topeka, will be reappointed.

The chief feature of the new bill consists in the removal of the headquarters of the board to Kansas City, Kan., where it will be possible for exchanges to send their films for review by street car in a few minutes. The cost of review remains the same, two dollars a reel; but at the end of each month the expenses of the board are to be figured, and refunds are to be made proportionately to all exchanges, so that the real cost may be reduced to $1.50 or $1.65 a reel.

The new bill also provides for the censoring of all posters and advertising by the censors, without additional cost. They are to have exactly the same authority over them as over the films.

The salaries of the censors are to be readjusted. The new bill provides for a chairman of the board, who shall receive $2,000 a year, the other members receiving $1,800 a year. The appointments to the board are to be made by the governor, and the board shall be directly responsible to him—its activities are entirely removed from the department of public instruction. The governor this week will appoint a chairman and two members of the board, one to serve one year, one two, and one three; thereafter, each member is to be appointed for three years.

There are two or three odd features of the bill, which may cause confusion. For instance, the board of review, as it is now to be called, will be the supreme court of films, the previous board of appeals having been abolished; but any aggrieved exchange man or exhibitor may appeal from the censors to any district court of the state.

While the word of the censors goes, injunctions may lie against its acts—but the board's orders shall prevail until the final decision on any suit.

Perhaps the queerest section is that relating to the power of the board to consider again any picture that has been passed. The bill says that the board may order a re-examination of any film approved by it, upon giving 30 days' written notice to the owner of the film; and the board may then make such order as would be proper under the original examination.

The board is also given power to grant a special permit, without examination fee, for a film for purely educational, charitable or religious purposes.

The board has the power to stop any exhibition of a picture or display of advertising matter that has not been "duly approved" by the board.

There is no doubt that the new system will be vastly less expensive to the Kansas City exchange men, and quite convenient. There also probably will be a saving in the actual fees, also. How some of the other features will work, and especially what sort of a board the governor will appoint, are still speculative matters.

There is considerable speculation as to whether Miss Carrie Simpson will continue as a member of the board. Miss Simpson has become widely recognized, in Kansas and the surrounding states, for her keen judgment on the kind of pictures Kansans want, and her suggestions and criticisms have been valuable to exchange men and exhibitors. It is known to a few who have watched her work, that she has been the chief factor in making the censorship at all bearable. There are hopes that, if she does not continue on the board, the parent-teachers' organizations, or some other agencies, may find a place for her in educating the public, and in securing cooperation of film men, in the direction of better pictures, and in giving the public a clearer understanding of what the moving picture industry really stands for.

Two appointments recently made in the Western branches of the Mutual Film Corporation are those of Mr. Merrick as manager of the Seattle, Washington, exchange, and A. S. Kirkwood as manager of the Portland, Oregon, office.

Massachusetts Censor Bill Opposed

Arguments Against Its Passage Made by Many Interests—the Petitioner for It.

AT THE hearing before the Committee on Mercantile Affairs of the Massachusetts Legislature at Boston, March 13th, several persons representing various interests appeared against the proposed censorship board. They were representatives of the city government, the Boston picture houses and real estate interests opposing the legislation, while M. A. O'Brien, petitioner seeking the proposed legislation, was the sole person appearing in favor. The arguments made against it included the difficulty of making a profit in many houses, the unnecessary expense involved, the constant demand for political jobs, and the general cleanness of the pictures. One of the chief arguments against it was made by John M. Casey, license clerk for the city of Boston, and a member of the advisory committee of the National Board of Review. He opposed the bill by direction of the mayor.

"We have what we feel is the proper supervision," he said. "Since the Board of Censorship consisting of the mayor, the police commissioner and the chief justice of the Municipal Court was organized, it has been necessary to adjudge the films only four or five times."

He pointed out the practice of the National Board in sending their weekly reports to city and town officials who ask for them. "These reports are in my office before the films are ready to be shown in Boston. They indicate just what the National Board has eliminated and these eliminations must be made in Boston." It was brought out that other communities in the state are using this service.

He was asked, "If this state board plan went through, standards of morals would vary over the state, would they not?"

"That is true," Mr. Casey replied.

Another of the speakers, Mrs. Alice R. Carroll, said that the selection of films for children is the real problem in the industry, like that of the selection of books for a library, and all political movements like the creation of a state board of censorship retard it. Furthermore, no state board of censorship has been successful.

At Leading Picture Theaters

Programs for the Week of March 18 at New York's Best Motion Picture Houses.

"The Dummy" at the Strand.

AT THE Strand Theater Jack Pickford was seen in a proto-dramatic adaptation of "The Dummy," during the week of March 18. In this play the youthful star portrays real boy-life, of which he is past master. Max Linder, the French comedian, in his latest American-made farce-comedy entitled "Max Wants a Divorce." The Prizma pictures in natural colors, showing Saranac Lake and Palm Beach; a new chaper of Ditmar's "Living Book of Nature," and the Strand Topical Review were also on the program.

The soloists were Lydia Lindgren, Knud Dalgaard, Grace Hoffman, Arthur Depew and Ralph Brigham.

"Babette" at the Rialto.

"Babette," a romance of provincial France and Bohemian Paris, was the dramatic feature of the program at the Rialto. F. Berkley Smith, who wrote the story, knows his Paris as O. Henry knew Manhattan, and has provided an unusually happy stellar role for Peggy Hyland, the little English actress. Marc MacDermott is featured with Miss Hyland. The picture is a Vitagraph Blue Ribbon Feature.

Rex Beach and his fellow explorers were shown in the tropic wilds of Nicaragua and Costa Rica. This is the third installment of the pictures taken by the Salisbury expedition and includes as its most impressive feature the only motion picture ever secured of a total solar eclipse.

"THE ETERNAL SIN" AT THE BROADWAY.

The Herbert Brenon production of Victor Hugo's drama, "Lucretia Borgia," under the title of "The Eternal Sin," began an engagement at the Broadway Theater the week of March 18. Florence Reed is the featured player. The picture will be reviewed in the next issue.

EIGHTY-FIRST STREET BILL.

At the Eighty-first Street Theater a series of four new pictures were shown Monday, Tuesday and Wednesday. Bessie Love in "A Daughter of the Poor," and a Triangle Komedy, "A Self-Made Hero," were the selections.

Thursday, Friday, Saturday and Sunday, John Emerson in "The Flying Torpedo," and a Keystone comedy, "Villa of the Movies," were on the bill.

Bradenburgh Indicted for "Duping"

Mutual Film Corporation Instigates Action by Federal Grand Jury—Pirated Chaplin's "The Floorwalker" is Allegation.

GEORGE W. BRADENBURGH, of Philadelphia, a former alderman of that city and in his way nationally known in the film business, is under federal indictment for "duping" a Mutual-Chaplin comedy film. The indictment was returned by the United States grand jury sitting at Philadelphia on March 8. The specific charge is violation of the copyright law by the making of a "duplicate" print of the Mutual-Chaplin comedy entitled "The Floorwalker," and offering it for sale in England.

The indictment of Bradenburgh is the fruit of a ten month campaign by the legal and secret service departments of the Mutual Film Corporation, in cooperation with the federal authorities and the forces of the office of United States District Attorney Sterrett in Philadelphia.

Linked with this prosecution are indictments and cases in the state courts involving about tweny other individuals in various parts of the United States. Other phases of the prosecution extend to foreign parts, where representatives of the Mutual are seeking action under the criminal laws.

It is expected that the case against Bradenburg will be brought to trial at an early date. The charge involves Section 28 of the copyright law which provides:

> "Any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both in the discretion of the court."

The government charges that Bradenburgh, in the months of May and June in 1916 made a "dupe" copy of "The Floorwalker" at his place of business on Vine street in Philadelphia and thereafter attempted to sell copies of the picture.

Bradenburgh was taken into custody in Philadelphia on March 8 and arraigned before the United States Commissioner and held to the grand jury prior to the indictment.

"The Floorwalker" was the first of the comedies made for the Mutual by Charles Chaplin after he signed his now famous $670,000 contract with John R. Freuler, president of the Mutual Film Corporation. It is of interest to recall at that time Mr. Freuler announced the appropriation of a large sum for the protection of his copyrights on Chaplin comedies.

"This is a good start," observed Mr. Freuler, on receiving a report from the Mutual's legal department, "but there will be many another prosecution to come. The efforts of our investigation department are beginning to pull in a flood of evidence against the pirates who have so long preyed on the film trade. Most of these pirates have escaped serious prosecution and punishment because the film men have been too busy. Now that the industry is beginning to get something of the form of definite organization and a code of practice it is to be hoped that every reputable concern in the business will protect its rights and property in the courts."

DORIS KENYON ENGAGED BY WHARTONS.

Doris Kenyon, whose latest release is the Pathe feature, "The Empress," has been engaged for the star part in the first production to be made by Wharton, Inc., under their new regime as independent producers. The Whartons have but recently completed the International's photoplay serial supreme, "Patria," and are now turning their attention to the production of the highest class features it is possible to produce.

The first of these features in which Miss Kenyon will be starred is entitled "The Great White Trail." It is a story of life in Alaska. The scenario was written by Leo D. Wharton, who is also director.

Miss Kenyon, who is one of the youngest and most popular stars in motion pictures, will be supported in "The Great White Trail" by Thomas Holding, Paul Gordon, Hans Roberts and a large cast. Miss Kenyon was the star in the International feature. "The Ocean Waif."

EVA TANGUAY TO PRODUCE.

Paul Arlington, the scenario writer, formerly of Essanay, has returned to New York, and is busily engaged preparing scenarios for Miss Eva Tanguay, the vaudeville star, who is going to promote her own company as soon as the present season is over. Miss Tanguay will produce two-reel comedies of a refined order, and will rely on plot and ludicrous situations in lieu of slapstick methods.

Hilda Nord

MISS HILDA NORD, who plays the role of Kitty Trent, "a daughter of the people" in "The Web of Life," the initial release of the Gold Medal Photoplayers, is a most attractive young Norwegian who has lately come to this country to continue her career before the camera.

Hilda Nord.

"The Web of Life" represents Miss Nord's first appearance before American audiences and her careful and well thought-out handling of the role of the young unsuspecting country maid who knows nothing of the ways of men or the world, gives evidence of much natural talent possessed by Miss Nord.

To impersonate a character throughout the course of a five-reel picture, which calls for a continuous display of childish innocence and trustfulness, requires much ability or the audience soon grows tired. In this picture, however, Miss Nord seems so sincerely true to life that your interest in her trials is sustained to the end and one wonders that there is a man so mean as to cause suffering to a girl who so strongly believes in and trusts him.

Since her appearance in this picture Miss Nord has had numerous offers from producers who have seen her work and within a short time Miss Nord will be featured in a new picture, the scenario of which has already been prepared.

AUTHOR APPEARS IN PERSON.

Edward Sachs, manager of the Morningside theater at 2139 Eighth avenue, New York, originated a novel stunt that packed his theater last week when he announced the personal appearance of a photoplaywright as an added attraction.

Just before running the feature play, "The Royal Pauper," the author of the play, Henry Albert Phillips, appeared and made a few remarks that gave the audience some idea of the author's problems. When and how the story originated and how it was produced proved to be interesting to the audience, judging from their profound attention and enthusiastic applause. Mr. Phillips may be remembered for his one-act plays that appeared in the Proctor and Keith houses and his magazine stories. Current photoplays by the same author are "The Royal Pauper," "A Dream or Two Ago," "Just a Song at Twilight" and "A Builder of Castles."

TWO FAMOUS DIRECTORS JOIN THANHOUSER.

The Thanhouser Film Corporation announces that it has secured the services of Emile Chautard and Van Dyke Brooke in directorial capacity. Mr. Chautard was recently with the World Film and has many successful productions to his credit. He will direct Frederick Warde.

Mr. Brooke is one of the best directors of the old Vitagraph Company and a pioneer in the business. Many Vitagraph favorites owe their prominence to his guiding hand. Mr. Brooke's first work with Thanhouser will be the direction of "An Amateur Orphan" with Gladys Leslie in the leading part.

FITZMAURICE AND COMPANY AT SARANAC.

George Fitzmaurice of the Astra is at Saranac Lake in the Adirondacks with Mollie King and a company of twelve players. Mr. Fitzmaurice is engaged in the production of a five-part Pathe Gold Rooster play called "Fifth Avenue."

Chicago News Letter

By JAS. S. McQUADE

Chicago Censorship Preferable to Illinois State Censorship.

By James S. McQuade.

THE Chicago Herald, in the issue of March 11, stands for local censorship in preference to state censorship in the following editorial which appeared under the heading "Our Own Censor":

> Chicago has no violent objection to state censorship of its moving pictures. But it decidedly prefers to do its own censoring, as it has been done heretofore by Second Deputy Funkhouser and his staff.
>
> If there is any reason for revolutionizing the system and giving its direction to a state body, such reason has not been made plain. But there are many plain reasons why this worrisome business, locally conducted to the satisfaction of the people generally, should be let alone.
>
> Chicago is firm for home rule. The recent state election was held forth as a victory for that policy. Moving pictures are a matter these days of intimate communal importance. There is no scandal, no outburst of criticism, nothing in the air at all to justify such a serious step as removing from competent Chicago hands a function primarily individual to the municipality.
>
> There is much that needs changing and reforming. Why "pick on" one institution which has made good, which has worked out tangled problems and solved them, and which is peacefully running along and giving efficient service?

While looking forward eagerly to the time when the producers and directors of moving pictures shall have become their own censors and thus remove all reason for censorship of any kind, it is far preferable under prevailing conditions that Chicago censorship should continue rather than that state censorship should take its place.

Why?

Chicago censors are uncontrolled by politics, and the head of the board is guided by ordinance and by careful judgment in his rulings. This does not mean that mistakes have not been made; but it does mean that the desire to do right and not a sense of might has been the governing principle. The very fact that any man becomes a censor of the morals of his fellows implies that he cannot avoid mistakes.

A state censor board, as exhibitors can testify who have lived under such rule, is always arbitrary and at times eminently unfair.

In a recent letter written by the secretary of the Ohio Northwestern League of Exhibitors to the secretary of Motion Picture Exhibitors' Corporation of the Northwest (warning him against proposed state censorship), both organizations being included in the Motion Picture Exhibitors' League of America, the following paragraph appears:

"Forget the exchanges, but arouse your sleeping exhibitors. The exchanges simply don't care, because they will pro rate the increased expense on the exhibitors just as they have in Ohio—and then some. And, in addition, your pictures will be mutilated and chopped with never a protest from the exchangemen; because if the exchangeman protests at a chopping of his Monday releases, his following releases will be murdered—killed dead. This has been, and is yet, the bitter experience of Ohio exhibitors, whose little family programs of one, two and three reels are mutilated until they become uninteresting, and patrons are disgusted."

At present, therefore, as matters stand, while holding all forms of censorship of moving pictures unconstitutional, it is best that Chicago censorship shall be retained, and that the proposed state censorship bill for Illinois should be defeated.

"Kitty Kelly" Appointed to Conduct the Moving Picture Department of the Chicago Examiner.

"Kitty Kelly," the pen name of the Chicago Tribune's first photoplay editor, who, while on the staff of that paper, centered wide attention on her column from the general reading public and the trade, has been selected by the Chicago Examiner to conduct the moving picture department of that paper. Miss Kelly had been transferred from the film department of the Tribune to another important branch of that daily, but evidently her heart and her talent were with the "movies"; so, yielding to the call, she again assumes the familiar sobriquet under the standard of the Examiner.

"Kitty Kelly's" new position will afford a broader field and greater opportunity than she had had heretofore as a writer in the moving picture field. Plans have been already made for a tour of the Eastern studios in the near future, when a daily story will be wired to her paper. A trip to the California studios will follow, and next a visit to the Gulf coast plants.

"Kitty Kelly" is well known throughout the trade, and she is personally acquainted with nearly all the important producers, directors and players. She treasures the numerous tributes received from them on her work, and hopes she will continue to deserve them as the years pass.

David Wark Griffith has said of "Kitty Kelly": "You have the most remarkable memory of any person I have ever met."

Regarding her criticism of moving pictures Jame. R. Quirk, of Photoplay Magazine, wrote in a letter: "Your viewpoint is wonderfully clear and sane, and you always reflect the feelings of the average intelligent movie patron."

William S. Hart has written as follows: "I want to tell you how easy it makes it all when we know our efforts are being reviewed and appreciated by such a clever, brainy, little lady as you are."

And so I might continue to reproduce many other flattering tributes to the subject of this sketch, but I shall add only that of Aaron J. Jones, of Jones, Linick & Schaefer, this city: "I only wish that all critics were like you and would criticise the picture exactly as it is, regardless of who the manufacturer may be, or in whose theater shown."

The Moving Picture World welcomes "Kitty Kelly" back to the fold, as her attainments and attitude are a distinct acquisition to the forces that make for the betterment of the moving picture business.

Impoverished Adult Life.

It is refreshing to read an editorial on censorship of moving pictures that differs so widely from other contributions on that topic as does an editorial which appeared recently in the Chicago Tribune, and which makes us smile in sympathy because this honest outpouring of the heart is so clearly indicative of the goodnatured American gentleman who seeks to adjust himself to every condition that confronts him, even to that of being "dressed up morally—with no place to go and nothing interesting to do."

These stern women reformers, who go about seeking what they may devour in order to make life still more intolerable for mere man Americans, would better hesitate before they drive us to seek death by falling from on high on the front sidewalk, because there is no chance to drop quietly in the back yard. The editorial follows:

> The need of censorship is directly traceable to the manner of life which has created the need of apartment houses. When most of us lived in houses the children played in the back yard with the dog. Now that we live in apartment houses there is no back yard and the dog is a lap dog. The children are on the community and the community has to be regulated for them. It is sufficiently obvious.
>
> But the necessity of interference with the private amusement of adults for the benefit of the children is, nevertheless, irksome. It is infuriating to many an adult to read of three or four public spirited women and several preachers pronouncing on the morality or immorality of a motion picture; forbidding any one to look at it.
>
> It is because the adult realizes that life is being impoverished for him by censorship, necessary or not, that he opposes censorship of anything which he enjoys. He cannot see why even if cities are becoming nurseries his diet should be modified milk. In a community which offers no interest to any one over fourteen years old, where every enjoyment is surrounded with prohibitions for the benefit of morons and epileptics, there is no use growing up.
>
> Adults will some time rebel against a system which offers no rewards for self-restraint and does not open up a wider life for wisdom and sophistication. If we have to destroy adult life in order to bring children safely to it we shall have failed stupidly, for our sacrifices will have gained us nothing. We shall be all dressed up morally—with no place to go and with nothing interesting to do.

Chicago Film Brevities.

"Joan the Woman," in eleven parts, will succeed "Intolerance" at the Colonial on Wednesday, March 28. The Griffith spectacle will give its closing presentation at this theater on Saturday, March 24, after a run of 16 weeks. It opened Tuesday evening, Nov. 28. As every reader already knows, Geraldine Farrar plays the part of Joan in this Lasky feature, the picture having been produced under the direction of Cecil DeMille. The presentations at the Colonial will be given under the direction of Jones, Linick & Schaefer, who have purchased the rights for Illinois and Indiana. E. Q. Cordner, who is now director of presentations of Mary Pickford in "A Poor Little Rich Girl" at the Auditoium, will fill a similar position at the Colonial during the run of the Lasky picture. The prices for "Joan the Woman" will be 25, 50, 75 cents and $1.

* * *

"A Poor Little Rich Girl" is showing to full houses at the Auditorium at 25 and 50 cents. The critics of the daily press gave the picture a big send-off without a dissenting voice. The contract at the Auditorium runs for nine days only, and that would close the engagement on Sunday evening, March 18. Max Goldstine, Chicago manager of Artcraft, is doing his best to extend the run for another week.

* * *

W. W. Hodkinson, president of the Triangle Distributing Corporation, was in Chicago Monday and Tuesday, March 12 and 13, consulting with the Chicago representative on business connected with the Triangle service. He proceeded to Denver from this point, and will then visit Salt Lake and San Francisco on his way to Los Angeles.

* * *

Henry B. Walthall, the well known Essanay star, Harry Beaumont, a director for Essanay, and Charles McGuirk, a photoplay writer on the Essanay staff, were in an automobile collision in this city Sunday evening, March 11. Mr. Walthall and Mr. Beaumont escaped with slight bruises, but Mr. McGuirk suffered a deep scalp wound. None, however, was seriously injured.

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Ike Van Ronkel informs me that the Bluebird Photoplays offices, at 109 N. Dearborn street, and the Universal exchange, at 128 W. Lake street, will be moved to the 15th and 4th floors of the Consumers Building, 220 S. State street, about April 15. Mr. Van Ronkel will still remain in charge of the Bluebird product, while C. R. Plough will have charge of the Universal exchange. The executive offices of both exchanges will occupy the 15th floor, while the shipping, inspection and projecting rooms will be used in common.

* * *

I. P. Rosenberg, formerly branch manager of the St. Louis office of the Lewis J. Selznick Productions, has been added to the Chicago sales force.

Jones, Linick & Schaefer recently purchased the state rights to "The Ne'er Do Well" for Illinois and Indiana from Sol L. Lesser, and the feature will be handled in the Chicago office of the Lewis J. Selznick Productions. Other releases now being handled by the Chicago office are Florence Reed in "The Eternal Sin," Clara Kimball Young in "The Price She Paid," Selig's "Beware of Strangers," Norma Talmadge in "The Law of Compensation," and Robert Warwick in "The Court of St. Simon."

* * *

Julius Singer, special representative of L-Ko Motion Picture Company, 1600 Broadway, New York, made a pleasant call at this office Tuesday, March 13, during a stop-over on his way from Los Angeles to New York. Mr. Singer left for New York about two months ago, and spent a month at the company's studios at Los Angeles, one month being spent on the return trip, during which he stopped over at Salt Lake, Denver, Kansas City, Omaha and other points. He reported good business for the L-Ko comedies, and informed me that exhibitors and exchangemen in the cities visited by him are looking brightly on the future.

* * *

Alfred Hamburger has arranged with George Kleine's K-E-S-E office, this city, for the booking of two prints of the Max Linder comedies as they are released for his neighborhood theater circuit in Chicago immediately following the premier showing in the "Loop." Mr. Hamburger has already booked all Fox and Keystone (Mack Sennett) comedies for a presentation on his circuit in advance of other theaters.

Mr. Hamburger's attraction at the Ziegfeld for the week of Saturday, March 17, will be "Intrigue" (Vitagraph), with Marc MacDermott, Peggy Hyland and little Bobbie Connelly, and "The Secret Kingdom" (Vitagraph).

The Actors' Fund benefit performance at the Auditorium, Friday afternoon, March 9, proved a big success, $7,000 for the fund having been realized.

* * *

Nathan Schaffner, of the Big Feature Rights Corporation, which is exploiting "The Crisis" in Indiana, was in Newcastle, that state, when the recent cyclone struck the town. He reports that "The Crists" orchestra kept the audience from stampeding in the midst of the terrific wind storm which demolished houses on its course through the city. All lights in the theater were put out and a panic was averted only by the presence of mind of the director of the orchestra.

* * *

According to advices recently received at his Chicago offices, Wm. N. Selig is of the opinion that the Selig-Tribune news reel may be instrumental in making an important reform in the state of Delaware. It appears that a Selig-Tribune cameraman was recently assigned to Dover, Del., to obtain for the screen details in connection with the whipping post, which is still a legalized form of punishment in that state. When the authorities learned that the cameraman was present they immediately postponed the execution of the sentence.

The Philadelphia Evening Ledger considered this action of sufficient importance for the following editorial comment: "If the performances of the Delaware authorities about their whipping post are so terrible a spectacle that they have to be postponed because a motion picture man is on the job in Dover, we can thank our stars for the 'movies.' What is too lurid for the motion picture public in Philadelphia theaters should be too lurid for the Delaware populace. The motion picture man should be on the scene of the next lynching. The reforming influence of moving pictures should not stop there. There are many abuses which will not stand the light of day. Moving pictures of congested districts in slums, of the inadequate methods of distributing food, of injurious conditions in factories and of child labor, if shown on screens, would be a forceful propaganda of reform."

* * *

An additional series of one-reel farce comedies that will be released shortly through the General Film Service is announced by Wm. N. Selig, president of the Selig Polyscope Company. This course was found necessary owing to the high favor with which the previous group was received. The first release of the latest group of comedies will be announced early in April.

Goldstein Brothers in New Company

Forms Big State Right Corporation With Headquarters at Springfield, Mass.

THE Goldstein Brothers, who have long been known most favorably not only in Springfield, Mass., theatrical circles, where are located the general offices of the Broadway Theater Co., Goldstein Bros. Amusement Co. and Theater Amusement Co., corporations controlled by them, but also in the theatrical business at large, and who commenced their career as theatrical managers in this city in 1905, have formed a new corporation capitalized at $50,000 for the purchase of state rights to many of the big super-feature photoplay productions.

In the past the Goldstein Brothers have directed their energies exclusively to the building, and the operating of their circuit of theaters and the forming of a new corporation to purchase the exclusive state rights for the big superproductions is an entirely new field and one that is expected to grow rapidly and be financially a big success.

The name of the new company will be the Natsam Features Co. Natsam is a compound word which represents the names of the two popular theater owners who have become known to their many friends throughout theatrical circles as Nat and Sam Goldstein. Nathan E. Goldstein, president, Samuel Goldstein, treasurer, and Henry Lasker, clerk, will make up the board of directors of the new company. The main office of the Natsam Features Co. will be on the top floor of the Broadway Theater Building, Springfield, Mass., with branch offices in Boston.

The first feature that the new corporation has purchased is "Idle Wives." This feature was made in the studios of the Universal Film Company and stars Lois Weber, Philips Smalley and Mary McLaren in the principal roles. It is in seven acts and requires 1¾ hours to screen. Arrangements have already been made to present it at the Broadway Theater during the entire week of March 19th, which will be the first time it has been shown in the New England states. Immediately after its being shown at the Broadway it will be booked to other exhibitors in New England and the company's representative has already made arrangements in Boston for its showing early in April.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Griffith Leaves Fine Arts

Producer Disposes of His Stock in Majestic Motion Picture Company—His New Studio Soon to Be Built in Los Angeles.

D. W. GRIFFITH has severed his connections with the Fine Arts Film Company and the Triangle Film Corporation. This announcement has been expected for some time, but it was not until Sunday, March 11, that definite news was received here by wire from New York. We immediately called up the Fine Arts Film Company to ascertain all the facts in this matter, and were informed that it was true that Mr. Griffith had left the Fine Arts and relinquished his stock in the Majestic Motion Picture Company, but that they did not know themselves as yet, all the particulars of the transaction and suggested that we should wait with our story until next week, when they were able to give us a more complete statement.

Mr. Griffith, we are informed, will arrive in Los Angeles some time this week. It is said among the trade that the producer contemplates building a magnificent studio here of his own, where he will put on six and eight-reel pictures of the type that made him famous in the old Biograph days. He will probably rent a studio pending the erection of his own plant. It is said that Griffith will not affiliate with any corporation and that he has a lot of his own money as well as an immense amount of Eastern capital back of his new enterprise. Griffith will write as well as personally direct all of his pictures. It is not known which of the players will remain with the Fine Arts or go with Mr. Griffith in his new company. It is said that with Mr. Griffith's resignation from the Triangle, contracts of several heads of the departments as well as many of the stars may become void.

Whether these people will remain with the Fine Arts Film Company or go to some other studio is not known at the present time. Harry Aitken, president of the Triangle Film Corporation, is in the city and stopping at the Beverly Hills Hotel, but we were unable to reach him by telephone or otherwise in time to get his statement for this issue.

MAX LINDER COMPANY ARRIVES ON THE COAST.

Celebrated Comedian to Stay in Los Angeles for Several Months

MAX LINDER, famous Essanay comedian, is here. His coming was quite a surprise. V. R. Day, who looks after Mr. Spoor's interests on the coast, called us up and said he wanted us to meet a friend of his at the Santa Fe Depot Saturday afternoon at 4 o'clock. The friend was Max Linder, and with him his entire company of players, assistant directors, cameramen and personal business staff, among them E. M. Dezaive, Linder's manager; Martha Ehrlich, leading woman; Mattie Comont, character woman; M. Rashelli, character man, and Fred Malatesta, assistant director. Mr. Linder will produce several two-reel comedies at the Culver City Studios of the Essanay Company, the first of which will be titled "Max Wants a Divorce." The company expects to stay at least three months on the west coast, and then will return to Chicago to finish the rest of the Linder comedy series.

Among the distinguished people who met Linder at the door of his private car was W. H. Clune, Blair Coan and V. R. Day of the Essanay forces, as well as many prominent photoplayers from the various Los Angeles studios.

A Visit to Selig's

Two Companies at Work Producing Multiple Reel Features.

AT THE attractive studio at the Selig Zoo, a representative of the Moving Picture World recently spent a most interesting afternoon being shown over the lot by Mr. Thomas Nash, the producing manager of Colonel Selig's Los Angeles studios. Mr. Nash took us to the stage, where Colin Campbell was directing scenes for his feature production of Albert Payson Terhune's novel "Caleb Conover," in which George Fawcett, Thomas Santschi, Fritzi Brunette, Will Machin and Eugenie Besserer will have the most prominent roles. This story, which is a capital and labor drama, promises to be one of the best that Mr. Campbell has yet produced.

Director Alfred E. Green is about to commence a production entitled "The Lad and the Lion," an animal story featuring Vivian Reed and Will Machin, which will probably run more than five reels. Since our last visit to the studio James S. McGee, the general manager of Mr. Selig's west coast interests, has considerably augmented the valuable collection of animals at the Zoo by a carload shipment containing fifty different specimens of animals from the Antipodes, as well as further beautifying the already attractive grounds which constitute the studio proper.

Mr. Nash informs us that Colonel Selig is expected shortly from his Chicago headquarters to pay his annual winter visit to the center of his producing activities.

M. E. M. GIBSONE JOINS MABEL CONDON EXCHANGE.

Miss M. E. M. Gibsone, for the past three years manager of the Kalem Studio in Hollywood, has amicably severed her connection with that company to affiliate with the Mabel Condon Exchange.

Born in Canada and a product of the University of Toronto, Miss Gibsone for seven years was connected with the banking firms of Toronto, four years of which time she was manager of the Woman's Department of that city's biggest bank.

Then she chose New York City as a workshop and became secretary to the president of the General Electric Company. Her responsibilities in this capacity were many, and after doing special work in the suit of the United States Government against the electrical trust she suffered a breakdown which took her out of the business world for two years. During these two years she became interested in the growing art of motion pictures and four years ago she came to California, considering it the center of picture making, and determining to find for herself a place in its colony and to learn every detail of the business.

Miss M. E. M. Gibsone.

The Kalem Company offered Miss Gibsone her first opportunity in a picture way. She accepted as assistant to Colonel Price, who was then managing the studio. In less than a year Miss Gibsone had taken over the managership of the studio's every department, and as studio manager has looked after its very activity, writing a great many of the stories, personally overseeing the production of the "Ham Comedies," and having the supervision of a light-comedy and of the "Hazards of Helen" stories. Until recently the publicity of both the Hollywood and Glendale studios was handled by Miss Gibsone, who, during her Kalem affiliation, also was connected, in a business way, with the affairs of Blanche Sweet, Ruth Roland, Marshall Neilan, and others of note of the west coast film colony.

In affiliating with The Mabel Condon Exchange, Miss Gibsone will be most concerned with the engagement end of this firm, but in addition will put into practice some original ideas in the establishment of other departments to be conducted by this concern.

CAUFIELD PHOTOPLAY COMPANY TO PRODUCE FOR MUTUAL.

Announcement has been made this week of a new comedy producing company in Los Angeles, organized by H. P. Caufield, formerly manager of the Lone Star Film Company, popularly known as the Charlie Chaplin studios. The company will produce a series of one-reel comedy features for the Mutual program; one to be released each week under the name of Strand-Mutual Comedies. The Caufield Photoplay Company has acquired as their featured star Billie Rhodes, formerly leading lady of Christie Comedies and from Universal, Jay Belasco to play opposite Miss Rhodes in these comedies. Scott Sydney, for a long time with Thomas H. Ince and more lately of the Morosco-Palace Photoplay Company, will be the director. The company will be located at the Christie studios and production on the first release will be started this week.

STATIC CLUB ELECTS OFFICERS.

The Static Club of America, the organization of the cameramen of the Pacific Coast, held their annual election on Tuesday night, March 6, when the following officers were elected: President, Al Cawood; vice-president, E. G. Ullman; secretary, G. F. Schoedsack; treasurer, S. S. Norton; directors, Homer Scott, G. Rosher, Eugene Gaudio, Al Cawood, Roy Klafki, Wm. Peltz, D. D. Littell.

On March 31 the Static Club will hold their Fourth Annual Ball, at the Hotel Alexandria. There will be present many of the cameramen, the directors and the photoplayers. The affair is expected even to eclipse others held in the past.

Los Angeles Film Brevities.

William Desmond and Clara Williams are making preparations to depart for San Francisco, where a week will be spent in the filming of scenes for a new Ince-Triangle play, on which work has just commenced. Under the direction of Reginald Barker, a large company of players, headed by Desmond and Miss Williams, will make the trip to the Bay City. On the return trip a stop will be made at Merced, California. Among those who will make the trip are Robert McKim, Jerome Storm, Wallace Worsley, Thomas S. Guise and Alfred Hollingsworth. The play was written by J. G. Hawks.

* * *

Bobby Vernon, the Keystone comedian, has just joined the ranks of the benedicts. Mrs. Bobby's name is Repetto and her first name is Angeline. She is the sister of Mrs. Morris, wife of Keystone Director Reggie Morris. Father Kane performed the ceremony at the Immaculate Heart in Hollywood, Thursday, March 1.

Bobby had planned an elopement, but the gang got wise, so the ceremony was hastened by several days. The certificate shows the bride to be eighteen and the groom twenty. Well, here are our very best wishes, Bobby.

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Sam Rork, the publicity director of the Keystone Film Company, has gone to New York to attend to some business for Mr. Sennet. Don't forget to come back, Sam!

* * *

Work on the filming of a new Triangle-Kay Bee play in which Thomas H. Ince will present Bessie Barriscale as star has begun at the Ince studios, under the direction of Raymond B. West. This is an elaborate comedy-drama with a Holland locale, and in which Miss Barriscale plays the part of a Dutch maid.

* * *

Monroe Salisbury returned last week to the William Fox fold to appear in a production now being made bv Director R. A. Walsh. Mr. Salisbury was in a recent Gladys Rockwell picture, but has done no other work under the Fox banner.

The photoplay will star Miriam Cooper, who will be supported by Ralph Lewis, Charles Clary, Henry C. Barrow, Monroe Salisbury, Howard Davies and William Eagle Shirt.

* * *

Several well known players have been added to the cast of "The Curse of Eve," the seven-reel feature written by Wycliffe A. Hill, which is being produced by the Corona Cinema Company at the Selig Zoo studio. Among them are Eugenie Besserer, Marion Warner and William Nye. Miss Besserer is on a contract with the Selig Company and is appearing in a Colin-Campbell production at the same time. Miss Warner has just finished with the Selig Company and Mr. Nye with the International.

* * *

At the Essanay studios in Culver City a large ball-room scene was staged last week for the big Japanese feature drama now being produced under supervision of J. R. Day and Blair Coan for Mr. Spoor. Frank Bozarge and W. H. Kerr are directing the production.

* * *

Francis Ford and Grace Cunard are at present working on a special feature for Carl Laemmle. This will take a little over two weeks, when we are informed both Miss Cunard and Mr. Ford will make other affiliations.

* * *

Lena Baskette, the clever little child actress dancer at Universal City, was the sensation of the hour at the fashionable Beverly Hills Hotel one night this week when she danced before 400 guests of the popular caravansary.

Lena was expected to dance only once, but the audience clamored for more and the clever little girl gave three encores.

* * *

Frederick Palmer is now supplying comedies for Eddie Lyons and Lee Moran, stars of the Universal Nestor Company, in collaboration with C. B. ("Pop") Hoadley. Palmer joined the Universal scenario staff after nearly three years with the Keystone Film Company, where he held the position of assistant managing editor. Previously to this Mr. Palmer wrote many film comedies and dramas as a free-lance while located in Los Angeles as editor and publisher of the Rounder, a theatrical journal.

* * *

The other night we happened to drop in at the lobby of the Lankershim Hotel. We were attracted from the outside by a truck load of Kliegel lights being unloaded on the sidewalk. We found Director Stuart Paton and Assistant Director Murphy rehearsing a scene in the eighth episode of the Universal serial "The Voice on the Wire," featuring Ben Wilson and Neva Gerber with Howard Crampton, Joseph Girard and Francis McDonald in the supporting cast.

* * *

Kalem's Glendale stuido is humming with activity, now that "The American Girl," "Stingaree," Ham comedies and "The Daughter of Daring" companies have been combined.

Al Cantell, directing the Ham comedies, put on extra efforts last week, because of delays due to recent rains. At Kalem's new interior studio Santell kept his company on the job for twenty-four continuous hours and it was a tired party of fun-makers who went home at 8 a. m.

Helen Gibson, featured in Kalem's new railroad series, "The Daughter of Daring," believes that her latest "stunt" eclipses all her former efforts to thrill. In the episode just completed Miss Gibson on her motorcycle rides through and shatters a wooden gate, going at full speed. Pursuing a runaway freight train she rides up a station platform, through the open doors of a box-car on a siding, her machine traveling through the air until it lights on a flat-car in the speeding train.

Scott Sidney, who was engaged temporarily to direct Kalem's railroad series, "The Daughter of Daring," has left the company, and James Davis, who formerly directed "The Hazards of Helen," is now directing the new series. A. C. Gage, who has had many years in the Kalem school, is assistant director. O. Zangrelli, one of the most expert cameramen in the industry, has been brought from Jacksonville, Florida, to photograph the railroad series.

The "Stingaree" company, featuring True Boardman and directed by Paul Hurst, has completed episode seven, which presents a diversity of picturesque locations. Two days were spent on the Mojave Desert, and a day in the Big Te Junga Canyon.

The Mexican street at Kalem's Glendale studio has been entirely rebuilt for the episode of "The American Girl," "Border Requisition," now under direction by James W. Horne.

* * *

Lillian Hayward, character actress, was engaged this week by Thomas H. Ince to appear in support of his stars in Triangle-Kay Bee plays. Miss Hayward has enjoyed a long and varied association with the stage and screen, having appeared to advantage during the past few years in a number of popular successes. She had been assigned an important role, in support of Dorothy Dalton, in the new play in which Miss Dalton is appearing, under the direction of Charles Miller.

Alfred Hollingsworth, who served more than a year under the Ince banner, until he severed his connection to direct for another company, was re-engaged this week by Thomas

H. Ince to appear in Triangle-Kay Bee plays. He has been cast in support of Clara Williams and William Desmond, in their current vehicle.

* * *

At the Signal Studios, the Helen Holmes Company, under the direction of J. P. McGowan, this week completed the fifth episode of their latest serial, "The Railroad Raiders," which is to be released under the title of "A Watery Grave."

For the sixth episode, a warehouse set is being built at the end of a spur-track on the Salt Lake railroad near Pico, Cal. The building when completed will be between seventy-five and a hundred feet long. For purposes of production, it is built at the end of the spur so that a runaway train may be sent down the track and straight through the side of it. This is to appear in the sixth chapter of "The Railroad Raiders."

F. L. Hemphill, who has been in the hospital for ten days as the result of an accident in the production of the fourth installment of "The Railroad Raiders," has returned to his work at the Signal studies, although it will be some time before he is able to walk without the aid of a cane.

Director McGowan bought a Pullman car this week, which will be wrecked in the eighth episode of this serial.

* * *

Production of Charles Ray's second feature under his new contract with Thomas H. Ince, was commenced this week at the Culver City studios by Director Victor L. Schertzinger. The story is a capital and labor drama from a scenario by J. C. Hawks. Sylvia Bremer, the lately acquired Australian beauty, who has recently joined the Thomas Ince forces, will make her screen debut as Mr. Ray's leading woman in this vehicle. J. Barney Sherry and Jack Gilbert are included in the cast.

* * *

J. G. Blystone, Director General of the L-Ko and director of Alice Howell, the featured comedienne, has been working at Long Beach for the past week putting the finishing touches to a picture that has a working title, "The Worshippers of the Cuckoo Clock." As far as sensationalism is concerned, Mr. Blystone has had the technical department working day and night building a lighthouse, which is to be blown from its base.

* * *

The newest Christie Comedy is expected to ring "Those Wedding Bells." It has just been started by Director Horace Davey and the cast will include Betty Compson, Neal Burns and Eddie Barry in congenial roles, with Stella Adams as an old maid and George French as his customary minister. Two important, though unnamed, members of this cast are a pair of Boston bull-terriers, "Pal" and "Runt."

* * *

At the Triangle Fine Arts Studio, Paul Powell is busily engaged in the production of "Cheerful Givers," featuring Bessie Love with the Fine Arts Kiddies. The story was written especially for Miss Love, by Mary H. O'Connor, Scenario Editor of the Fine Art Studios. Miss Love appears in this picture for the first time in her screen career in the role of a boy. The Fine Arts Kiddies, including Thelma and Beulah Burns, Tina Rossi and Georgie Stone, are featured in the production, others in the cast include Josephine Crowell, Spottiswoode Aitken, Bessie Buskirk, Pauline Starke, Winifred Westover, Loyola O'Connor, and Wm. H. Brown. Lohn Leezur is handling the camera.

* * *

A number of dare-devil riding scenes were filmed this week in a Triangle Fine Arts Western drama, "Hands Up," directed by Wilfred Lucas and Tod Browning and featuring Wilfred Lucas. Colleen Moore, who plays the leading feminine role opposite to Mr. Lucas, is kidnapped and rushed down a mountain side on the back if a broncho in truly Western style. These scenes were staged in Santa Ynez Canyon and one of the steepest parts of the canyon was utilized for staging this scene. Monte Blue, who plays the heavy, rides along at full speed and leaning from his saddle grasps Colleen Moore and swings her bodily in front of him on the saddle. He then gallops up this steep hill with the utmost speed, performing one of the most thrilling scenes of its kind ever staged. Colleen Moore is a new addition to the Fine Arts Studios, recently coming here from Chicago.

Margaret Loomis, a daughter of C. C. Loomis, who with his brother is the proprietor of the Angelus Hotel in Los Angeles, has joined the Lasky Company. Miss Loomis is a professional dancer, a student of the customs of different countries, having toured them all, and his dramatic talent that fits her well for either stage or screen. She is a Ruth St. Denis find and worked with Miss St. Denis' company for two seasons. She makes her screen debut opposite Sessue Hayakawa in a Lasky Company just completed feature, which will have an early release.

* * *

George Fawcett and Fritzie Brunette and others of the Colin Campbell Company are at work at the Selig Studio after several days in San Francisco, where they took street and courthouse scenes for the multiple-reel feature, "Cable Conover."

* * *

Milton Fahrney and his company of Cub Comedies, headed by George Ovey, last week celebrated the completion of their seventy-fifth Cub Comedy for the Mutual Program at the David Horsley studios. This total number of subjects was written and directed by Mr. Fahrney and featured George Ovey in each case.

* * *

With the tearing down of the wardrobe building at the Lasky studio, the big star dressing room building, housing eight of the Lasky stars, will be moved over into its place on Vine street. A private entrance will be made into the building and a porte cochere extended over the sidewalk so that during the rainy season the artists may alight from their limousines and enter the dressing rooms without contact with the weather.

A new building for the photographers is being erected at the Lasky studio between stages 2 and 3. This building will be of concrete construction and each photographer will have a dark room. Each room will be equipped with the latest devices for their use.

Plans have been completed for the erection of a new scenario building, extending from the end of the new administration building down to Sunset Boulevard. This building will have accommodations for 40 scenario writers and it was reported that Wm. C. De Mille, head of the department, will have an office which in beauty of decoration will outshine that of his brother, Cecil B. De Mille, director general of the Lasky Company.

* * *

Wm. V. Mong, the director, is producing a special feature at Monrovia. A large cast is being selected and the studio being added to. Colorado capital is at the back of the enterprise, but the object and subject of the feature have not as yet been announced.

* * *

Studio Flickers.

The last time we saw Charlie Murray he was hanging by one hand from the second story of the Haas Building, while with the other hand he was putting out a fire in a cigar store awning underneath him. Unfortunately there was no camera handy to catch him in the act.

* * *

March sixteenth is George Walsh's birthday. We understand the entire Fox studio has united to give him a smile for his present. The Los Angeles office of the Moving Picture World also wishes to extend its felicitations, for he is a regular fellow.

* * *

Countess Rosita Marstini, the Western Fox vampire, was forced by Director Otis Turner the other day to descend the shaft of a mine clad in trousers and rubber boots.

* * *

Ruth Stonehouse has started the production of her first five reel drama for which she alone will be responsible for the direction as well as the leading role. Universal is very proud of its little new directoress.

* * *

Colin Campbell is the proud possessor of a new auto. As yet we haven't had a ride, but here's hoping.

* * *

We had the pleasure of a jitney ride to the Keystone studio with Alice Lake the other day. Miss Lake is the little comedienne discovered by Roscoe Arbuckle when he was producing pictures for the Keystone in New York. We have seen a recent picture in which Miss Lake played the lead and therefore can testify to Roscoe's discernment.

* * *

H. O. Davis has recently proved his versatility by writing a five-reel comedy-drama for Franklyn Farnum and Agnes Vernon. We believe that a few remarks from Mr. Davis on "Efficiency as Applied to Scenarios" would be most interesting to the vast army of "are and near" photodramatists.

* * *

We saw Nicholas Dunaew near the Alexandria yesterday and was delighted to know that he has forsaken the hospital which housed him for nearly a month as a result of an accident while enacting a fight scene at Universal City.

Richard Stanton was disporting at Levy's the other night, so were we, and were mighty glad to have Dick tell us that he is going to direct Dustin Farnum in his next production.

* * *

Franklyn Farnum when last seen was on a wild chase for a comedy-drama. We suggested Joe Roach, the fellow that wrote "Melting Millions." Hope that Joe had another corker on file.

* * *

Louise Fazenda nearly got married this week. She and Noel Smith, the new L-Ko director, took out a license and arrived before the minister, only to have Miss Fazenda lose her nerve and return to her mother. Better luck next time, Noel.

* * *

Florence Vidor is rejoicing over the assignment of her first big role in Frank Lloyd's next William Farnum production.

* * *

Someone told us that Nellie Morey is to be featured in a "home-life" drama by a new company now being organized by a well-known local film man. Perhaps that means another advertising account for this office.

* * *

Betty Schade was to send in a picture of herself. The picture didn't materialize, but we saw the living image of it with Ernie Shields breaking all speed laws on Wilshire Boulevard.

* * *

Father Jack Blystone is now being directed by a little one-reeler entitled Francine, who paid her first visit to the L-Ko lot this week. Wonder if Jack will be able to think of comedy gags while walking the floor in the wee small hours. Maybe Alice Howell will teach the youngster the fine art of laughing at all times.

* * *

Leota Lorraine cannot get away from sister parts, the latest being with the Balboa Company. Miss Lorraine is a Chicago girl who has won considerable success since coming to the coast, having been with Metro, Lasky and Mutual.

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Frank Borzage introduced us to his wife, Rena Rogers, the other night at Levy's as well as to Blair Coan, who is the author of the Essanay special feature which Borzage is producing at Culver City.

* * *

Betty Brice has discovered that, with the aid of California sunlight, her titian hair will "high-light" when photographed. This discovery was made at the instigation of our good friend Isadore Bernstein.

COLLINS LOOKING FOR LOS ANGELES PLANT.

Frederick L. Collins, president of McClure Pictures, is now in Los Angeles perfecting plans for the production of the next McClure series of five-reel features that will follow Seven Deadly Sins.

If the proper arrangements can be made, Mr. Collins immediately will open a studio in Los Angeles and begin producing the first plays in the new series. Shirley Mason, who has triumphed in Seven Deadly Sins, is to be one of the many stars in the next McClure productions, and as soon as the Los Angeles studio is ready Miss Mason and a number of other players will go to Los Angeles.

Ts soon as the weather in the East becomes mild the Los Angeles plant will be abandoned and the McClure people will return to New York to complete the remainder of the series.

Mr. Collins telegraphs that he finds the Pacific coast studios unusually active, but that he expects to be able to lease within the next week or two a plant suitable for making the McClure pictures.

MICHIGANDERS WARM UP TO BAGGOT.

In a letter to a friend on the Moving Picture World King Baggot tells of the receptions he has been receiving from the photoplaygoers of Michigan. Mr. Baggot has been making personal appearances in connection with the showing of his five-part "Absinthe." He has talked to audiences in Ann Arbor, Bay City, Battle Creek, Flint, Kalamazoo, Ypsilanti, Saginaw, Jackson, Pontiac, Lansing and Grand Rapids, in the latter city March 15, 16 and 17. Before returning to New York Mr. Baggot will visit Ohio, Indiana and Kentucky. He reports the picture business booming, and says that in the warmth of its greeting every town is a small Boston, the townspeople and officials going the limit to make things pleasant for the player.

C. J. Fitch Joins Paramount's Sales Forces

C. J. FITCH, a well-known salesman, has joined the sales forces of the Wm. L. Sherry Feature Film Company of New York, distributors of Paramount Pictures in this district, and will take complete charge of the Roscoe "Fatty" Arbuckle comedies, which will be released through Paramount to all exhibitors very shortly.

C. J. Fitch.

The company surrounding Mr. Arbuckle for his first picture is being chosen at the present time, and work on the first two-reel comedy will be released during the early part of April. Mr. Arbuckle, who has always directed his own comedies, will continue to be the director of the Paramount Arbuckle Comedies despite rumors to other effects.

Mr. Fitch, who will have charge of the Arbuckle Comedies in the Sherry Exchange, has held many prominent sales positions in the motion picture industry prior to his having joined the Paramount forces. He is particularly well known in New York State, which he will cover during the coming months, in the interest of the two-reel pictures.

FIELDING WITH WORLD FILM.

Romaine Fielding has just joined the directorial staff of the World Film Corporation. Mr. Fielding is now at the World Fort Lee studios, supervising the production of "The Crimson Dove," in which Carlyle Blackwell and June Elvidge are starred, with Marie La Varre, Edward N. Hoyt, Dion Titheradge, Julia Stewart and Norman Hackett in the foremost roles.

World Film Director Harley Knoles has just returned from Lakewood, where he made the final scenes of "The Price of Pride," starring Carlyle Blackwell, with a featured cast including June Elvidge, Frank Mills and Evelyn Greeley.

The last scenes of the World Film's "Pretty Polly Pollard," with Ethel Clayton as star and Montague Love featured, were staged at the Fort Lee studios on Sunday by Director George Archainbaud.

IRENE HOWLEY'S FIRST TRIANGLE.

Irene Howley has just completed her first picture, "Her Father's Keeper," with the Triangle Film. The story of the screen play is based upon a strong constructive theme, which brings about a number of unusual situations. Miss Howley plays the strong willed daughter of a strong willed father. Backed up by an equal amount of brain power these two, united by the strongest ties of affection, wage a battle of supremacy, which carries them swiftly through a series of stirring situations. Frank Currier plays the role of the father in masterful fashion, bringing as he does to the role of a hard old money king, whose word is law unto itself, a strong undercurrent of parental love, which no flinty resolves can crush out. Jack Devereux as an ardent lover and youthful financier has a role of almost equal importance. The release date is fixed for April 1.

DIRECTOR GEORGE COX HAS BEEN ILL.

George L. Cox, formerly director for the Selig Polyscope Company, and more recently director and general manager of the Advance Motion Picture Company, is convalescing at one of the residential hotels in Chicago. Following a tonsilectomy performed in December Mr. Cox's condition rapidly became worse and specialists from New York were obtained, who pronounced the malady Post operative infection. Naturally, the work Mr. Cox was doing for the Rockefeller Institute has been assigned to another director, although it is understood that the picture will be cut and edited when Mr. Cox returns to a state of good health.

News From the Film Exporters

By F. G. Ortega

Madrid Newspapers Open Campaign Against American Films—Serials Going Strong in Cuba.—Notes on Film Export

FIVE daily papers, published in Madrid, Spain, with an aggregate circulation of about 400,000 copies each issue, have started a particularly virulent campaign against American films. The Spanish trade papers and other Madrid and Barcelona dailies of wider circulation and higher standing have taken up the cudgels in defense of our production. Cine-Mundial, holding the center of the stage from the beginning, is "doing its bit." The uproar was caused by an innocent article in our Spanish organ, which gave rise to as many interpretations as some of the latest diplomatic notes. The American manufacturers should take advantage of this unprecedented free publicity to introduce their brands in the old Peninsula on a firm basis. We give the import duty on film in Spain:

Three pesetas per kilo, assessed not only on the film itself, but also on the wrapping and tin box. A peseta is worth about 20 cents. Film should be shipped as freight, not by parcel post. Shipments by registered mail or as printed matter are liable to a fine equal to six times the amount of duty. The best way is to ship by freight in lots of not less than eighteen reels at a time.

"Civilization" in Porto Rico.

"Civilization" was shown simultaneously in the two largest moving picture theaters in San Juan, Porto Rico. Our local correspondent states that the picture was as successful as "Quo Vadis" and "Cabiria." All tickets were sold out hours before the opening of the doors. The film will make a tour of the island, playing on a percentage basis, under the auspices of the Medal Film Company, an enterprising concern with headquarters in New York and branches in San Juan and other Latin-American cities.

News from Argentina.

Many of the moving picture theaters of Buenos Aires are combining films with vaudeville acts—a departure in the southern metropolis. The change has taken well with the public.

Martinez & Gunche, producers of "Nobleza Gaucha," the first moving picture made in Argentina, are preparing ten new subjects to be released during the next few months.

The South American Film Service Corporation, with headquarters in New York, has just established a branch in Buenos Aires. It is handling Metro, World, Universal, Bluebird, Red Feather and other American brands, as well as Mutt and Jeff cartoons, several special features and a line of educational subjects. We understand that Andrés Cordero, owner of the Teatro de la Princesa and president of the Buenos Aires Exhibitors' Association, is a member of the Buenos Aires branch.

Serials in Cuba.

"The Broken Coin," "Peg o' the Ring," "Graft" and "The Mysteries of New York" are playing to capacity houses throughout the island. About a year ago one of the best known exchange men of Havana, talking about the Cuban market in the office of Cine-Mundial, stated that serials were bound to fail and that he would not buy them at any price. "You see," he said, "there is a Chinese theater in Havana and the public claims these pictures are made on the Chinese method—they never end. There would be a riot if I attempted to show one of these 'endless' subjects in any of the big theaters." Well, we suppose he has changed his opinion by this time. The Cubans are serial-crazy; and much of the credit is due to the Universal.

News of the Week.

James L. Sheldon, president of the Randolph Film Corporation, producers of Billie Burke in "Gloria's Romance," has recently closed the rights on this picture for the island of Porto Rico.

* * *

Domingo Rafols, representative in New York of the Studio Film Company of Spain, is leaving on March 8 for Barcelona. He is taking several proposition of the worth-while American manufacturers for the further distribution of their films in Spain. Mr. Rafols also is taking the Chaplin-Mutuals, "Joan the Woman" and the Williamson submarine pictures.

* * *

Stephen T. King, special representative for the Submarine Film Corporation for Latin-America, arrived in Buenos Aires on February 25 and is arranging for the exhibition and republic rights on the picture "Twenty Thousand Leagues Under the Sea."

* * *

Julian Ajuria, president of the Sociedad General Cinematografica, one of the largest exchanges in Argentine, is leaving on the Lamport & Holt line on March 5. Mr. Ajuria has appointed as his personal representative in New York Mr. Garfinkel, formerly with the Universal, and is now located in the Godfrey Building.

* * *

The Precision Machine Company has recently made connections with the Central American Film Service to act as general sales representative for its machines in Venezuela, Ecuador, Colombia, Peru, Panama and Central America.

* * *

The Radium Gold Fibre Screen has appointed Morris Winik as general representative in Brazil, with headquarters at Rio de Janeiro.

* * *

Frederick H. Knocke, formerly export manager of Pathe, is now buying American film for Max Gluckman, of Argentina.

* * *

J. C. Graham, special representative of Paramount, has recently closed the sale of "Joan the Woman" for Argentine and Brazil to Carle E. Carlton, who will book this feature in the largest theaters in these countries.

* * *

The Triangle Company has appointed Carle Vasseur as general representative in Spain, and he is now actively engaged in the distribution of their films in Barcelona.

Business Increased in Newcastle, N. S. W.

Newest Photoplay House There Built on Plan of American Theaters Takes High Rank—Our Productions Popular.

THE nine film theaters in the Newcastle district have an average seating capacity of about 1,200, according to American Consul Lucien N. Sullivan stationed there. The customary price of admission is 12 cents or 24 cents, although one or two of the smaller houses charge 6 cents for some of the seats. In one theater 36 cents is paid for a reserved seat.

Five-act feature films are usually shown. Some of the theatres have two star plays for one show in addition to war pictures and one or two comic acts. A show usually lasts 2 hours or more. Only one theater gives continuous performances. The dramatic type of picture is most in favor.

A film combination exists in Australia with headquarters at Sydney. Several of the exchanges, however, are independent.

Films from well-known American companies are in general use. The duty on dramatic films is 4 cents a foot, but other films are free of duty. Newcastle has no film buyers. All of the exchanges have their headquarters in Sydney, which supplies the Newcastle district.

The motion-picture business here has developed very rapidly within the past 18 months, and the number of theaters has about doubled. The audiences represent the best class of people. The newest picture theater in Newcastle takes high rank because of its size, convenience, appointments, and decorations. It was designed by an architect who had inspected many of the houses in the United States.

NOBLE DIRECTING SECOND MAE MARSH PICTURE

John W. Noble, one of the ablest of the younger directors of motion pictures, has signed with Goldwyn Pictures and commencing Monday, March 21, will direct Mae Marsh in her second Goldwyn production. Miss Marsh's first picture was completed in less than six weeks and now that Goldwyn has its big Fort Lee studio plant standardized and working efficiently, the company will be enabled to reduce the amount of time on productions. Ending her work in a story by Irvin Cobb on Friday, Miss Marsh was all ready to begin the new picture with Director Noble three days later.

Picture Situation in Spain

Growth of Motion Picture Business in Barcelona Makes It Chief Importing City in Peninsula for Films and Apparatus—American Serials and Comic Subjects Well Liked

VICE-CONSUL Harris N. Cookingham, Barcelona, writes in "Commerce Reports" that throughout the Barcelona district of Spain motion picture exhibitions in the smaller towns are held perhaps only two evenings a week, but in the larger towns and cities pictures are shown at several halls both afternoon and evening daily. In the smaller places a program frequently consists of 2,000 to 2,500 meters of films, of which one subject may have about 1,500 meters, and the remainder of the program may be made up of pictures of 200 to 500 meters. The average program in Barcelona comprise some 5,000 meters in which one new subject is presented each day. Each picture is exhibited for three days.

Greater Barcelona has 54 motion picture theaters, with an average capacity of probably 1,500 persons. Some of these houses have vaudeville performances in addition to the pictures, but in the greater number only motion pictures are given.

The admission fees for the exhibitions, which often last three or more hours, vary from 0.10 to 0.60 peseta (approximately $0.02 to $0.12), according to the class of the theater and the location of the seat. The "preferred" seats in the best theaters cost 0.60 peseta and other seats 0.30 peseta. In the cheaper halls the preferred seats cost 0.30 or 0.25 peseta (about $0.04 or $0.05) and the general admission is 0.10 or 0.15 peseta.

The programs usually are made up of four or five unrelated films, of which one is a dramatic subject of three or more reels and the others, miscellaneous subjects, of about 300 meters each. Where serial pictures are shown, two numbers of the series are exhibited in an evening in addition to the shorter films of varied subjects.

The types of pictures especially favored here are dramatic subjects of four or five reels with intrigue and plenty of action. The Nordisk films are popular. So also are various Italian and French dramatic films and American comic pictures of one reel. Scenic offerings are not as popular as those having either dramatic or farcical plot, although scientific films and picture reviews of current events are shown.

In addition to the French and Italian products mentioned, pictures of British and German origin are occasionally exhibited, as well as more recently those of Spanish manufacture. American serials are shown here profitably, but the shorter films except those of a humorous character can not, it is stated, be handled here as extensively as those of other origin because of their high prices. European pictures frequently are sold to dealers in Spain at 1 to 1.25 pesetas a meter. In special instances, where the film is of particularly high class, better prices are obtained.

Spanish dealers rent the films to exhibitors for terms of three days at an average rental of 0.20 to 0.25 peseta a meter for the term. In Spain it is not considered sound business ethics for importers to purchase films already used, and accordingly no specific prices are established for films not entirely new. Those which are no longer available for exhibition purposes in Spain have no local market value as material.

As the motion picture is such a popular form of amusement here, the proportions of the business have developed considerably until Barcelona is rated as the chief importing city in the peninsula for films and apparatus. One disadvantage to be overcome in the importation of American pictures is the sale by American exporters of used films of which new copies are afterwards sold to other Spanish importers. The high prices at which most of the American products are sold to these importers also tend to create an obstacle to the unlimited development of the market, inasmuch as the Spanish dealers find it more profitable to handle European products. Under present circumstances the shorter American films are not considered profitable unless they embody some special feature, such as the appearance of a well-known motion-picture actor.

It would be well to offer prospective customers in Spain the most attractive terms of sale, which should compare favorably with those granted under normal conditions by European manufacturers. These are generally credits of 60 to 90 days, or cash 30 days after receipt of merchandise.

While the average rental for films, covering terms of three days, is 0.20 to 0.25 peseta a meter to the exhibitors, it should be explained that these prices are for motion pictures which have not previously been exhibited here. After the first exhibitions the theaters pay lower prices until at last the films are sent to the smaller towns for display during two days of the week at rental prices of 0.03 to 0.04 peseta a meter.

The posters of films to be exhibited in Spain are extremely important as a means of insuring the success of the picture play. As a general rule a good film depends for a large part of its popularity upon skilful advertising. In addition to the very essential photographic views of the play, which are often displayed not only in the theater lobbies but also in prominent shop windows throughout the city, and accordingly should be attractive and composed of numerous scenes, the importers and exhibitors desire large posters of 12-sheet and 18-sheet sizes, as well as the quad crown and 6-sheet size. (A list of importers of motion-picture films at Barcelona may be obtained from the Bureau of Foreign and Domestic Commerce, its district or cooperative offices. Refer to file No. 81927.)

Valencia, Spain, has about fifteen regular film theaters, with an average seating capacity of 350, including approximately 90 "preferencia" or reserved seats, according to U. S. Consul John R. Putnam in that city. In addition, two large theaters are devoted, except during short periods, to film productions, and are the principal ones for such attractions. One of these has a seating capacity of 250 box seats, 852 preference seats, and 700 general admission seats. The other theater seats 180 in the boxes, 442 in the preferencia, and has a capacity for 800 general admissions. Six other important theaters have some film performances.

Admission prices, although often raised when important films are shown, are usually as follows: Boxes, with five admissions, from 40 to 80 cents; preferencia, from 5 to 7 cents; and general admission, from 2 to 3 cents. In certain houses reductions are made for children and for the purchase of a number of tickets for different performances.

A film performance lasts from one and a half to three hours, and is shown from two to four times daily. It includes a long four-part or five-part film, a shorter one in lighter vein, and, at the end, a comic film. All types are to be seen, but dramatic pictures seem to be most popular. Those showing comic celebrities, or having a detective plot, or presenting cowboy scenes, draw large audiences. Films of current events are shown regularly in Valencia.

During the heat of the summer the people here seek the seashore and country, and many of the theaters are closed, but during the rest of the year picture shows constitute the principal form of amusement for all classes. It is doubtful if unused films are shown in Valencia, for practically all first runs are exhibited in Barcelona or Madrid. The only used films purchased, however, are those which have not previously been shown in Spain and which are in good condition.

DAVID STERN COMPANY ISSUES CATALOG.

The David Stern Company, of 1047 Madison street, Chicago, has issued a sixty-eight-page catalog, "Everything in Cameras." Added to a wide line of still photographic materials the company carries many motion picture cameras, including, among others, Davsco professional Kino, Universal, Pathe, Urban, Williamson, Ernemann, Kinograph, Prestwich, Bell & Howell, De Brie, Parvo, U. S. Cine, Ensign and Vista. A special department is devoted to these latter. Listed also are accessories, papers, chemicals and photographic supplies.

WILLIAM MARR JOINS FOX.

William Marr has been added to the cast of the new George Walsh feature, which Otis Turner is screening in the William Fox studios. This will be Mr. Marr's first appearance in a Fox drama. He has been in motion pictures for the last year, associated mainly with the Lasky and Universal companies. Previously, he played with the Alcazar Stock Company in San Francisco, where he received his original training for a dramatic career.

Picture Conditions in the Orient

American Consuls at Shanghai and Canton Give Interesting Data on Film Business in China.

FILM theaters in Shanghai catering to foreigners include three open the year round and one outdoor resort for summer programs, says the American Consul General Thomas Sammons, in that city, in an article published in "Commerce Reports." The Victoria and Olympic Theaters are managed by the Ramos Amusement Co., Victoria Hall, Haining Road. These theaters are situated in different sections of the city and show the same films successively. The Apollo Theater is under different management.

The average seating capacity of these theaters is about 700, and the equivalent of 25 to 60 cents is charged for admission, according to the location of the seats. A show generally consists of a feature film of several reels and a few short-length films, the performance lasting 2½ to 3 hours.

The foreign patrons seem to appreciate the feature films or any films which show good acting, for high-class theatrical companies do not visit Shanghai. These theaters also are patronized by the better class of Chinese, who prefer comic films, Wild West shows, or something sensational or exciting.

A few Chinese film theaters charge 5, 10 and 15 cents admission and show imported films rented from the other theaters. Such theaters are visited regularly by some foreigners and by many Chinese.

The Ramos Amusement Co. imports most of its films but the limited field does not allow the importation of new films. It has heretofore procured a good many used films through a company in London, and also has imported direct from New York, sometimes through a local commission house. The Apollo Theater obtains most of its films through a Shanghai house.

Canton has six motion-picture theaters with an average seating capacity of about 500, according to U. S. Vice Consul P. R. Josselyn, stationed in that city. Another is in course of reconstruction and when completed will seat 1,100. The show is usually made up of films in two or three parts, each part being about 300 meters long. Occasionally special-feature films are screened, and these are most in favor among the Chinese. The length of performance is two hours. Two performances are given in the afternoon and two in the evening.

The type of picture most in favor with the Chinese is the detective drama, although films of adventure are also in large demand. American productions depicting cowboy and other features little understood by the Chinese, with which the market has been oversupplied, are not popular. Brands generally shown comprise French, Italian and American makes. Feature films are sold on their merits regardless of length. No film buyers are in business at Canton. Hongkong is the distributing center, and the local theaters obtain their supplies from that port.

As regards the duty on new and used films, it is stated that the proprietors of the local motion-picture theaters deposit a certain sum with the Chinese maritime customs, and the amount is refunded on the return of the films to Hongkong. The duty on films imported into China is on the basis of 5 per cent. ad valorem.

Film Industry New in Madras

Although a Recent Development It Is Growing in Popularity —Other Towns in British-India Taking to Pictures.

THE motion picture business, says Consul Lucien Memminger, Madras, India, is a recent development in that city, but the popularity of this form of entertainment is rapidly growing. Of the four theaters now being conducted two have just been opened and a third has been in operation only a year. It is believed that numerous other towns in South India will soon have picture houses. Bangalore, the principal city in the native State of Mysore, already has one such theater.

Despite the fact that South India has more than 60,000,000 inhabitants, few towns of importance are located here, as most of the people live in villages or in the country. Madras, with a population of 518,000, is by far the largest city of the region, and by reason of its port facilities, railroad connections, etc., is the center of trade and industry for all of South India. It is one of the oldest English establishments in India, and probably a higher percentage of the native population here read and write English than in any other part of India. This is a factor in the growing popularity of the pictures, since a large proportion of the audience thus understands the explanatory phrases in English.

Other towns of importance in this part of India, which are said not to be equipped with picture theaters at present are: Madura, South India, 263,780 inhabitants; Trichinopoly, South India, 419,027 inhabitants; Coimbatore, South India, 261,474 inhabitants; Tinnevelly, South India, 211,517 inhabitants; Secunderabad, Deccan, India, 85,165 inhabitants; Kumbakonam, Tanjore District, South India, 279,178 inhabitants.

The type of picture most appreciated by Indian spectators is the ultra sensational. American detective photoplays have proved very popular. It is doubtful, however, if the various types have been tested systematically. Audiences are made up largely of natives, occupying seats that cost about 4 cents. To these, strongly melodramatic films are of the greatest interest. The more expensive seats are occupied by well-to-do East Indians, Eurasians and a small percentage of European residents. The last mentioned are representative of the British official or mercantile community. To many of these possibly films of a more conservative type than those most in favor with the masses of the people would be acceptable, but the programs now being offered are evidently popular. Complete changes are made at least once a week.

The proprietors of the picture theaters in Madras do not at present purchase films direct from the producers. Venkiah Bros., proprietors of two of the houses, obtain theirs from Bombay, and the manager of the Elphinstone theater obtains his entire program from headquarters in Calcutta. Many of the pictures shown at the Elphinstone are Pathe Freres films and are furnished by the Pathe agent in Calcutta. The Elphinstone is one of the largest of the motion picture theaters in Madras.

Picture Shows in Southern Brazil

Only the Houses That Give American Films Have Any Crowds.

Porto Alegre, Brazil, February 10.

THE people of this city who like moving pictures—and they are numerous—are entitled to better service than that dealt out by the managers of local houses. It seems to be the prevailing idea that anything that can be thrown on the screen is good enough. The price of admission, generally 25 cents, is surely high enough. This price is charged for shows that would die in a day elsewhere. Porto Alegre suffers the fate of being one of the last towns served by the agencies in Rio de Janeiro, and what films do reach here are not fit for projection.

As a matter of fact, the one film that draws houses any time was so badly worn that the agency sent a newer one to replace it. That film was "The Mysteries of New York," the famous "Exploits of Elaine." It reached here by way of Paris, with the names changed just enough to give a French tinge to them. This film is occupying a place all its own. It is run and re-run, and always gets crowds.

The Recreio theater closed up, reason not known, in the midst of a successful run of the Universal's "The Broken Coin." The rights to the picture seem to have gone with the theater.

The Guarany is announcing the coming of "An American's Home," which had a long run in Rio de Janeiro.

The most beautiful theater in the city, the Petit Casino, gets very little business. If the managers would ask themselves a question or two, they might know the reason. The operator is a chap who requires a little elementary instruction in the art of projection. His machine is so loose on its base and he runs so rapidly that no one can stand the pain of sitting through a show. Another annoyance that does not seem to be noticed is that caused by the seats. Everything is on the outside of the building. The seats are made by local carpenters, imitating the real thing so as to be cheap. The seats are pivoted so near the center that a slight touch causes them to fall, making a noise loud enough to startle the average person if the film happens to be interesting. It is not uncommon to hear half a dozen rackets from this cause every five minutes. If it were not for an occasional season of opera this house would have to close up entirely.

The Selecta shows almost exclusively pictures of Italian origin, and its business is never very heavy.

The Garibaldi shows almost nothing but Universal, its price of admission is half that of other houses, yet it manages to keep good crowds every day.

The Coliseo runs all makes of pictures, its price is low, and it always has a fair crowd. Its location is bad, otherwise it would certainly do better business.

The famous "Vampire" series (Gaumont) does good business, but the sections arrive so far apart that interest is lost.

J. H. C.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MacDONALD

Modern Educational and Its Makers

Branch of the Business Relying Upon Co-operative Ability of a High Order for Its Successful Screening.

By Margaret I. MacDonald.

WHETHER by competition or actual demand the fact has established itself as firmly as the pyramids that the educational film has become a necessity to the average moving picture program, and that the making of an educational moving picture has become an artistic profession—a profession different from any other. Unlike the painter, whose hand labors alone, to make his creation of oils or water colors the masterpiece that it finally becomes, the maker of the educational film is often obliged to rely on helpers in order to carry his scheme to a successful finish.

Burton Holmes.
Dressed for Semi-Tropics.

The maker of the topical film, for instance, employs large numbers of cameramen, spread practically over the face of the entire globe, whose duty it is to follow the instructions of their leader as nearly as possible, and who "shoot the film in" to the editor as fast as the pictures are taken. It is then that the intelligence and good judgment of the editor gets a chance to assert itself, when the thousands of feet of film which have been snapped on current events are looked over and tactfully assorted, subtitled and arranged into the form of news weeklies, such as the Animated Weekly, the Hearst-Pathe News, the Mutual Weekly, or the Selig-Tribune.

E. Cohen, Editor Hearst-Pathe News.

Robert C. Bruce.
A Poet of the Screen.

The position of editor of one of these weeklies is not what might be termed a "soft snap." On the contrary, he must be ever on the alert for subjects of current interest, he must see to it that his cameramen are "on the job" at the first thunder of a terrific explosion or the first glare of a million-dollar fire. He maintains a telephone connection with the big newspapers, through which he is apprised of events that are of interest to the news weekly; and at that moment when sleep is the sweetest of all morsels to the tired brain, he is frequently aroused by the ting-a-ling of the telephone to a realization that the most important event of the week has been inconsiderate enough to happen at the stroke of midnight, or in the "wee sma' hours" of the morning.

Next in topical interest is the newest form of educational, the screen magazine or magazine in film. The making up of this class of periodical or weekly, while hardly as strenuous a task requires the same skill and insight into public taste that the making of the news weekly necessitates. And as in the presentation to the public of anything of an instructional character, the "pill" as it were, must be put through its process of sugar coating, the editor must precede each separate side of the question with a subtitle entertaining as well as descriptive, and he must pay quite as much attention to the arrangement and choice of his subjects, in fact, as the maker of the printed magazine.

Edward S. Curtis.
Film Historian of the American Indian.

The periodicals which answer to this class are "Reel Life," made by the Gaumont company, and issued by the Mutual Film Corporation, the "Universal Screen Magazine," made and released by the Universal Film Manufacturing Company, and the Paramount-Bray "Pictograph." In the making of the screen magazine considerably more scope for a differentiation of ideas is possible. For instance, the "Universal Screen Magazine" works in conjunction with the Board of Health. It has in its employ an expert cook, whose duty it is to teach the public the proper methods of preparing various kinds of food; it has an eagle eye on the newest inventions, and makes a specialty of the Willie Hopkins animated clay cartoons. "Reel Life" has thus far concerned itself largely with industries, science, the latest dances, slightly with fashions, and picks up at random artistic novelties. The "Pictograph" covers a variety of subjects, often including sports, and at the present time uses as a finish an amusing Bray cartoon.

Herbert T. Cowling.
13,200 Feet Above the Sea in New Mexico.

Then there is another class of educational film, the product of the poet of the screen. This class consists of scenic pictures, the photographing of which is done by men who love God's out-of-doors, who are able through absolute poesy of soul to bring to the screen true revelations of Dame Nature in her various moods, and to harmonize groups of scenes with subtitles of literary beauty and premeditated excellence.

Raymond L. Ditmars,
"Animal Wizard."

And it may be truthfully stated that no phase of motion picture photography more faithfully portrays the mind of the man at the helm than does the landscape picture of the screen; the negative, positive, practical or poetic quality of the mind shines forth in this type of educational picture more eloquently than in any other.

We have also the historian, the scientist and the man of daring of the screen. These men contribute in an inestimable degree to the general education of the masses, the majority of whom would have little or no knowledge of the graver branches of study, but for the educational wealth and facilities of the screen. And last, but not by any means least, is the man whose work lies principally with the mechanical side of the picture, whose task it is to risk his life if need be in the service of the industry; who gains little of the satisfaction of appreciation other than his wages or that self-satisfaction which comes of a realization that he has surpassed in daring or accomplishment others of his profession. This is the man behind the camera. The name of this important factor of the educational moving picture industry is Legion. He is everywhere, and one of his most necessary attributes is the capacity to fight, to be able to "bag" the choicest bits in spite of obstacles. To this man we should feel most truly thankful; for while we sit comfortably in our theater chairs calmly surveying the latest film catch, he is breathlessly scurrying about from place to place in order that our news appetite may be continually gratified.

Donald O. Thompson.
Official War Photographer and Man of Daring.

Jack Cohen.
Editor Animated Weekly and Universal Screen Magazine. "Always on the Job."

The maker of the modern educational film, which, by the way bears a widely different complexion than the said educational of former days, previous to the general recognition of its entertainment value, lives much of his time in the field of adventure. He climbs through the eternal snows of the highest mountain peaks side by side with his cameraman; or perhaps he is his own photographer. He searches with delight in the remotest nooks of "no man's land" for rare treasures of scenic beauty or revelations of natural phenomena. He hobnobs with the scientist and with men of varied professions, and becomes of necessity a student of many things.

We owe to the maker of the educational film, even to the most insignificant member of the profession, an eternal debt of gratitude. The educational film in its most modern form, and the man who makes it, have come to stay; they are rapidly becoming universal necessities that will not be denied. On them is largely dependent that wonder window through which the masses are today privileged to view the greatest of the earth's marvels.

Interesting Educationals

Six Travel Subjects, Two Topical, One Culinary, Four Industrial, and Three Zoological.

Reviewed by Margaret I. MacDonald.

"Oregon's Rocky Coast" (Mutual-Gaumont).

SOME of the most delightful spots on the Pacific are to be found on the coast of Oregon. "See America First No. 78" contains a number of lovely scenes photographed along the Oregon coast, among them the Giant Steps, Ecola Point, the Needles, Tillmook Rock and lighthouse, summer cottages along the coast, Camel Rock, Hug Point, where a roadway has been cut for the accommodation of automobiles, and Castle Rock. Other scenes of interest and beauty are in the vicinity of Elk Creek which, with its waterfalls, affords some delightful views; also trails through the woods and the beautiful Woodland Falls. Wonderful surf scenes are also a part of this subject, sunlight ripples before a storm being one of the closing pictures. The reel ends with an amusing animated cartoon entitled "Rastus Runs Amuck."

"Rustchuk, Bulgaria" (Mutual-Gaumont).

The ancient city of Rustchuk, Bulgaria, is one of the subjects chosen for "Mutual Tours Around the World No. 18." We learn through this picture that the city has a population of 40,000 and has been fortified since the time of the Romans. We learn also that it is situated on the Danube which separates Bulgaria from Roumania on the north. A panoramic view of the city is shown, and also closeups of some of the principal buildings such as the Prince Boris Lyceum. The minaret of a mosque from which the Turks, of whom a goodly number are among the population, are called to prayer, Alexandrowska street, Rustchuk's principal thoroughfare, and a group of Bulgarian types are interesting sights.

"Munich, Germany" (Mutual-Gaumont).

An excellent idea of the city of Munich can be gained from "Mutual Tours Around the World No. 18." One of the most interesting sights is the Karlsplatz, a street in Munich where we learn how life goes along in the commercial center of the city. The Town Hall of Munich is an imposing building. Then there is the Frauenkirche or women's church, the Bavaria Monument, and the famous Hofbrau, where Germany's national drink accompanied by dried fish, cheese of various kinds and other favorite German delicacies is served in the crowded gardens. A street festival and novelty venders are also interesting sights.

"Schonbrunn Castle, Austria" (Mutual-Gaumont).

Schonbrunn Castle, situated in Austria not far from Vienna is the summer home of the royal family of Austria; so we learn in "Mutual Tours Around the World No. 18." We also are reminded that Napoleon had used this castle as his headquarters. Among the things of interest which are presented in this subject are the Gloriette, a pillared edifice overlooking the gardens, a favorite resort of the Empress Maria Theresa, the beautiful fountain of Neptune with closeups of the wonderful statuary surrounding it, the hot houses filled with tropical plants, and the impressive Roman ruins that have been reconstructed in the castle grounds.

"The Land of Silence" (Educational Films Corporation of America).

"The Land of Silence," although not a current release, is one well worthy of mention. It is unusually beautiful in subject and photography, and pictures a man and his dog wandering off into a land of mountains and snow, of mirrored lakes, and silence, and peace. Not a single living thing is seen to enter the picture from beginning to end save the man and his companion, except once when they are represented as sighting from the edge of a cliff two travelers on a trail below them hurrying away from the winter to their narrow streets. The picture is truly delightful, and represents one of the artistic efforts of Robert C. Bruce who has subtitled it with numerous charming and appropriate quotations.

"In the West Indies" (Paramount-Bray).

A brief look-in at that portion of the West Indies in the vicinity of Jamaica is given us in the Paramount-Bray-Pictograph No. 59. We see as we approach the docks, the diving boys waiting for the incoming ship, and we see the passengers on the ship as it approaches throwing pennies into the water and watching with interest while the boys dive for them. Other interesting sights show the coal heavers, native women as well as the men, carrying huge baskets of coal to the steamer, and also the spinning of rope tobacco.

"How to Make Money Last" (Universal).

An interesting short length inserted in the "Universal Screen Magazine No. 12" shows us Uncle Sam's laundry where soiled paper money is put through a cleansing process that makes it like new. This illustrates a neat bit of the government's economy, and saves in the printing of new bills.

"Guarding Our Shores" (Universal).

The "Universal Screen Magazine No. 12" contains interesting and instructive views of some of the life-saving stations that dot the coast line of the United States. In this number we see the coast guards at drill and learn that the roughest water holds no terrors for them. We see them practicing rescue methods, launching a life boat and shooting a life line to a dummy ship's mast. We are also given a demonstration of the breeches buoy method by which shipwrecked sailors are saved in rough weather.

"How to Make Apple Snow" (Universal).

Mrs. A. Louise Andrea's demonstration of how to make the delicious dessert, Apple Snow, in the "Universal Screen Magazine No. 12," will, no doubt, be appreciated by thousands of housekeepers throughout the land. She shows us how we must first pare and then grate the apple, after which the whites of two eggs are to be added. We learn that constant whipping increases the quantity and improves the quality of the dessert. As the mixture rises powdered sugar is added slowly, also one level teaspoonful of salt and a teaspoonful of vanilla. When finished we are told to serve it cold with whipped cream. The cooking lessons presented in the Universal Screen Magazine are of inestimable value when we remember what well-prepared food means to the human system.

"Artistic Vases" (Mutual-Gaumont).

In this subject contained in "Reel Life No. 45" we are privileged to watch the fashioning of the beautiful vases which are manufactured on the Jouan Gulf in Southern France. We see the clay placed in molds and also the removal of the molds when the composition has returned from the firing oven. We are given glimpses into the decorating studios where the artists are at work with brush and paints; and finally we are shown exquisite designs in their finished condition.

"Furs—From Trapper to Wearer" (Mutual Gaumont).

"Reel Life No. 45" contains a well illustrated series on the preparation of furs for the market. The opening scenes in the trappers' domain are purported to have been taken at Cape Prince of Wales, Alaska. We learn that the best furs are obtained in the far north and that those trapped in the winter are the best for the reason that they do not shed the hair. We learn also that the raw furs are turned wrong side out and scraped on fleshers or sharp knives, after which they are placed in saw-dust and then beaten to thoroughly remove it again. A special pickle is then prepared into which the skins are placed for the purpose of preservation. Small skins are cut into strips and dexterously joined together to form long skins. After all preliminary treatment have been given the skins are dampened and stretched on a board by nailing. They are then lined, or made into coats, etc., for the market. An exhibition of furs in a Fifth Avenue salesroom closes the subject.

"Rivaling Nature's Flowers" (Paramount-Bray).

The manufacture of artificial flowers as illustrated in the Paramount-Bray-Pictograph No. 59 presents a delightfully artistic subject. Here we see the artist copying the natural flower, showing in detail the making of rose petals. First the impress is taken of the individual petal, after which the paper or whatever material is used is cut the proper size and shaped in a mold. The flower is constructed by hand and each individual petal receives an equal share of attention. The manufacture of artificial fruit is also included in this subject, and so perfect are the samples held up for comparison with the real article that it is difficult to distinguish the difference.

"Manufacturing Unbreakable Dolls" (Universal).

The necessity of increasing the home manufacture of certain articles of which the European war has caused a scarcity, has driven the inventive brains of Americans to work. The manufacture of unbreakable dolls is evidently an outcome of this condition, and the illustration photographed for the "Universal Screen Magazine No. 12" shows the putting into practice of the discovery of a Baltimore chemist of a composition which is said to be the most ideal yet invented for the manufacture of dolls, which when cooled is absolutely unbreakable. We see in the picture the mixing of the composition and the pouring of it into moulds. The removal of the moulds from the cooled substance displays a perfect head on which varnish and paint, with the assistance of an eye specialist puts the finishing touches. We then are taken to where the bodies of the dolls are being stuffed, and are also shown the garment makers at work making doll's clothes. These clothes are handed over to experts who dress the dolls, which are then ready for the retail store.

"An Alligator Farm." (Universal).

The scenes taken on a Southern California alligator farm and shown in the "Universal Screen Magazine No. 12" are interesting. Three hundred young alligators ranging from three to five years of age are shown, and in addition to these, five hundred baby alligators. Our attention is also drawn to the difference between a crocodile and an alligator. This is a short bit, but interesting in substance.

"The Wonderful Pelican." (Mutual-Gaumont).

An interesting study of the pelican as he exists on the pelican islands off the coast of Florida, which islands are retained by the United States as a home for these birds, will be found in "Reel Life No. 45." One of these islands is low and sandy while the other is covered with grass, so we are told in subtitle. Views showing large flocks of pelicans are shown, also an individual nest and eggs, and later the young pelicans whose color before their white feather dresses materialize, is steel blue. Another fact concerning the pelican which we learn through this picture is that the beak of the pelican with its underhanging pouch is capable of holding a three pound fish.

"Jungle Vaudeville." (Educational Films Corporation of America).

This is an unusual animal picture prepared by Raymond L. Ditmars introducing various small animals performing amusing tricks. It is easy to guess that the clever photographer snapped these little creatures at various times in their existence when they themselves felt most secure in solitude. The opening of the picture tells us of the jungle vaudeville show which is to be held, following which we see a group of toads hurrying along in hopes of gaining the best seats. This we find they are successful in doing when in the next scene we see them comfortably seated on an assemblage of spotless white toad stools. The African jeroboa appears in the arena and makes his bow before performing a jumping feat; the armadillo does a strong man act; the common house fly comfortably seated in an arm chair on the back of a beetle does a juggling act; a monkey "skins the cat"; the premier appearance of a pair of Japanese whirling mice makes a "hit."; the grinning salamander does his part to amuse the audience, as do also the spider, the chameleon and the lemur whose flying leaps are second to none. Two of the most interesting of these jungle performers are the beetle who by front-foot manipulations beckons his friends to "come over to the other side," and the diving frog whose preparations for the supreme effort are a mixture of grace and grotesqueness. Views of the frog swimming under the water also also included.

Edison Special Program Ready

The Long Looked for Specially Prepared Program of Weekly Release at Last a Reality.

IN THE Motion Picture Educator of our issue of Dec. 9th, 1916 there appeared a reference to the lock-reel program specially prepared for the family group, which was at that time expected to be placed on the market by the Edison Company at the beginning of the New Year. But as all good things require time for proper development, it has only now arrived at a state of maturity, and a company has been formed, known as the Forum Films, Inc. Information regarding the distribution of this weekly program appeared in our issue of Mar. 17. Exchanges are being established in all parts of the country for the distribution of what will be known as "Conquest Pictures" which are to consist of the most wholesome and entertaining types of film.

The first program of the Forum Films, Inc., will be as follows:

- "Puss in Boots"—approximately 400 feet. (The well-known fairly tale in silhouette).
- "A Vanishing Race"—approximately 500 feet. (A short scenic made on the reservation of the Blackfoot Indians).
- "The Sea Horse"—approximately 250 feet. (A short study of an interesting and little known fish).
- "The Half Back"—approximately 3,000 feet. (A picturization of Ralph Henry Barbour's well-known story of school life and football).

"The Dinosaur and the Missing Link"—approximately 500 feet. (The first public presentation of a new group of animated manikins).

"Captains of Tomorrow"—approximately 400 feet. (A dress parade at West Point).

While we are not yet in a position to speak from the angle of the reviewer we must admit that this program is interesting in appearance. We learn that Robert Louis Stevenson's "Kidnapped" will be the feature of program No. 2, and Albert Stearns' "Chris and the Wonderful Lamp" of No. 3. Other stories of which the picture rights have been acquired for future production are:

"The Little Chevalier," by M. E. M. Davis.
"The Star Spangled Banner," by Mary Shipman Andrews.
"The Crimson Sweater," by Ralph Henry Barbour.
"Jack Ballister's Fortunes," by Howard Pyle.
"Billy and the Big Stick," by Richard Harding Davis.
"T Haviland Hicks, Freshman," by J. R. Elderdice.
"Philip Kent in the Lower School," by T. Truxton Hare.
"The Boy Who Cried Wolf," by Richard Harding Davis.
"Scouting for Washington," by J. P. True.
"Barnaby Lee," by John Bennett.
"Hugh Gwyeth," by Bulah Marie Dix.

Educational Alliance Forum

Discusses Better Film Movement and Listens to Enlightening Addresses on the Subject.

On Wednesday, March 7, the Young People's Branch of the Educational Alliance, at their regular meeting at 9th Street and Stuyvesant, New York City, discussed at length the problem presented in the Better Film Movement. The meeting was an interesting one, not different, however, from the many other gatherings for a like purpose that have recently been held in the metropolis.

The chief speakers of the evening were Richard Welling, former Civil Service Commissioner of New York, and chairman of the meeting, who reviewed the early use of static pictures in teaching backward children, and spoke of the wonderful educational possibilities of the moving picture and also of its abuses; Herbert F. Sherwood, Assistant Secretary of the National Board of Review, who presented facts and figures pertaining to the growth of the industry and exhibited the Vitagraph film "From Script to Screen"; E. M. Barrows, whose subject covered the question of legalized censorship and the right of the public to expression which might be made possible through nation-wide organization; and Mary Gray Peck of the Motion Picture Committee of the General Federation of Women's Clubs. Miss Peck in speaking of the rut into which many of the producers have fallen stated that it is time that the public broke into the theatrical circle to let manufacturers know that something closer to life is wanted than that type of melodramatic picture of which the public is growing weary.

At the close of the scheduled addresses the audience joined in an enthusiastic discussion of the subject to which Mr. Sherwood gave enlightening answers.

The Children's Program

How M. B. Thompson, Pioneer Worker in the Field Conducts Entertainments and Selects Programs.

The selecting and management of children's programs is approaching the plane of the fine art. The antipathy of children to any form of segregation which holds them aloof from places and things frequented and enjoyed by their elders makes it necessary to use considerable tact in dealing with the moving picture question as it concerns the child. This of course involves the selection of the pictures suitable for the child to see, and the presentation of them in a fashion pleasing to the child.

With regard to this problem the lines followed by Miss M. B. Thompson of Springfield, Ohio, who five years ago started the ball rolling in her home town, may be interesting to many. Miss Thompson after gaining the co-operation of the exhibitor, does the "shopping" as she calls it. She visits the manufacturer or the exchange man, views the pictures, or chooses from lists of recommended films, selecting those which she believes will suit the particular occasion for which she wants them. Before selecting a program for a certain theater she takes the trouble to find out what special subject is being studied by the children of that neighborhood at school; and in choosing the educational adjuncts of her program she keeps this in mind. The result is that what might otherwise be looked upon by the children merely as a dry educational assumes an attractive appearance because of the interest stimulated in the subject at school.

Another interesting point about Miss Thompson's method is the fact that she prefaces her feature picture with an insert appropriate to the occasion. For instance a fairy picture is presented as being "for those who believe in fairies." In addition to this a little girl is asked to come to the entertainment dressed as a fairy, and some sort of a frame or bower is arranged in the corner of the stage in which stands the fairy under the enhancement of a spotlight. Naturally the children are delighted; and as each day's program is planned by Miss Thompson on just such individual lines, the children always feel that there is going to be something new and pleasant in store for them. On "Bird" day the introduction to the picture on bird study consists of an appeal to the children to help to feed the wild birds in the cold weather when their natural food is scarce, by throwing them daily a few crumbs from their windows. Her program always closes with the singing of "The Star Spangled Banner," when all stand and join in the singing.

The work which Miss Thompson began in a small way has continued to grow, and in Springfield and Urbana, Ohio, these programs are moving in a successful way. She is about to make a tour of North and South Carolina, Georgia and Virginia with a view to opening up her work there.

ITEMS OF INTEREST.

At a meeting of the Religious Education Association held in Boston on February 28, the subject of the moving picture was among those discussed. The Committee on Social Relations of the Church and Young People met in the afternoon in the Old South Church, where a report was presented by Herbert W. Gates of the Brick Church Institute. Following the reading of the report Mr. Gates recommended that a special moving picture commission be appointed to decide what the policy and work of the Association should be regarding the moving picture. Addresses were delivered by Mr. Foster of the Community Motion Picture Bureau and Orrin G. Cocks of the National Board of Review; and it was noted that the point of view of the Association seemed to favor moving pictures and leaned toward the the constructive rather than critical and reactionary methods. Bishop Francis J. McConnell of the Methodist Church is president, and Henry S. Pritchett president of the Carnegie Foundation, is vice-president.

* * *

It is learned that the women of New Jersey are not likely to take any action regarding the censorship bill which has been introduced in that state. They are deeply interested in the Better Film movement which is sweeping through the country at the present time and realize that it is not likely to be helped by legalized censorship. Representatives of the legislative departments of the Federated Women's Clubs of New Jersey listened with interest to an address on the subject delivered by Mary Gray Peck at the Robert Treat Hotel, Newark, recently, and heartily indorsed Miss Peck's views.

* * *

Cranston Brenton, Chairman of the National Board of Review recently addressed a meeting of the Women's Civic Club of Cleveland, Ohio, the Association of Commerce of Grand Rapids, Mich., and the Drama League, also of Grand Rapids. At all of these meetings Mr. Brenton emphasized the fact that from whatever point of view the question of better pictures and their influence is approached, whether social, artistic or moral, the greatest menace to efficient development, next to the possibility of the production and exhibition of evil pictures, is the matter of legal pre-publicity censorship, which is unwarranted and unjust, and prevents the free development of a great industry and a great art.

* * *

A surgical film containing some remarkable demonstrations was recently exhibited in the auditorium of the Hutchinson High School, Buffalo. Among these demonstrations were methods of operation pursued by Dr. Alexis Carrell of the Rockefeller Institute in his clinic at the hospital at Compiegne, France, and American methods of bone grafting as performed in the European war hospitals by Dr. Fred H. Albee of New York. One of the reels exhibited the removal of a shrapnel ball from the heart of a soldier. The use of the Daken antiseptic solution was also demonstrated in another part of the film, the victim used for purposes of illustration having three shot wounds in the leg. Another interesting subject was the placing of artificial noses and ears on men who had lost these organs.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Mailing Lists.

EVIDENTLY exhibitors in the Salt Lake City section are a bit careless. It will be remembered that not long ago Paramount offered to circularize the patrons of exhibitors taking Paramount service, if they would supply the addresses. These lists were sent out under two-cent postage, and with the imprint of the exchange. Mr. Carpenter says a surprising proportion of some lists were returned "not found." Under the postal regulations only first-class matter is returned to the writer if found to be undeliverable, nor may such matter be forwarded to a second address save under additional postage. According to the Carpenter disclosures many exhibitors in his territory are working with lists from 50 to 80 per cent dead. In other words they are getting from one-half to but one-fifth of the advertising they are paying for. There are three ways of overcoming this condition. Either an occasional piece of matter may be sent out under the first-class rate, the return imprint may be used, or subscribers may be required to renew their subscription.

The return imprint is the simplest form and this can be used *every* time at no additional cost save where an address has gone dead. Simply print up your envelopes with this card:

NOTICE TO POSTMASTER
If undelivered, please return to
Gem Theater,
Hometown, N. Y.
Return postage is guaranteed.

With this card in use any matter not delivered is returned under a one cent due stamp, and for the investment of this penny the information is acquired that saves further stamps and circulars.

The renewal blank has been shown in many forms in this department. In the simplest form it looks something like this.

We are revising our mailing list.
If you wish to continue to receive our bulletins, please fill in this blank and leave at the box office or mail to us.
Name....................................
Address.................................
Remarks.................................
....

A better form is to send out a return postal card printed up, but almost any scheme will work. The mailing list should be edited at least every three months to weed out the deadwood. The return imprint is better in that it is always at work. If you desire, you can have this put on a rubber stamp and print the envelopes yourself. It is useless to send out matter that reaches no one, yet hundreds of dollars are wasted every week because exhibitors fail to keep their lists checked up.

Valedictory.

There will be no more Stillman theater program stuff, we are sorry to say. C. L. Medden retired from the press department some time ago and now the program has been reduced to a four-pager with no house text at all. Lacking the touch Mr. Madden gave his stuff, the change is for the better, but we are sorry to see the end of one of the snappiest programs coming to this desk.

Even If It Rhymes.

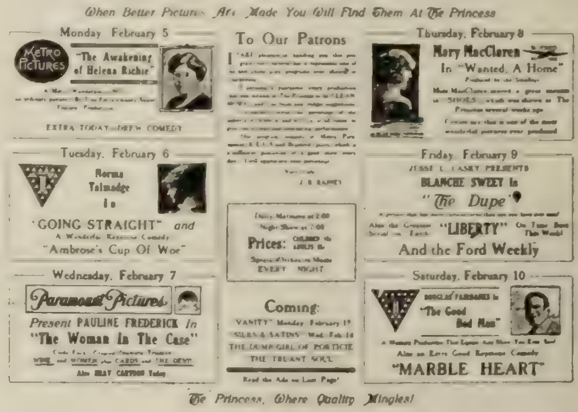
Even if the latest effusion on behalf of the Keystone comedies is done in Waltmason it carries point to it. We quote a paragraph from the supposed monologue of a rural exhibitor:

> Si Green, who runs our picter show (the only place where folks kin go), fer quite a stretch lost right erlong and couldn't figger what wuz wrong. Now I ain't one who likes ter boast, but I know picters good as most, and I know why I stayed away, and 'twarnt the dime I had ter pay. 'Twas jest becuz his show warn't right, all sad and mournful stid of bright. Why, gosh, his picters made yer think the whole derned world wuz on the blink. Of course, a drayma usually is purty sad, and oughter be; but, as I sed to Si, says I, "Gim 'em a laff ter drown the sigh." Gee whiz, I like ter laff and shout (don't keer a cus what it's erbout). 'Nd I told Si, "You make 'em roar 'nd they'll keep coming back fer more." 'Nd Si, he says, "I will, by gum, if they want laffs I'll give 'em sum." 'Nd, say, HE DID, and done it right, 'nd now he PACKS 'em in each night.

Most programs are far too heavy. No one wants to sit through a lot of serious stuff with never a gleam of a smile. Mix the laughs and the tears and each will gain contrast. Some day we'll tell you the name of the poet (most of you know him) and meantime we warn George Editor Carpenter to look to his laurels.

A Good Layout.

The Princess, Clarksville, Tex., uses a very good layout for the inside pages of its colored covers. The impression is very poor and the cuts are blotchy, but the idea is so good that we reproduce it for the benefit of others who use this form. The cover is the usual six by nine. About the only suggestion to be offered is that a two point rule for the panels would be better than the hairline used. It would help, too, to cut the rule under the dates.



When Better Pictures Are Made You Will Find Them At The Princess

Monday February 5
Metro Pictures
"The Awakening of Helena Richie"
EXTRA TODAY—DREW COMEDY

To Our Patrons

Tuesday, February 6
Norma Talmadge in
"GOING STRAIGHT" and
A Wonderful Keystone Comedy
"Ambrose's Cup Of Woe"

Wednesday, February 7
Paramount Pictures
Present PAULINE FREDERICK In
"The Woman In The Case"

Prices:
EVERY NIGHT

Coming:
VANITY" Monday February 12
SILKS & SATINS Wed. Feb 14
THE DUMB GIRL OF PORTICI
THE TRUANT SOUL
Read the Ads on Last Page!

Thursday, February 8
Mary MacClaren
In "Wanted, A Home"

Friday, February 9
JESSE L. LASKY PRESENTS
BLANCHE SWEET In
"The Dupe"
"LIBERTY"
And the Ford Weekly

Saturday, February 10
DOUGLAS FAIRBANKS In
"The Good Bad Man"
"MARBLE HEART"

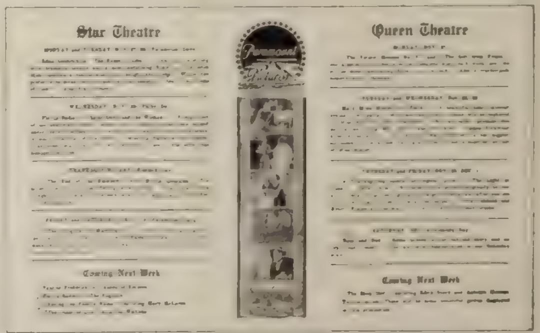
The Princess, Where Quality Mingles!

All in Red.

The Columbia, Columbus, Ohio, gets out a striking invitation for "The Scarlet Letter." It is a red sheet, a vivid red sheet, the usual 8½ by 11 inches, folded once and then printed the long way in black with an announcement of the film in script. Some of the type, because of the high ascenders and descenders, is too small. A better effect could have been had from Engraver's Shaded or any of the constantly growing family of shaded letters. The envelope matches, and where the stamp should be is the "A," but in black instead of red. The stamp is moved over to the left, to display it, but the machine cancellation obscures it; a matter evidently not taken into consideration. The advertisement is well carried out save in the choice of type, which is not easy to read, and an advertisement, above all things, should be inviting to the eye.

Paramount Programs.

Here are three good program examples from a recent issue of Paramount Progress. The first is a double middle page from the Star and Queen, Chillicothe, Ohio. The division is made by means of the Paramount trade-mark and the book-mark cut. Oddly enough, the "Marks the place" on the book-mark works all right directly under the trade-mark, which may be taken as marking the place. Either the two-house program with a page to house, or the one house, three days to a page, works best if the two pages are set as a whole. The cut makes a better division than would rule work and the utilization of



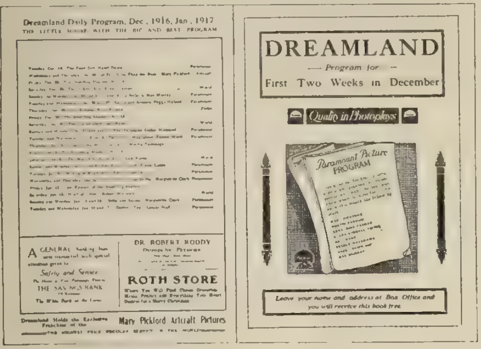
Star Theatre

Coming Next Week

Queen Theatre

Coming Next Week

the book-mark is decidedly ingenious. The second cut shows The Dreamland, Kewanee, Ill. This shows an effective front page and a calendar program on the back. Note the use of double rule work on the back page, which is unusual and effective. The third example is a page, evidently from a folder program, showing the use of trade advertising along with the program. There is absolutely no objection to the use of trade announcements where they do not intrude upon the exhibitor's space more than does this simple announcement. The program in which the house is given but a small third of a page defeats its own ends, but those exhibitors who take a holier-than-thou attitude because they use no outside advertising are all wrong. They are seldom clever and still more seldom to be commended. As a rule they use no outside stuff, merely because they do not know how to get it or to handle it once they get the order. This seems to give a page to a day, with at least six outside advertisements. These will probably pay the cost of the program, and the program is just as good for the use of the exhibitor as though no outside stuff were carried. He says all he has to say and he does not obscure it in the least by the foreign announcement, and still the local merchant gets the best possible position; far better than the local paper can give him for double price. It works well all the way around.


Dreamland Daily Program, Dec., 1916, Jan., 1917

A GENERAL

Safety and Service

THE SAVINGS BANK

DR. ROBERT RODDY

ROTH STORE

Mary Pickford Artcraft Pictures

DREAMLAND

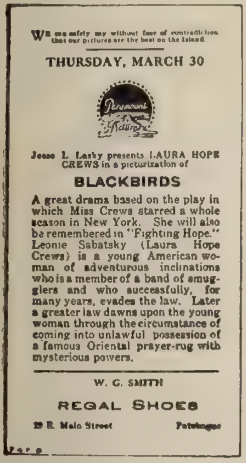
— Program for —

First Two Weeks in December

Quality in Photoplays

Paramount Picture PROGRAM

Leave your name and address at Box Office and you will receive this book free.


We can safely say without fear of contradiction that our pictures are the best on the Island

THURSDAY, MARCH 30

Paramount Pictures

Jesse L. Lasky presents LAURA HOPE CREWS in a picturization of

BLACKBIRDS

A great drama based on the play in which Miss Crews starred a whole season in New York. She will also be remembered in "Fighting Hope." Leonie Sabatsky (Laura Hope Crews) is a young American woman of adventurous inclinations who is a member of a band of smugglers and who successfully, for many years, evades the law. Later a greater law dawns upon the young woman through the circumstance of coming into unlawful possession of a famous Oriental prayer-rug with mysterious powers.

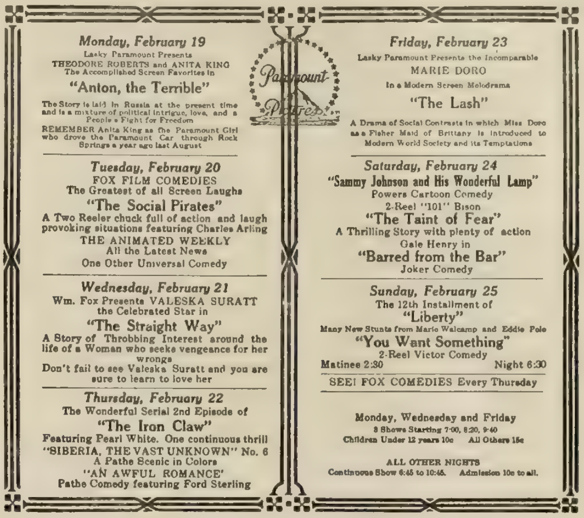
W. C. SMITH

REGAL SHOES

29 E. Main Street Patchogue

Colored Covers.

The Oracle, Rock Springs, Wyo., uses a colored cover 3½ by 6 inches for its four-pager, setting the program on the inner pages and using the back for seven trade advertisements, which probably pay the cost of stock and printing. Evidently there is a printer in Rock Springs—a printer instead of a ham typesetter, for he gets a good display on all four pages, and to back that up he is given good copy to work from; not too much, and yet enough to get the interest, even in the small space permitted by the size of the sheet. He gets a real display in an inch and a half of space, and this is something many printers fail to do, no matter what their opportunity. It is done merely by using a small display face for the chief title and not trying to get the same prominence for the two or three additional titles. It is a decidedly neat job throughout and both house and printer are to be complimented. Study this and then show it to your own printer. He may be able to get the idea. One trouble is that few offices in small towns have the proper display faces in eight, ten and twelve point. Here are several twelve-point display faces. It would be worth while, if you care anything about the attractiveness of your advertising—and attractive advertising alone will make business—to buy a few fonts yourself if the printer will not spend a few dollars on equipment. Note that the border is in light yellow. This should show stronger in the cut than it does on the paper, since it photographs blacker than it looks.


Monday, February 19
Lasky Paramount Presents
THEODORE ROBERTS and ANITA KING
The Accomplished Screen Favorites in
"Anton, the Terrible"
The Story is laid in Russia at the present time and is a mixture of political intrigue, love, and a People's Fight for Freedom
REMEMBER Anita King as the Paramount Girl who drove the Paramount Car through Rock Springs a year ago last August

Tuesday, February 20
FOX FILM COMEDIES
The Greatest of all Screen Laughs
"The Social Pirates"
A Two Reeler chuck full of action and laugh provoking situations featuring Charles Arling
THE ANIMATED WEEKLY
All the Latest News
One Other Universal Comedy

Wednesday, February 21
Wm. Fox Presents VALESKA SURATT
the Celebrated Star in
"The Straight Way"
A Story of Throbbing Interest around the life of a Woman who seeks vengeance for her wrongs
Don't fail to see Valeska Suratt and you are sure to learn to love her

Thursday, February 22
The Wonderful Serial 2nd Episode of
"The Iron Claw"
Featuring Pearl White. One continuous thrill
"SIBERIA, THE VAST UNKNOWN" No. 6
A Pathe Scenic in Colors
"AN AWFUL ROMANCE'
Pathe Comedy featuring Ford Sterling

Friday, February 23
Lasky Paramount Presents the Incomparable
MARIE DORO
In a Modern Screen Melodrama
"The Lash"
A Drama of Social Contrasts in which Miss Doro as a Fisher Maid of Brittany is introduced to Modern World Society and its Temptations

Saturday, February 24
"Sammy Johnson and His Wonderful Lamp"
Powers Cartoon Comedy
2-Reel "101" Bison
"The Taint of Fear"
A Thrilling Story with plenty of action
Gale Henry in
"Barred from the Bar"
Joker Comedy

Sunday, February 25
The 12th Installment of
"Liberty"
Many New Stunts from Marie Walcamp and Eddie Polo
"You Want Something"
2-Reel Victor Comedy
Matinee 2:30 Night 6:30

SEE! FOX COMEDIES Every Thursday

Monday, Wednesday and Friday
3 Shows Starting 7:00, 8:20, 9:40
Children Under 12 years 10c All Others 15c

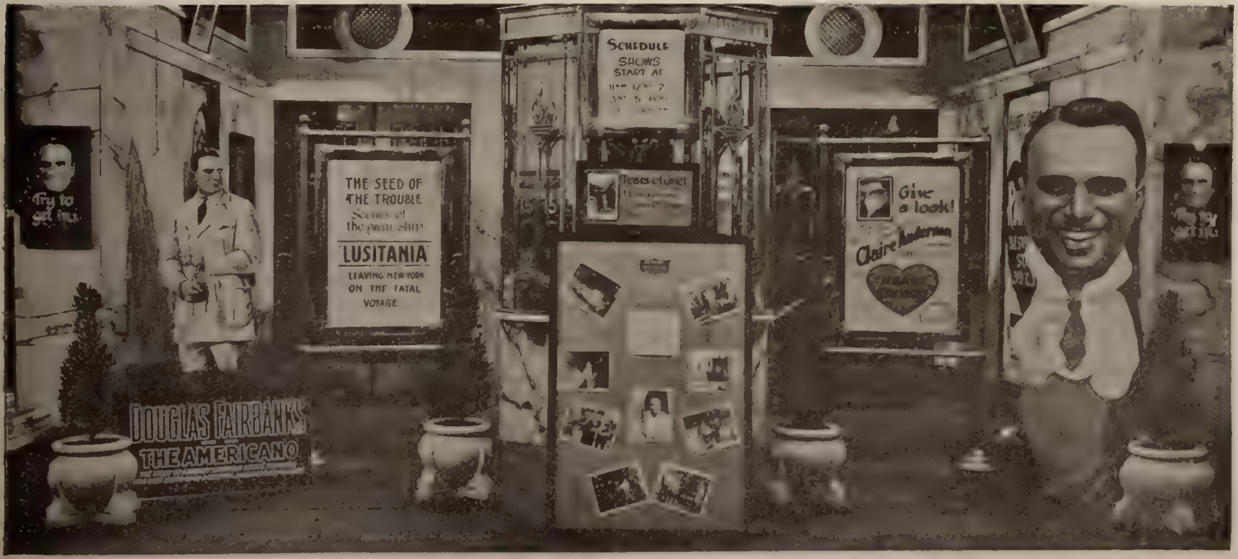
ALL OTHER NIGHTS
Continuous Show 6:45 to 10:45. Admission 10c to all.

Cut Outs.

Ralph Ruffner has been getting a lot of space lately, but he has been paying for it in ideas. The bottom cut shows the lobby of his Liberty, Spokane, Wash., decorated for Fairbanks in The Americano. The cutout at the right is the face from a six sheet of the Matrimanic, with real clothes supplied by the management. The cutout on the left is a three-sheet, with enough text left on at the bottom to carry the necessary information. The heads on the small signs to right and left of the entrance were cut from Americano one-sheets and merely lettered "Try to get in." In front of the box office the small frame lettered "Tears of Grief" shows a page from a magazine with the famous Chaplin-Fairbanks visit. These ideas are good for The Americano, but they can be adapted to other stunts.

The H. C. of L.

J. H. Michael, of the Academy, Buffalo, is trying to help along the high cost of living. In connection with The Perils of Our Girl Reporters series he is giving away 5,000 cases of the food products of a certain concern, the invoice consisting of soups, beans, catsups, jams, pickles and similar merchandise. He sends in a photograph of the



freight car in which they traveled, but the photo was folded in the letter and now it is in three parts, like a three-reel film, and it will not reproduce. They made much advertising capital of the car, with huge banners, but it seems to us that the perils of our girl reporters should be taken with a grain of salt rather than so much catsup and tobasco. Most of the girl reporters we've seen would be in no peril, even from a blind man.

Fairbanks Publicity.

Bennie Ziedman, personal representative for Douglas Fairbanks, is doing good work for his star. We are proud of Bennie, for we started him going when he was assistant stock boy at the Lubin plant and we were editing.

But Bennie is pretty much of a self-starter, and he has been keeping right on. One of his recent stunts is a letter to all exhibitors, which reads:

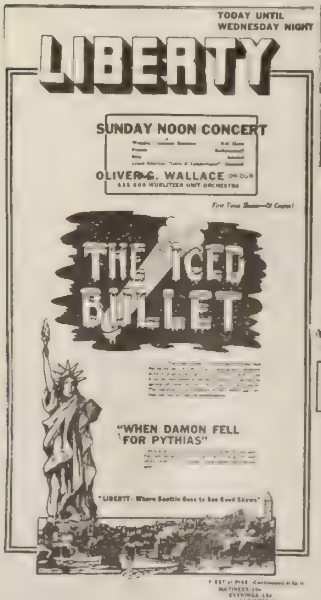
> I understand that recently you exhibited in your theater American Aristocracy, and I am very anxious to know, for Mr. Douglas Fairbanks, just how your patrons received this picture.
>
> I would appreciate a letter from you telling me what sort of a drawing card Douglas Fairbanks is for your theater, some of the plays they have enjoyed him in better than others, and any suggestions that you would care to volunteer concerning the future productions of Mr. Fairbanks.
>
> I feel that I am asking a great deal of you, but Mr. Fairbanks is very anxious to make pictures that will please the public, and if the proper co-operation is evidenced between the exhibitor, the exchange man and himself, there is no reason in the world why the Fairbanks plays cannot be even more successful than they have been in the past months.

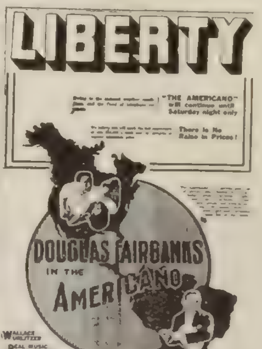
And the funny part of it is that they really intend to be guided by the suggestions they receive. They do not feel that they know it all, but want all the advice they can get. Somewhat different from the attitude in the old days when an exhibitor was made to feel that he should be grateful being permitted to hire film.

Ruffner, Please Note.

Gordon M. (100%) Fullerton, of the Greater Theaters Co., Seattle, takes issue with Ralph Ruffner on the latter's assertion that his Liberty, Spokane, uses the greatest amount of newspaper space. Mr. Fullerton writes:

> Although we have always admired Ralph Ruffner's live wire methods of advertising, we cannot let his claim to being the largest exhibitor user of advertising space in the United States go unchallenged.
>
> The Greater Theaters Company of Seattle, Jensen & Von Herberg, managers, have been the pioneer exhibitor users of large newspaper advertising—in fact we were the first to use large space, full pages, etc. It has been my privilege to be associated with them for the past five years, first as representative of one of the Seattle newspapers and the last two years as their advertising manager.
>
> Our newspaper advertising space for the past ten weeks totaled 5,988 column inches for the Liberty and Coliseum theaters, or an average of 376 inches per house per week. This is a trifle less than 54 inches per house per day. Understand this is only our regular newspaper advertising and is used in addition to 100 28 sheet billboard posters each week, 400 to 500 window cards each house and 100 to 200 sheets of pictorial paper for each show by each house.
>
> Reverting to newspaper advertising, we believe this will cinch our claim to being the largest exhibitor newspaper advertiser in the States! Our figures for the year 1916 totaled 153,818 column inches, which at an average rate of over $1 per column inch, make a sizable sum both in figures and money.


TODAY UNTIL WEDNESDAY NIGHT
LIBERTY
SUNDAY NOON CONCERT
OLIVER G. WALLACE ON OUR
$15 000 WURLITZER UNIT ORCHESTRA
First Time Shown—Of Course!
THE ICED BULLET
"WHEN DAMON FELL FOR PYTHIAS"
"LIBERTY—Where Seattle Goes to See Good Shows"
MATINEES 10c
EVENINGS 15c
CHILDREN 5c


LIBERTY
"THE AMERICANO" will continue until Saturday night only
There is No Raise in Prices!
DOUGLAS FAIRBANKS
IN THE
AMERICANO
WALLACE WURLITZER
REAL MUSIC REEL PICTURES
Matinees 10c Evenings 15c
Children 5c

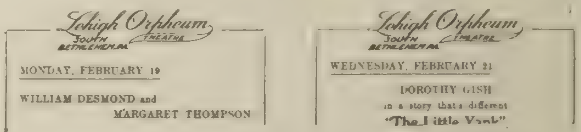
How about it Ruff? What is your batting average? In another letter Mr. Fullerton writes:

> Yesterday in looking at the show, I noticed your name as the author of "Free Speech." Let me congratulate you on a most entertaining, really funny comedy. It proved a fit running mate for Fairbanks' "Americano" as a laugh producer, and Fairbanks is some popular here, and the "Americano" proved a big hit.
>
> In the musical interpretation for the comedy, Mr. Wallace, our organist, took the liberty (by musicians' licenses) to supply Sidney Drew's costly relapses. Always musical, this interpretation of Drew's cuss-words, never failed to bring the house down, for the audiences could all supply what they thought Drew said.

The story largely hinges upon Mr. Drew's suppressed remarks and we can see the chances in this musical interruption. Perhaps it will help other organists. Two recent advertisements are shown. That for "The Iced Bullet' is page length, five columns wide, and the other four fifteens. Mr. Fullerton writes that the picture of Seattle with Liberty in the wrong harbor is used whenever a suitable special cut is not suggested by the title. The shadow block letter at the top is always used.

New Again.

The Lehigh Orpheum, South Bethlehem, Pa., has a new wrinkle. Most always someone in that bunch has a new idea. It keeps us busy between the Orpheum, the Third Street and the Lorenz. This latest is a script house name for the program. Just how it works on the page headings is shown in the cut. It looks much better in the full size and should have been enlarged to serve on the front page as well. It is not particularly elaborate, but it is neat—which is far better. It will be noted that the heading is cut into the panel rule. This gives a better effect than would a solid panel with the heading above or below.



Lehigh Orpheum
South Bethlehem, Pa. Theatre

MONDAY, FEBRUARY 19

WILLIAM DESMOND and
MARGARET THOMPSON

Lehigh Orpheum
South Bethlehem, Pa. Theatre

WEDNESDAY, FEBRUARY 21

DOROTHY GISH
in a story that's different
"The Little Yank"

The Linder Book.

The campaign book for the Max Linder comedies, put out by the Essanay, is decidedly practical. Perhaps the most interesting feature is the offer of the company to pay half your newspaper advertising, under certain reasonable restrictions. This is a better and more directly helpful way of launching the comedian than by telling the exhibitor to tie up to the national campaign. It gives him direct help. Most of the stunts are thoroughly practical, which cannot always be said of campaign stunts, and most of them are new. There is a mail list idea that if worked nicely will bring a list of addresses and a lot of direct advertising as well. Also they use a new version of the Blueatis circular, first run in this department some years ago. It has been changed over to "Maxillarity," but the idea is the same. There is a large line of paper and cuts advertised and two styles of Kraus paintings. It is all there but the energy to put it into practice.

Hustling.

W. H. Wassman, of the Knickerbocker, Nashville, Tenn., spread himself advertising "The Fall of a Nation." He not only took a full newspaper page, but he ran it in two colors and black. To the right of the space hung a pennant in the national colors and to the left was a spirited drawing of a soldier, carrying a flag and drawn sword. The drawing is well done and the text is properly circusy without being too extravagant. Color work costs on daily papers, but it certainly does attract attention, and this two color work is exceptionally good both as to blending and register.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Per—haps.

CHARLES GIBLYN, producing the Clara Kimball Young features, is made to talk by the Selznick press agent. He is made to say that so much has been said against the way directors maltreat stories that it is time that one of them spoke in favor of the director, so he remarks:

> The trouble with the great majority of people who think they can write for the screen is their utter lack of technical training and their inability to visualize their stories in the terms of the motion picture. They seem to think that any story that reads well or any play that makes a deep impression on the stage is suited to the screen. Such an idea is utterly ridiculous.

The discussion does not apply to "the great majority of people." They are the boobs. Some of them might learn technique if they were encouraged, but the fat-headed, self-content director distinctly says he does not want technique but merely the bare idea, and when he gets the bare idea he yells because he does not get technique—not that most directors would use technical scripts if they had them because they know it all and no one else knows anything and they cut and slash just to show that they alone can fix it up, and yet, again Mr. Giblyn says:

> No one can write a successful motion picture scenario who has not made a conscientious study of the art or has not had actual studio experience. The author who writhes in his chair at the picture theatre when he sees the child of his brain "maltreated" by one of us directors, would do well to attend the studio during the production of one of his pictures and let the director explain to him the necessity for the changes he is making in the original script.
>
> Where we are going to get our big picture stories in future I don't know. It is the greatest problem the industry has to face today. In the past two months I have read eighty-four books myself and looked over reports on a hundred others and out of the lot there were not more than two or three that could even be considered as Clara Kimball Young productions.
>
> The only hope I can see lies in serious consideration of the art of motion picture writing by the literary people of prominence who now look upon the films as a by-product of their work for the publishers and the theatrical producers. Of course there may be any number of unknown authors who are capable of writing great motion picture stories but until they begin to think in terms of the screen the great percentage of their output will be useless to us. It isn't so much the question of originality of plot. This cannot be expected. There are only about a dozen original themes in literature. What we are looking for is originality in treatment, fresh ideas in character development and above all else action, action, and then, more action.

This is plain rot. Few directors would tell an author anything about production and fewer still would condescend to explain why they make this change or that, because they do not know themselves. There are any number of "unknown" authors who are capable of writing good stuff, but they get no hearing, and most well known authors who have tried to write for the screen have quit because of the assinine stupidity of the directors. We have talked with many and we know. Not many literary lights have carefully studied photoplay technique and those few quit when they saw the difference between real technique and what the average director wants.

Of course many authors claim that they are abused when in reality their scripts are impossible, but the few who really have tried are the ones who make the greatest outcry because they know best that the average script is killed by the director and the cutter in combination. The thing to do is to take what ideas the authors have and try and help him do better work. If originality of treatment is desired, the director must know that originality of treatment cannot be shown in a two-thousand word synopsis. It must be written into the continuity and once there it must be followed.

No experienced author would send a script to the Selznick company, because he knows that the feature concerns do not buy. What Mr. Giblyn sees, in all probability, is boob stuff.

And Bernard McConville, of the Triangle, is made to say:

> A new school of scenario writers is springing up who will ply their profession not alone for money but to raise the standard of screen writing to the highest possible level. The scarcity of good screen stories is growing more pronounced all the time, and this fact will soon give the author a tremendous chance to strike out along original lines.
>
> It is my personal opinion that leaders in the new school will to a large extent be developed from within the studios. Because such authors will have learned the rudiments of scenario construction through close association with directors, actors and the varying conditions under which screen productions are manufactured.
>
> I am one of those who hold that "the play's the thing," but at the same time, effective plays must fit the star, as nearly as possible.
>
> Also to attain the highest results one must study directors, settings, and all eligible members of a cast. A plot may be ever so strong, but it can be completely spoiled and its effect entirely lost if it does not fit the personality of the actors or the director does not enter into the spirit of the story, as conceived by the author.

New stuff must come, if the business is to endure, but the new authors will NOT be studio men, steeped in all the antique traditions of the studio and the dramatic stage. They must be new men, preferably young men, who are able to realize that photoplay is not made over drama but something wholly different. The trouble with the business right now is that 90 per cent. of the stuff is turned out in the studio and is the same junk that was made last week, last month, last year, and will be made next week, next month and next year, if the studios are still looked to for material. Stories were never at so low a level and never before were so many written in the studio since the first break in 1909. It is the studio writer who is killing the business with his banality, and yet one of them has the nerve to look still deeper into the studios for new writers.

Stop paying ten dollars a reel for synopses only, stop taking synopses and demand the working scripts. Pay for them on a fair basis and the scripts will be forthcoming in time. Unless this is done there is going to be a sudden switch to high priced writers. The leading authors will be getting the same fancy payments that now go to the stars and the stories will be no better. It will be better to offer and pay $100 a reel now for stuff that can be done practically as written, than to pay $1,000 a reel and more presently for stuff that is plain botch.

Another.

Recently there has appeared an advertisement in certain New York papers for members to join a club for the free criticism of their scripts. Response to the advertisement brings a reply on the letterhead of the Screen Authors' League, signed by I. Taylor, explaining that the league meets weekly in "one of the best-known studios in the city, where members have the usual privilege of seeing a picture put on, which is an opportunity not granted to anyone not members of this club." A "competent writer and director" criticizes the scripts and to join you have to hustle $10 to Mr. Taylor. We wonder what studio it is that makes this surprising offer.

The Reason Why.

Among the varied comments on a recent paragraph, in which we suggested that some script departments were untrustworthy, was one in which the writer asks why he should continue to write stories if all script editors are thieves. In the first place, we did not say that all script editors were robber barons, and, in the second place, we think it worth while keeping on because the free lances will be selling when the present crop of dishonest script handlers are either in jail or on their uppers. The time must come when even the blindest of producers must realize that honesty is the best business policy. The free lances alone can supply a properly varied program and only the varied program can endure.

Please Don't.

Please do not write in and ask for a list of "reliable" companies. This department is not a financial rating bureau, nor is it a branch of the police department. We cannot name some companies as "reliable" without leaving the others free to sue, and to name all as reliable would not be strictly within the bounds of truth, for some employes are not reliable, even though the companies may be, and undoubtedly some hardly pressed staff writers do derive inspiration from the work of others passing through their hands.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 172.

The Roll of Ronor on question 172 consists of C. E. Linstruth, Carthage, N. Y.; A. M. Malley, Edmonton, Canada; Michael Capobianco, Roseto, Pa.; J. H. Anderson, Fort Dodge, Ia.; W. A. Labarthe, Port Arthur, Texas; L. Pagenhardt, Westernport, Ind.

Again Brother Linstruth seems to have swiped the plum, or, in other words, given the best answer to question 172.

Reply to Question No. 172.

By C. E. Linstruth, Carthage, N. Y.

The Question:

Explain, in detail, the various items of danger which are brought about by over-speeding the film. Be careful and get them all.

The Answer:

The dangers of over-speeding the film are: Loss of patronage to the theater; possible loss of position for the operator; increased danger of spattering oil on the film; tearing out weak sprocket holes; straining the eyes of the audience in attempting to read short titles and follow the quick action of the actors; loosening adjustments of the mechanism which would stand normal strain; increasing tendency to lose upper or lower loop; increased tendency to run off sprocket at thick patches; increased tendency to pull apart weak joints; unsteady presentation due to excessive vibration; danger of synchronism with three-wing shutter blades and the alternations of 60 cycle current; excessive noise, particularly if the mechanism be worn, and danger to the soul of the operator through possible language used as he views the utter ruination of his work on the screen.

Film Trouble.

Indianapolis, Ind., says:

> Unless the upper loop of my machine is set just exactly so the film either breaks or there is an awful jump in the picture; also at times, while machine is running, the upper loop gets longer, the picture jumps considerably, and sometimes quivers until I have to stop and readjust the film. The carbon holders I have been using are very thin and give me a great deal of trouble, but I cannot get the manager to renew them. However, I made a pattern for a pair of carbon jaws myself, had the thing cast and put it in. They worked fine. And what do you think happened? Why the manager balled me out, although I had a much better light. Said he did not want any "experimenting" on his machines.

Well, Indianapolis, I should say if the manager does not want experimenting on his machines he had better get you some new ones. According to your description of your present equipment you certainly need them badly.

From what you say in regard to the film, I should say that the aperture plate is badly worn and that the film is buckling in and out over the aperture, though I don't really see how that could happen in the make of machine you have, unless it has been in use ever since Noah came out of the ark. It is also possible that your gate tension is too loose, and I believe the idler of your upper sprocket needs adjusting and needs it badly. Possibly too the teeth of the upper sprocket are very much worn. From your letter I should say that the only way to repair your present equipment would be to take off the crank and put it on a new machine.

An Appreciation from Martin.

Brother Ralph W. Martin, Los Angeles, Cal., says:

> I would like to express my appreciation to Friend Griffiths for his views in December 16 issue. I feel assured that none of us have ever tossed the iron for any other purpose than to harpoon a whale which might be passing at the time, to the end that we secure its oil and blubber. With regard to my drawing, issue December 16, Griffiths should stick to his first statement and regard the light beam, as there shown, as being merely a diagram to illustrate the mode of experiment. However, he is still a little bit confused with regard to the meaning of the different spot positions I there show. To make this point more clear: The white spot is the position where the crater is observed to be in sharp focus when the front condenser is covered with a mask 3 inches in diameter, as set forth in issue of August 19. On the other hand the actual image is the position where the crater is observed to be in sharp focus when the condenser is covered with a diaphragm which exposes only about one-half inch at the center of the lens. Because the mask shown in the drawing is a mean between these two extreme positions, it must focus the crater at a mean longitudinal position. I am pretty sure Griffiths has never fully grasped my meaning of the terms "white spot," "mean spot" and "actual image." If he should care to perform the actual experiments I have indicated above, the full meaning of my drawing and table, issue December 16, would become more clear. I was myself considerably surprised when I found the results of my experiments were running right smack into Table No. 2 of the third edition of the Handbook, and I still cannot reconcile the two different methods of arriving at the same results as being anything more than a coincidence. I can only explain it by the assumption that the formulas used in calculating Table 2 were only approximate (i. e., mean), and I later fell into the same line by adopting a mean position for the aperture. This would account for the general agreement of the two methods. Griffiths wholly underestimates his ability to find the principal points and other theoretical functions of a lens when he despairs of ever being able to do so. The study is deep enough to be sure, but not quite so impossible as he seems to think.
>
> For the present, at least, I am going to leave the old style condenser system, pronouncing it inefficient, incompetent, irreconcilable, and pass on to something else.
>
> Since I sent in my "Long Y" condenser design, I have tried to improve upon it by using a three lens combination. The three lenses gain a little Y distance, but require a great separation of the factors, and have other objections, therefore I am sticking to my original Long Y distance. With 50 amperes D. C. this design should give a Y distance of 28 to 30 inches (a longer distance being of little gain) with a separation of the two condensers of about 11 inches (13 inches for ½ inch crater). My only concern is loss of light between the condensers, but I don't think it will amount to very much.

No, that is not the most serious point, Brother Martin. I think I have already commented on that proposition. It is impossible from the practical point of view. You would have a machine something like six feet long from the revolving shutter to the back lamp control, and this would require the reconstruction of fully four-fifths of the operating rooms, besides compelling the operator to stand on a soap box to trim his lamp where the projection is at a steep angle, as it is in altogether too many instances—either that or make the operating room floor in steps. Such a system might, and I believe would, be very efficient, but due to the aforesaid and other reasons it would be mechanically impossible.

From an Assistant Operator.

Peter Lewis, New York City, says:

> I read our department with great interest, and cut out and make into book form. I am an assistant operator at the Franklin theater, and would be obliged to you, as would also the chief operator, if you would answer the following: (A) Why do fuses blow on a new trim; that is to say when you put in new carbons and strike the arc? The fuses are then cold and show no sign of overload. The lamp is in good condition, with no grounds, and the rheostat is supposed to be in good shape. (B) Do the fuses blow because of a too great rush of current over them? (C) Is the resistance of carbon greater when cold than when hot, the same as in carbon filament of an incandescent lamp?

Proceeding backwards I will answer C first. Yes, the resistance of carbons is higher when cold than when hot, the same as in the filament of a carbon filament of an incandescent lamp. (B) Fuses may blow through overload caused by a sudden rush of current, but either this would have to last for at least three or four seconds, or it would have to represent a very heavy overload. (A) It is possible that your fuses are working right up to the limit of capacity. When you bring the carbons together to strike the arc this cuts out the resistance of the arc and thus lowers the total resistance of the circuit by considerable more than one ohm; also when your rheostat is cold its resistance is comparatively low and these things together cause a decidedly larger flow of current than normal. Now if your fuses are working right up to the limit anyhow, it would be quite within the range of possibilities that they would let go under these circumstances, particularly if you held the carbons together for two or three seconds. This is especially true when a new trim is put in, because of the fact that the fresh carbon points make very good contact. There is a decidedly less resistance when two fresh carbons are brought together than when two burned ones come into contact. I think on the whole you will find this is the explanation. Your fuses are running quite close to the limit of their capacity. Five amperes additional fuse capacity would probably eliminate the trouble.

Will Hear the Lecture.

G. W. Hathaway, Leavenworth, Washington, sends for a Handbook **and says:**

> I have just received a set of Hawkins' Electrical Guides, and say, they are *some* books. I have been having trouble with one of my motors sparking, but inside an hour after I had the Guides I had Mr. Trouble by the neck and choked to death. I am glad to see that you are going to stop at Spokane on that trip West. We are only a little more than two hundred miles west of Spokane, and I guess that will be as near as you will get to this place. I am therefore planning a trip to Spokane at that time. I am something of an amateur photographer and some day I am going to take a few pictures around here and show you what this country looks like. I don't believe you would ride the Go-devil of yours around here very much.

Huh! Evidently you have not formed the acquaintance of Miss Nancy Hanks. Why, man, that Go-devil is the very last word in mountain climbers, and the country she could not navigate would have Dante's Inferno backed clear off the map. After having negotiated six hundred miles of Canadian roads I know whereof I speak.

Yes, the Hawkins' Guides are good; also I think you could have choked that trouble to death by consulting "General Instructions No. 8," pages 372, 373, 374, 375, 376, 377, 378, 379 and 380 of the Handbook, all of which deals with the care of the commutator.

I think, Brother Hathaway, you must be considerably nearer to Seattle than Spokane. It is also possible that I may stop in Everett, though up to date the silence from that city has been so dense you could hear your hair grow. Seattle, Tacoma, Portland, Vancouver, Victoria and Aberdeen, however, have all asked me to stop, but neither Bellingham or Everett have, up to this time, been heard from.

$12.00 Per Week.

Vermont sends in the following, names being suppressed because if I gave the name the man might lose the perfectly splendid position he holds, and that would, of course, be regrettable. He says:

> I am an operator of eight years' experience, at present working in the —— theater of this city. Am only receiving only $12.00 per week, as this is not a union state, therefore wages are not high. Have always worked in Vermont, but recently I took unto myself a better half, who hails from the Keystone state. Now we want to go down into Pennsylvania to live, and I would like to know if Pennsylvania is a union state, and how I could get into the union if I go there. I refer particularly to Scranton and Wilkes-Barre.
>
> I have your Handbook and Hawkins' Electrical Guide. I have worked and studied very hard to master my profession, and believe I can give as nearly perfect projection as the next man, both of us working under similar conditions. Am now anxious to get located where I can get at least a decent remuneration in return for skillful work. If you can give me any information on this subject, particularly with regard to the section named, I would be most grateful, or would be quite willing to pay you for your trouble.

No, Vermont, you could not pay me. I am not in that kind of business. If I could help you I would be only too glad to do so, but I do not see how I can give you any direct aid. As to Wilkes-Barre and Scranton, why I don't believe you could work there. Those towns are controlled by unions, and under the "home rule" law, you would have to reside there for a period of six months before being eligible to membership in the union, and during that time I suppose there would be nothing doing in the way of a job, at least until all the home men were supplied. In other words, they would only let you work in positions which they could not fill with their own men, and, after all, you cannot blame them very much for that, *always provided they are able to supply competent operators, who can and will deliver results on the screen which will be creditable, taking into consideration the conditions under which they work, both to themselves and the union, and which will be delivered without excessive cost.*

The only thing I can suggest would be that you go down into Pennsylvania and secure a position in one of the smaller, unorganized cities, and then after working there for six months make application to the local under whose jurisdiction the town you are working in lies. It is a roundabout process and one not at all sure of success, so far as the membership is concerned, but it is the only one I can suggest.

And now, gentlemen, what do you think of that anyhow? A man of eight years' experience, who has studied hard to perfect himself in his chosen calling, IS PAID THE SUM OF TWELVE DOLLARS PER WEEK FOR REPRODUCING UPON THE SCREEN THE ART OF THE GREATEST ARTISTS IN THE WORLD—*for reproducing upon the screen photoplays which cost thousands upon thousands of dollars to produce.* There is placed in the hands of this twelve dollar a week man fragile property (films) to the value of anywhere from five hundred to one thousand dollars, to say nothing of from six hundred to one thousand worth of projection machinery, some parts of which are very delicate, and require careful, intelligent adjustment.

Really, away down in the bottom of your heart, friend manager, what do YOU think of that kind of proposition? DO YOU THINK TWELVE DOLLARS A WEEK OFFERS ANY ENCOURAGEMENT TO HIGH CLASS MEN TO ENTER THE FIELD OF OPERATING? Do you believe you are going to get the best possible results on your screen and get them at a reasonable cost by holding out as an inducement the sum of twelve dollars a week, remembering that, particularly in summer time, the work of the operator is very trying, and none too healthy; also he must forego many of the ordinary pleasures of life, because in the evening when other men go out with their families, he is working, and on holidays when other men take their wives on pleasure trips, it is nothing doing for Mr. Operator—that is his big day. Really, Mr. Vermont Manager, it would seem to a man up a tree that you, as a good business man, ought to demand in your operating room a higher grade of talent than is likely to be attracted by a twelve dollar a week salary; also if you only pay twelve dollars a week to a man of eight years' experience, what in the name of God do you offer the new man? Mind you this operator works in a good-sized little city—not a small village.

The Next Big Step.

The editor is often asked what will be the next big step in improvement in projection. The reply is not easy. There are several avenues which may possibly lead to big results, viz.: substitution of incandescent for arc light for projection; continuous runing film instead of intermittent projection; fireproof film and stereoscopic projection.

Up to date only the first named has given much promise of tangible results, and even it has yet to prove its claim to recognition as a really practical proposition, capable of delivering equally good results and doing it with greater economy than can the electric arc. The editor has, however, witnessed some very encouraging demonstrations of the practicability of the low voltage, high amperage incandescent lamp built especially for the projection of moving pictures.

As to non-intermittent projectors, up to date nothing tangible has been accomplished. True, a Chicago inventor evolved a machine known as the "Vaniscope" which was hugely advertised and was for a time very much talked about. This department, however, was not napping. Its editor examined the plans of the machine and promptly pronounced it to be impractical for theatrical projection. Many efforts were made by the sponsors of this machine to secure a recommendation for it from the department and its editor, but we felt that the thing could never succeed, except possibly under conditions where only a very small picture at a very short throw might be required. Under those conditions, and those only, the machine might work fairly well.

Aside from this there has been, as far as we know, no serious effort to put forth a non-intermittent projector.

Non-inflammable film was at one time placed on the market in quantities, but it was unsatisfactory and was withdrawn. It seems that the chemicals used to render it non-inflammable also made it brittle and set up a tendency to split, particularly along the sprocket holes. Non-inflammable film is still put out, to a limited extent only, in the form of special films for home use. They are not now, so far as we know, used at all for theatrical work. Inventors are still wrestling with the problem, and may finally provide us with an acceptable non-burnable stock.

Stereoscopic projection has been the hobby of many inventors, but up to date it has only been obtained by the use of specially made spectacles which must be worn by each spectator, which is, of course, impractical as applied to theatrical audiences. At this time the outlook for stereoscopic projection is decidedly dubious, but, as with non-inflammable film, we shall see what we shall see.

Good Work.

J. P. Smithe, New York City, says:

> Although I am an old time operator I am not just at present connected with the game. Had to give it up on account of my health, and anyhow I think that it is about time for a man to quit after he has shot pictures at a screen for eleven years.
>
> But although not now in an operating room, I still follow the work of the department with much pleasure. Recently I was invited over to Jersey City, and while there visited the Danforth theater, where the operator showed a single reel drama and a five-reel Bluebird, the latter entitled "The Bugler of Algiers." The watching of this show was indeed a rare treat. The projection was magnificent; the light was well handled, and the speed such that the action of the picture was absolutely life-like. The theater itself is beautiful, and although I had always understood Jersey to be the last place to go to find good work (Fireworks from Jersey.—Ed.), at the Danforth there was certainly nothing to criticise in the projection.

We are glad to have this good report of the work of the operator at the Danforth theater. Am sorry I have not the address of the theater. My compliments to its operator. Presumably he is a member of Hudson County Local Union No. 384, which is itself a live-wire organization, composed of good men who, for the most part, produce excellent screen results.

Back Lash in Sprocket.

The operator at the Bijou theater, Hastings, Mich., whose signature looks like a cross between a rather poorly made turkey track and the path left by an intoxicated snake, (Oh, yes, it's some signature all right, all right), says:

> Will you please tell me what causes the back lash in the intermittent sprocket of my Power's Six A? The machine is four years old. I don't believe it is the film, because, we run Paramount, Triangle, and Metro, and the film is always in A1 condition. Our house is small, seating capacity 250, but the boss is very particular about the projection.

Yes, Brother (see above) he seems to be very particular. Your description of the trouble is rather indefinite. Presumably, however, the film is over-shooting, due to lack of sufficient tension. If you have the third edition of the Handbook, turn to page 493, Plate 1, and you will there find a screw-head marked 734. This is the screw which adjusts the tension of the spring controlling the shoes which bear on the film. It probably wants a little tightening. This screw

If the machine has been run four years without repairs (I don't think the Six A has been out that long, though I am not sure as to

is immediately below the aperture.

that) you in all human probability stand in urgent need of a new intermittent movement, and will hardly be able to get perfect projection until you secure one. You can, of course, hold the over-shoot out of the film by means of tension, but with a badly worn intermittent the tension would have to be excessive, and this is extremely bad for the sprocket holes of the film.

Visitor Lights a Match.

The wisdom of excluding visitors from the operation room was, according to the Macomb Daily Journal of December 27, 1916, proven when a visitor in an operating room in a Carthage, Ill., moving picture theater, lit a match in an endeavor to help locate the trouble when something went wrong with the projection machine. Result: a lot of film burned, the operator and his visitor painfully burned, and a narrow escape from death by the cashier in the ticket office directly underneath.

The rule excluding visitors from the operating room is a very good one indeed, partly by reason of the fact that the operator is apt to have his attention distracted from the work in hand, with consequent damage to results on the screen, or even more serious results, as in this case.

When the picture is running there should be no one inside the operating room except the operator and his assistant. Visitors should be absolutely barred.

Aperture Lens and the Objective.

The more I look at the matter, the harder it is for me to understand why an aperture lens is not a practical proposition. I don't make any pretense of being an optician, but up to date I am unable to understand why it would be either impossible, or even impractical to establish an aperture lens which would parallel the light ray beyond the aperture, and then secure an objective of the proper E. F. to give the size picture we want at a given distance, receiving a parallel, instead of a diverging or converging light ray. Of course we do run up against the proposition that varying amperage requires varying condenser combinations, and different distance from condenser to film, but I do not see why this presents any insurmountable objection. And it does seem to me that it is about the only way in which we are to get around the tremendous inefficiency of the present optical system used for the projection of moving pictures.

The Sabo lens, of which I wrote some time ago, partially utilizes this particular plan, but the extra lens is not really an aperture lens, because it is carried in the same mount with the objective.

Now what I want to see done, and what I believe *can* be done, is to establish an aperture lens right up close to the aperture, on the screen side, which will receive the converging ray of the condenser and send it forward to the objective as a parallel ray. There has been some discussion on this particular point, but I do not remember any one having pointed out any insurmountable objection to the plan. Martin's Long Y Distance I am compelled to reject as impractical. It would, perhaps, be the ideal from the *optical* standpoint, but, as I have already pointed out, for other reasons we cannot use it.

If it is impossible to parallel the light ray beyond the aperture by means of a lens established at the aperture, let's have the exact reason or reasons why it is impracticable.

Connecting Motor Generator.

Illinois says:

> Am running two Power's Six A motor driven projectors with three-wing shutters of my own design, which gives me an absolutely flickerless picture at normal speed, that is to say, absolutely flickerless so far as the human eye is able to detect. I also dissolve my slides with the well-known home-made dissolver, made by connecting the two dowsers. It gives a very pleasing effect. Until recently we were using D. C., generated by the city, but the voltage was not steady and, without my knowledge, the manager bought two Hallberg A. C. to D. C. 20 to 40 ampere economizers. These machines are running fine. My only objection to them is they have not sufficient capacity to suit me, and also to suit the manager, as he has lately admitted. Now, what I want to know is, can I throw the current of the idle generator into the arc, thus using the output of both generators, and getting 80 amperes at the arc? And what about the arc? And what about the more than one dozen short wires on the side of the generator? When the electricians did the installing they disregarded my advice to solder these wires together, and I was compelled to splice them over again because they got hot. However, I can solder them myself, but, while I own very valuable tools, including a one-inch $7.50 micrometer, I don't like to buy a torch.
>
> And right here let me come out in the open. I took this position at $18.00 per week, ten hours' work, less one and one-half hours off for supper, seven days per week. Later I was raised, without any request on my part, to $20.00, and still later on to $22.50, yet my conscience tells me that, considering my experience, time, health, confinement and responsibility, I should have at least $25.00.
>
> What do you think of the piece of film I am sending? It explains my method in repairing titles, especially the very short ones. Please do not publish my name.

As to connecting the two generators so as to use their combined output in one arc, I took the matter up with Mr. Hallberg, who says:

> In response to yours of December 29th, yes, it is perfectly practical to operate two of the Hallberg 20th Century Motor Generators, either the 20-40 or 30-70 ampere types in parallel, so that you may secure any combination in amperes, ranging from the minimum to maximum combined output of both machines, at one arc; or you may operate two independent arcs, each having any amperage from the minimum to the maximum of either machine. This is one of the ideal methods of operating, because it supplies emergency equipment, and at the same time permits of the absolutely independent control of each one of the arcs; also it enables the operator to secure almost any desired amount of current for an especially dense picture. We have made several installations of this kind, but do not know that all users of two machines of the 20-40 ampere type are aware of the fact that it is possible to run them in multiple, and it would, no doubt, be of interest to operators and managers to learn, through the projection department, that by merely connecting the D. C. wires in parallel, using a double-pole, single-throw switch between the two machines, the object may be accomplished.

You will thus see, Illinois, that merely by connecting the negative and positive of one machine with the negative and positive of the other, through a suitable switch, you can run the two machines in what amounts to mutiple or parallel, and secure any desired amperage from 40 to 80, although I think you will find that, after you pass the 50 mark, there won't be any considerable additional gain of light, because your crater will become too large to work economically in conjunction with the lens system. Personally, I regard 60 amperes D. C. as the absolute limit of current which can be used at the arc with any reasonable degree of economy. Under the heading "Limit of Amperage," page 292, third edition of the Handbook, you will find a further and more detailed explanation of this matter.

As to the loose wires, why, I don't know what you are talking about. However, if there is any joining to be done, the joints certainly ought to be soldered, or else made with a first-class wire connector. Soldering is to be preferred if they are to be permanent joints. As to a torch for soldering, it strikes me the theater itself ought to own one.

As to the salary, why in a town the size you are in I should say you are correct, and that $25.00 is not at all unreasonable. It is no more than a conscientious, first-class operator ought to receive in a city of that size, but inasmuch as your employer has twice raised your salary voluntarily, perhaps if you have patience you will get the other $2.50, and then feel satisfied. But even at $22.50 you are better paid than the New York operator is at $25.00, and I tell you there are a world of them working in this town for considerably less than $25.00.

Your plan for repairing short titles is excellent. It shows care and consideration on your part, both for the property entrusted to your care and for your audiences. What the brother has done is to piece in bits of film track taken from other film where the film track of a short title has been torn.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Recent Motion Picture Patents.

U. S. Patents (Continued).

1205772. A. Mehfelder, assigned to Elizabeth Mehfelder.

A mechanism for producing an intermittent feed motion in motion picture apparatus.

1204272. F. A. Hardyman.

A lamp house for a motion picture projector.

1204425. A. F. Gall.

A device for holding the "stereopticon" lens which is unusually furnished with a motion picture machine to project lantern slides.

1207298. W. W. Kircher.

A reeling arrangement for motion picture apparatus.

1205548. W. H. H. Knight.

A motion picture machine which, when used as a projector, does not need to employ a shutter.

1204771. M. C. Hopkins.

A motion picture apparatus in which the pictures are projected upon a screen from a continuously and uniformly moving film without the use of a shutter, so that the screen is never in darkness.

1204091. K. Von Madaler, assigned to Projectophone Co., Inc.

An apparatus for preparing combined motion picture and phonographic records, so as to produce absolute synchronism. Motion pictures and a photographic record are taken simultaneously of a scene in the usual way. The motion picture positive is then run through the present apparatus and a phonographic record is made in the edge thereof from the original phonographic record. As the original phonographic record is turned it oscillates a needle which actuates a lever carrying heated platinum wire which bears against the moving picture strip so that for every wave in the original phonographic record a corresponding wave will be burned or melted into the edge of the motion picture strip.

1204775. A. T. Jacobson.

A motion picture screen coated with fine glass beads of a fireproofed canvas base coated a pure white with French zinc. The surface is covered with a layer of minute glass globules, for example, Ballontino pearls, which are treated with hydrofluoric acid to remove their polish.

1206287. L. J. Auerbacher, assigned to The Federal Screen Corporation of New York.

A process of making projection screens. It consists of facing a fabric or wire cloth with a layer of pyroxylin on each face, the layer upon one of the faces being given a series of minute lenticular formations.

1206286. H. V. Ashby.

A toy motion picture machine.

1204424. A. F. Gall.

A motion picture projector for exhibiting films upon which the pictures are arranged in three or more parallel rows.

1205996. E. A. Ivatts, assigned to Compagnie Generale de Phonographes Cinematographes et Appareils de Precision.

A motion picture projection apparatus which is provided with its own illuminating means. The crank which drives the film feed is connected to also drive an electric generator.

1205632. L. J. R. Hoist, assigned to Lubin Film Co.

A printing machine for motion pictures in which the intesity of the printing light is varied to correspond with the changes in density in the negative film, thereby obtaining uniformity in the positive.

1205582. J. Tessier, assigned to Lubin Film Co.

A printing machine for motion pictures, so arranged that the printing light is varied in accordance with the printing density of the different portions of negative film.

1205039. J. E. Singleton and S. T. White.

A machine for cleaning film.

1205583. J. Tessier, assigned to Lubin Mfg. Co.

A machine for cleaning and polishing film.

BRITISH PATENTS.

B4938-1915. J. T. Parker.

Submarine photography and observation.

B-9331-1915. T. J. Brewster.

Film developer.

B5398-1915. C. Parolini.

Projection screen, giving stereoscopic effect.

B-4842-1915. F. W. Golby (Adfilm Co., Chicago).

Kinematograph apparatus, using film with double row of pictures.

B5571-1915. F. B. Griffin and E. C. Wallace.

Kinematograph shutter fastening.

B4919-1915. C. Kearton.

Film magazine with light traps which open automatically when camera is closed.

B5795-1915. Pathe Freres.

Mechanism for drying kinematograph films. Continuous drying apparatus in which the film on rollers passes through a series of compartments.

B3430-1915. J. C. Capstaff.

Two color cinematography. A method of preparing photographic reproductions in color consisting in taking side by side duplicate or substantially duplicate negatives through separate color screens upon a single coated color sensitive film or support, producing a positive master record from the negatives, projecting simultaneously the duplicate images from the master record on to the opposite sides of a film or support sensitized upon each side and coloring differently the respective records thus obtained, the final product film alone being colored, and the only emulsion which is necessarily color-sensitive being that upon which the negatives are originally taken.

B100082-1915. P. D. Brewster.

Three-color camera. This describes a splitting mirror arranged to reflect part of the light and transmit part.

B7699-1915. H. R. Evans.

Two color cinematography. Relates to cine projectors in which the two pictures are adjacent and prisms or reflectors are used for separating the axes in projection.

B4919-1915. C. Kearton.

Cine Cameras. The claim is for a spool box, one wall of which has a relatively wide opening for the film and a shutter normally pressed into position to close the slit. On the outside of the box there is a device whereby the shutter is automatically opened when the door of the camera is closed

B11868-1915. E. R. Clathrop.

Cine Hand Cameras. The camera is fitted with supports in the form of metal shoulder pieces by which it can be held at the eye level without undue fatigue, and pointed in any direction.

B9951-1915. Hess-Ives Corp.

Color Cinematography. Single color photographs or stips for cinematographs are made by taking the usual color select on negatives and producing therefrom photographically in a layer such as gelatine an insoluble color image, and subsequently introducing into the body of the same layer another image of different color. The later image may be introduced by absorption of suitable dye, which may be done by sensitizing the gelatine layer after the first image has been produced, photographically exposing the same, and afterwards bathing in a dye solution to absorb the color selectively. The first image may consist of a metallic deposit, which, further, may be produced by first forming a silver image and then converting it to the desired color, which may be green or blue, while the subsequent dye image is red.

B15446-1915. A. C. Remington and R. Dewsbury.

Cinematograph Printing. The apparatus is for estimating the exposure to be given throughout different parts of a film band in consequence of different density of the latter, and consists of a mechanism for rapidly taking a number of prints, say 12, from a given section of the film, giving a different exposure to each of the twelve. Thus the mechanism may vary the resistance in the lighting circuit in twelve successive steps and stop automatically on completion of a set of prints. From the prints the operator can tell which exposure is best and set the apparatus accordingly.

B12337-1914. E. M. Stoffels.

Plate Cinematographs. The invention relatives to mechanism for cinematography with glass plates in which exposures are made in rows.

B14225-1915. Pancromotion Inc., Assignees of C. R. and W. van D. Kelly.

Color Cinematography. Modification of the two color successive additive process in which in order to cut down the exposure, each exposure is made first through a color taking filter and then with a subsequent exposure to white or yellow light, the rotating filter disk being provided with slots which can be either clear or filled with a yellow color filter so that each of the color separation negatives is partly exposed for its own color and partly to white light.

B8201-1915. E. B. Press.

Automatic Shutter Dissolve.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Selecting the Music.

By Clarence E. Sinn.

AT PRESENT a majority of the medium sized picture theaters—and some of the larger as well—pursue a policy of changing programs daily. These programs usually include a "feature" consisting of five or six reels, which, taken with the single reels, make a longer show and fewer performances than the exhibition of a few years ago. These conditions make the musicians' task more difficult for the reason that he sees but a few presentations of the picture, and by the time he has a reasonable idea of the musical requirements of the pictures, the show is ended. If it was a difficult proposition in the past to lay out fitting musical accompaniments to the one and two-reelers when we often played the same program from six to fourteen times a day, how much more difficult to select music for a show which runs nearly twice as long and which we can only see about half as many times. One must of necessity see a picture through before he really knows what it is about and exactly what music he needs for its accompaniment. I am referring, of course, to performers who play entirely from notes and who must have those notes ready at hand before the show begins. A great many simply pick out as good a concert number as is available—regardless of its relationship to the picture—and let it go at that. His idea being that if he has given a good musical program, he has done all that is required. While it is true that the first requirement of picture music is that it shall be good music, another—quite as urgent, but often overlooked—is that it shall be appropriate music.

Many performers memorize a stock of standard musical numbers which permits them to watch the pictures unhampered by the necessity of watching their notes, for the first run, at least. It seems to me this is a safe rule to follow. Later, having decided on the proper music for its accompaniment, he can select his program to fit the picture. Sometimes his selection includes memorized numbers—often they include improvisations, though these last usually take the form of connecting links between numbers of contrasting character. I have always contended that the performer who combines these three processes (i. e.: reading, playing from memory and improvising) will—if he uses discretion—get better results than from any other method.

It is understood, of course, that we are referring to the performer who plays for the same picture but one day. A "run" of any length with its attending rehearsals is another proposition entirely.

The orchestra leader who cares enough for the show to try to help it would do well to have a goodly number of things memorized, and to have his musicians learn them too. He could thus watch the picture on its first run in his theater, change instantly, if necessary, from one fairly appropriate number to another, and after the picture was shown take enough time off to select other numbers which in his opinion will fit the picture, at least approximately. If you are making a feature of the orchestra, you want to make your best showing in the "feature" picture, and surely your manager will not begrudge you the necessary time off to select fitting music for that feature. He wants the orchestra to make a good showing. But you cannot make a really good showing if you pick out your program hap-hazard *before* the show (as so many are accustomed to doing) for in this way nothing could be appropriate except through accident. But having seen the picture the first show without being hampered with reading music, you all have a fair idea of its character, and with a flexible orchestra used to "following the leader," you should be able to accompany your picture intelligently. In selecting fitting music, the important thing to bear in mind is that you need not go to extremes. If your music does not oppose the picture—if it doesn't disagree with the picture—if it doesn't "kid" or swear at it, there is a possibility that you can make it *almost* fit. And that is something. Remember, it isn't always *what* you play so much as *how you play it*, that counts. You know you don't want to play fast stuff in the slow scenes, nor noisy music in the quiet scenes. Likewise, you know that slow, sentimental or pathetic music will kill a gay and lively scene. It shouldn't be difficult to avoid the glaringly inappropriate in your music, and when you have done this you have won more than half the battle. All the intelligent part of your audience will recognize inappropriate or incongruous music. Very few—even among musicians—will agree on what is *exactly appropriate*. Some will favor a certain number for a certain scene, others may prefer another. These are merely personal opinions, and their value depends upon the holder's experience in this particular line of business. But the glaring faults can be discerned by any one and should be corrected.

Carl Edouarde, Strand Theater, New York City.

Carl Edouarde, the musical director of the Strand Theater Concert Orchestra, is a pioneer in the art of setting music to moving pictures and was the first man in the business to study the various themes of the pictures and interpret them musically.

Mr. Edouarde has conducted the Concert Orchestra at the Strand theater ever since the opening of the house nearly three years ago. He first entered the moving picture field in November, 1913, when he took charge of the orchestra at the Regent theater. It was at this house that Mr. Edouarde gave the music to moving pictures real serious consideration, and the first time a picture with a musical setting was shown at this house it was hailed with delight by the audience and the news of the new method of presenting music to the pictures soon spread over New York and the Regent was considered the best picture house in New York.

Mr. Edouarde is primarily a musician of the highest rank and no business man. He was not given credit for his work nor indeed did he seek any. The credit went to another man who could not read a note of music. This man saw the importance of appropriate music to moving pictures and had the good judgment and bad taste to claim the credit.

When the Strand opened in April, 1914, Mr. Edouarde had better facilities to carry out his ideas. Chief among the things that have distinguished the Strand from any other moving picture theaters is the musical program. The fitting of music to a feature picture has become an industry almost, since the inception of the idea of the Strand. Selection from an average of fifty compositions a week is necessary for the incidental music played during the showing of a five reel feature picture. This phase of the work has been under Mr. Edouarde, who has built up a library which is the largest of its kind in the United States. The orchestra has gradually been enlarged to a surprising extent. When the Strand was first opened to the public there were sixteen musicians in the orchestra—today there are thirty-three.

Before entering the moving picture field, Mr. Edouarde gained a solid musical foundation from a variety of studies and positions. He was born in Cleveland, Ohio. As a young man he began the study of the violin, later going to Europe to complete his musical education. He graduated from the Royal Conservatory in Leipzig, in 1900. Returning to this country he made a tour with Liberati's Band, as violin virtuoso.

Following his tour Mr. Edouarde assumed the professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned this chair several years later to become conductor of Knapp's Millionaire Band, after which he organized the Carl Edouarde Concert Band. During his leadership of his band, Mr. Edouarde was the author of many popular compositions. He established an office in New York City to direct the bookings of his band. When the Strand was opened its owner offered the post of musical director to Mr. Edouarde, and he abandoned his organization to accept the position.

Music Every Musician Should Know.

Polish Dance—Scharwenka.

There are two Scharwenkas who are celebrated composers, Xaver Scharwenka, who composed this piece, and his brother, Ludwig Philipp Scharwenka. Both have written much music, but Xaver has achieved the greater number of successes.

His opera "Mataswintha" is highly spoken of, but his Polish Dance is known all over the world.

The work is somewhat in the Mazurka vein, with its many syncopations and accented structure of accompaniment. As a rule the musician should not take liberties with form, though he may vary it, within judicious limits, and obtain excellent effects thereby. Many musicians disregard rules, but in such cases the results justify their action.

Poupee Valsante—Poldini.

The Waltzing Doll, (which is a translation of the title of this piece), is a dainty tone picture which might be a companion piece to Liadow's "Musical Box." Like the latter, it represents automatic motion and it should be played in a mechanical and rhythmic style.

The automatic character of the dance is well indicated by the *staccato* phrases in the chief theme. The *tempo* must be rather quick throughout, and at times a *legato* style must be used in phrasing. The use of the pedal should help to give expression.

Exchange Efficiency

Conducted by John J. Rotchford

THIS department aims to discuss and, thereby, remedy some of the difficulties experienced by exhibitors in their dealings with exchanges. It is believed that progressives among the latter have devised methods benefiting their end of the business and they will take advantage of this channel to promote its general welfare.

Schedules.

THE most successful branch managers are those who never make promise regarding the fulfillment of which there is the slightest doubt. Although the question of the age of a subject or a service is gradually being eliminated there are many exhibitors who still insist upon this information being supplied at the time contracts are signed and, furthermore, want definite information relative to the shipping point of the reels. It has generally been found that exchanges scheduling their customers for a subject at a given age for a certain day of the week are the ones about which a complaint of misrepresentation is seldom heard. The method is so simple and systematic that it permits the traveling solicitor to settle definitely all important points when the deal is consummated. Neither party can later claim that verbal promises were made as is the case when service is simply sold and the details of same left indefinite until they are supplied by the branch for which the solicitor is traveling.

In the case of serials and topical releases, schedules are almost imperative. In fact, when one considers the labor that is saved and the orderly manner in which a schedule permits the booking and shipping to be done, it might be stated that the term applies to all kinds of film.

The schedule itself is simply a list of customers arranged numerically according to the age of service. To be effective open ages must be shown and time lost in transit noted. The following sample will explain the form:

Age	Day	Theater	City
64	M.	Star	New Decatur, Ala.
65	T.	(In Transit)	
66	W.	Electric	Stuttgart, Ark.
67	Th.	(In Transit)	
68	F.	(Open)	
69	S.	(Open)	
70	Su.	(Open)	
71	M.	Dixie	Newbern, Tenn.
72	T.	Dixie	Obion, Tenn.

To facilitate posting from the schedule to the booking sheet it is desirable to have a simple method of determining the age of a subject on any particular date. This can be accomplished by a consecutive series of numbers appearing upon bank calendars which are used in figuring the maturity of notes, etc. The first number is immaterial; all that is necessary is to preserve the continuity. Each subject is assigned a number which must be the same as that given the day upon which it is released. If this method is used the age of a subject on a specified date is arrived at as follows:

Reference number of given date
plus
one
minus
Reference number of release date, equals the age of the subject.

Under this rule, if December 18, 1916, had been assigned number 83, the reference number of April 2, 1917, would be 188. The age, on the latter date of a subject released on the former, would be (188 + 1) — 83 = 106 days.

In posting the sample schedule given above for programs for the week beginning April 2, the booking clerk would subtract 64 from (188 + 1), which would show that the release of the date assigned number 125, i. e., the subject released January 29, would be the one to be booked. In like manner a stenographer may automatically write the shipping orders, if supplied with a list showing the age of each customer's service and the reference numbers of the subjects.

To ascertain when a given subject will be a certain age, subtract 1 from the age and add that result to the reference number assigned to the release day of the subject. For example, to find out when release of January 29 will be 64 days old:

(64 — 1) + 125 = 188 or April 2.

Comparing Exchange Results.

We have always been obsessed with the idea that a control could be evolved which would demonstrate whither a proportionate amount of business was being secured in any particular territory.

One method devised which compared the ratio of urban population in a section to that of the total business secured in the United States fell short of being a complete success because of the difference in the minimum population which would support a theater in the various sections of the country.

With this idea in mind, a great many works of reference have been examined in the hope of discovering statistics that would furnish the correct percentages. Recently, in looking through the World Almanac, we were attracted by the table of Comparative Revenue Receipts of the various States. It seemed to us that that these figures would furnish a good index for comparative purposes, since, like possible film rentals, the amount depends, to a great extent, upon population, industries and the prosperity of the inhabitants. Whether or not this reasoning is correct, the proportion of the total revenue in various States came so near equaling the proportion of the total earnings of several concerns in the same section that it was thought worth while calling attention to the subject. Worked out in percentages, the Revenue Receipts showed up as follows:

Maine,	.0126.	West Virginia,	.0071.
New Hampshire,	.0052.	North Carolina,	.0102.
Vermont,	.0057.	South Carolina,	.0059.
Massachusetts,	.0524.	Georgia,	.0139.
Rhode Island,	.0070.	Florida,	.0068.
Connecticut,	.0163.	Kentucky,	.0175.
New York,	.1173.	Tennessee,	.0112.
New Jersey,	.0392.	Alabama,	.0156.
Pennsylvania,	.0724.	Mississippi,	.0107.
Ohio,	.0454.	Arkansas,	.0082.
Indiana,	.0233.	Louisiana,	.0190.
Illinois,	.0572.	Oklahoma,	.0115.
Michigan,	.0386.	Texas,	.0408.
Wisconsin,	.0346.	Montana,	.0071.
Minnesota,	.0424.	Idaho,	.0045.
Iowa,	.0207.	Wyoming,	.0027.
Missouri,	.0218.	Colorado,	.0079.
North Dakota,	.0082.	New Mexico,	.0042.
South Dakota,	.0069.	Arizona,	.0049.
Nebraska,	.0111.	Utah,	.0081.
Kansas,	.0126.	Nevada,	.0020.
Delaware,	.0018.	Washington,	.0248.
Maryland,	.0163.	Oregon,	.0099.
Virginia,	.0204.	California,	.0537.

Unfortunately, no ratio is obtainable for the District of Columbia because it is considered a municipality.

Although population affords a poor criterion as regards the entire country, it may be that the proportion of the population of any one State embraced within an exchange's territory, would be sufficient to enable one to divide that State's ratio between two or more exchanges.

For Exchange Bookkeepers.

Under the conditions that exist at the present time in the film business, bookkeepers in exchanges are probably the hardest worked employees. Since most of the many reports which they are obliged to compile weekly must necessarily be balanced, we are giving below a table that will tend to save time and trouble in finding errors caused by transposing figures. This information was obtained some time ago from "System":

Difference.	Possible Transpositions.								
9	01 10	12 21	23 32	34 43	45 54	56 65	67 76	78 87	89 98
18	02 20	13 31	24 42	35 53	46 64	57 75	68 86	79 97	
27	03 30	14 41	35 53	36 63	47 74	58 85	69 96		
36	04 40	15 51	26 62	37 73	48 84	59 95			
45	05 50	16 61	27 72	38 83	49 94				
54	06 60	17 71	28 82	39 93					
63	07 70	18 81	29 92						
72	08 80	19 91							
81	09 90								

Mounting Posters on Paper.

Small exchanges and owners of a circuit of theaters may be interested in the following notes on paper mounting:

It is feasible to mount your own posters by means of swinging boards, even if your office space be comparatively limited. The boards should slightly exceed the size of a six-sheet poster. Each side will thus accommodate one six-sheet or two three-sheets.

Ordinary brown wrapping paper, forty-four inches wide and averaging about 260 lbs to the roll, should be used.

Both three-sheet and six-sheet posters should be reinforced at the four corners and the latter should also be strengthened in the centre with an extra thickness of paper.

One roll of the paper described and one hundred pounds of paste will suffice to mount a quantity of three's and six's equivalent to about one thousand one-sheets.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

CAREW, Ora. Born in Salt Lake City, Utah. Scotch-Irish parentage. Is five feet two inches tall and weighs 118 pounds. Black hair, blue eyes. Olive complexion. She made her stage debut in 1900 and has had a varied experience in vaudeville, musical comedy and drama. Her last stage appearance was an engagement with the Gaiety Theater Stock Company in San Francisco, where she played the soubrette parts in a round of well-known musical comedies. Her debut in pictures occurred in May, 1915, and her first picture was Martyrs of the Alamo. She has been connected with the Fine Arts and Kay-Bee companies and at present is starring in Keystone comedies under the direction of Walter Wright. In Dollars and Sense she had a dual role of a boy and girl and had a disguise as a boy in A la Cabaret. She is fond of driving her own car, but likes horseback riding, swimming, dancing, vocal music and the violin.

Ora Carew

McKEE, Raymond. Born in Keokuk, Iowa. Is five feet seven and one-half inches tall and weighs 130 pounds. Dark brown hair and green eyes. He played in A Fool There Was, and with the Singer musical comedy productions at the Princess theater, Chicago, and has filled stock engagements. About 1912 he turned to pictures and became a member of the Lubin comedy company, playing with that organization for several years. He has also played with Reliance, Vim, Metro, Rolfe, and is now with the Edison company for a second time, playing in the Conquest pictures. He has played a wide range of parts from leads in five-reel features to three or four bits in a single comedy, but it is as a juvenile comedy lead that he has made his greatest success. He has been seen in the support of Ann Murdock, Emily Stevens, Mabel Taliaferro and others. He admits that he plays the ukelelee. But he has no other vices

Raymond McKee

CHARLESON, Mary. Born in Dungannon, Ireland, Irish parentage. Is five feet two and one-half inches tall and weighs 110 pounds. Dark brown hair and Irish-gray eyes. She has had a varied stage experience in stock, vaudeville and musical comedy, making her debut in child characters. In 1911 she made her camera debut in the Vitagraph, playing with both the eastern and western sections. She has also played with the World, Lubin, Selig and other companies, and is at present one of the Essanay stars, supporting Henry Walthall. She is noted for her sympathetic handling of emotional parts and in studio slang is a "good weeper." Some notable parts were in Mr. Barnes of New York, the Prince Chap, Passers By, Sealed Lips, The Truant Soul, Little Shoes. She is fond of outdoors, especially automobiling, and is an interpretive dancer of no mean merit.

Mary Charleson

KELLARD, Ralph. Born in New York City. Irish-American parentage. Is six feet tall, weighs 160 pounds, has reddish brown hair and brown eyes. For three years Mr. Kellard played under Belasco, for one of these in The Music Master and for two in The Warrens of Virginia. He was leading man with Virginia Harned in The Land of Hope, and leading man in the New York production of Rebecca of Sunnybrook Farm. For three years he was owner and leading man of the Ralph Kellard Stock company in Syracuse and has played leads at the Auditorium, Kansas City; Alcazar, San Francisco; Shubert, Milwaukee; Poli's, Springfield, Mass.; Olympic, Cincinnati, and Belasco, Washington. Turning to pictures he has been starred by William Fox in "Her Mother's Secret," by Pathe in "The Precious Packet," and was featured in "The Shielding Shadow" and "Pearl of the Army."

Ralph Kellard

NILSSON, ANNA Q. Born in Ystad, Sweden. Swedish parentage. Is five feet seven inches tall and weighs 135 pounds. Fair complexion, ash-blond hair and dark blue eyes. She made her debut with the Kalem company in October, 1911, playing in Molly Pitcher. Other notable parts were Mamie Rose in Regeneration; the screen adaptation of Owen Kildare's My Mamie Rose, and scores of the Kalem war plays. She has also played with Fox, Arrow, Pathe, Ivan, and is now with Erbograph. Miss Nilsson is something of a book worm and spends much of her time reading, and in the study of French, instead of the "all outdoor sports" most photoplayers confess a fondness for. Miss Nilsson is one of the stars of the pre-star day when stardom was not a matter of three sheets, but of the impression made by hard work and personality. She has played everything from ones to serials and from romance to comedy.

Anna Q. Nilsson

ENTWISTLE, Harold. Born in London, English parentage. Five feet, eleven inches tall. Weight 185 pounds. White hair, gray eyes. Mr. Entwistle was for years a house and road manager in England, and for four years directed Van Biene, was stage manager for Mrs. Pat Campbell and for six years was under the management of Charles Frohman. He made his stage debut in 1888 and in January, 1914, he made his screen debut with the Vitagraph, playing Wally Van's father in Cutey's Bride. Some notable parts have been the Colonel in The Beggar of Cawnpore, Molly King's father in The Summer Girl, and the heavy in One of Many. He has had a varied career for he has played with the Vitagraph, California, N. Y. M. P. World, Peerless and Metro. Although well known as a stage manager, he has never directed pictures, preferring to play in them. He has also been an operatic impressario in South America.

Film Men Dine As Guests of World

In Celebration of Tenth Anniversary Two Hundred Witness Presentation of Topical Skits by Screeners

AS THE guests of the Moving Picture World 200 film men sat down to dinner in the north ballroom of the Hotel Astor on the evening of Saturday, March 17. The occasion was in celebration of the recent publication of the tenth anniversary number of this journal. The gathering was generally representative of the producing manufacturers and their publicity men and of other notables in the industry, including officers of the Exhibitors' League and members of the staffs of the trade press. The event was a bit out of the usual in a film way in that there were no speeches, with the exception of a few words from C. C. Pettijohn, of Indiana, and also for the introduction for the first time in banquets of motion picture men in formally staged skits with a more or less direct application to matters of moment and interest in the industry.

A score of members of the Screen Club volunteered to enact the roles prepared by Epes W. Sargent and Edward Weitzel, of the Moving Picture World. The players seemed to enjoy the unusual experience of getting back to "lines" almost as much as did their audience the plain allusions to men prominent in the trade. The work of Messrs. Weitzel and Sargent and their associates was the subject of praise on the part of the diners. It was all the more commendable by reason of the fact that the first rehearsal had been held but six days before and that necessarily the opportunities for getting together had been few.

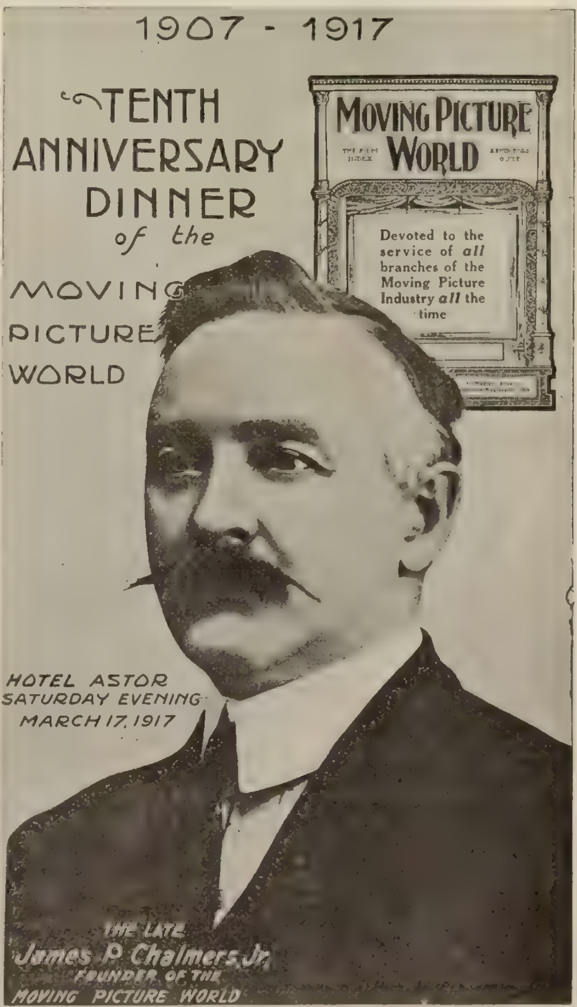
For an hour before sitting down to dinner there was a general fraternization in the rooms adjoining the north ballroom. There were hearty handshakes between friends who had not met in a long time. One guest was heard to remark he had greeted face to face for the first time four men he had "known over the 'phone" for several years. From out of town came Frank J. Howard and Sam Grant, Boston; J. S. Speer, St. Marys, Pa.; L. A. Buettner, president New York State Exhibitors, Cohoes; F. J. Herrington, Pittsburgh; A. P. Tugwell, Los Angeles; Paul C. Hinz, of the Chicago office of the Moving Picture World; George Blair, Rochester; Dr. Charles Hespe, president New Jersey State Exhibitors; C. C. Pettijohn, of Indiana, and Theodore W. Wharton, of Ithaca.

It was a few minutes after 8 o'clock when John Wylie, general manager of the Chalmers Publishing Company, formally welcomed the guests of the Moving Picture World and expressed the appreciation of the Chalmers Company and the members of the staff at the honor conferred by the presence of so many friends from every branch of the industry. Mr. Wylie further expressed the appreciation of himself and his associates for the confidence and esteem that had been reposd in the Moving Picture World by the trade during the past ten years and said that nothing better could be desired than that the same measure of confidence might be extended during the coming years.

At each guest's plate was a souvenir menu consisting of eight pages and cover. On the front was a large photograph of James P. Chalmers, Jr., the founder of the Moving Picture World, together with a miniature of the front cover of the paper. On the first inside page was a poem, "To James Petrie Chalmers, Jr.," from the pen of Hanford C. Judson. On the second page appeared "From the Tiny Acorn, a Sturdy Oak," a résumé of ten years, by Randall M. White, who also supervised the preparation of the souvenir. The third page contained the photographs of the executive and business departments. The two following pages were devoted to photographs of the twenty-three men and one woman in the editorial and advertising departments. The sixth page was devoted to the Chicago and Los Angeles offices and to Cine Mundial, the Spanish edition of the Moving Picture World. Page 7 was the menu and on page 8 were short paragraphs of fact and fancy. The numerous pen decorations were the work of Cartoonist Thornton Fisher. The faces that appear in the supplement in this issue will be recognized by the trade. A description of their activities and duties was fully set forth in the Tenth Anniversary Number dated March 10 on Pages 1481-2-3.

Enter the Players.

The dinner was scarcely under way when the entertainment began. In an ante-room these members of the Screen Club had been awaiting the "call" to enter upon the stage at the east end of the big room: John Charles, William H. Cavanaugh, Jim Cunningham, John J. Dunn, Louis Haines, Bill Bailey, Bill Harvey, Fred Hearm, Judson Largill, Raymond McKee, Joe Phillips, Lee M. Walker, Royal Byron, William Shea, Buckley Starkey and George S. Trimble.



1907 - 1917

TENTH ANNIVERSARY DINNER of the MOVING PICTURE WORLD

HOTEL ASTOR
SATURDAY EVENING
MARCH 17, 1917

THE LATE
James P. Chalmers Jr.
FOUNDER OF THE
MOVING PICTURE WORLD

Moving Picture World
Devoted to the service of all branches of the Moving Picture Industry all the time

Reproduction of First Cover Page of Souvenir Program.

The first to appear was the Censor, who, led by a policeman, made the circuit of the room. There was a halo around his head; he was dressed in white; he bore wings; he dragged a ball and chain; he was gagged, and seemed much cut up generally. The music was "In the Sweet Bye and Bye." At intervals there was a similar parade by Charlie, Mary and Doug. All were heavily loaded with money bags and all seemed to be "getting the coin."

"The Moving Picture Man" was announced. Dr. Bill Shea was disturbed in his office by the hasty entrance of several men bearing a seemingly lifeless figure. It was gathered from the excited comments of the body bearers that a safe had fallen on the victim. The safe had been broken and the man stunned. Dr. Shea tapped the man's skull with a hammer and came to the conclusion it was a case of a broken skull. An attempt to open the skull resulted in a badly bent knifeblade. When a brace and bit were brought into play there was a copious flow of sawdust.

"The man is a woodenhead," said the doctor in disgust. "Search him and find out who he is."

Examination revealed the victim to be the president of the Fifty Features Film Company.

"Set him on the front steps until he comes to," said the doctor, really angry now. "I can't bother with him. I'm a brain specialist, and it's a matter of court record that motion picture promoters have no brains."

The resulting yell of laughter centered squarely on Lewis J. Selznick and continued for several minutes. Mr. Selznick laughed too—at least as much as any one else.

"Belling the Film" was next. Commissioner George H. Bell, of the Bureau of Licenses, arrived too late to sit in on the fun, but he heard about it when he came in. A caller at the office of a film company notified the officials that the name that had been given to a picture could not be used. "Myrtle, the Hash Slinger; or, The Romance of a Restaurant," would not do. The fact that the subject had passed every censorship in the United States made no difference.

"Are you a censor?" the visitor was asked.

"I am better than that," he declared. "I am commissioner of licenses, and I can make it stick. I don't stop the film. I stop the houses."

After much colloquy—and there were many laughs in the lines—the commissioner showed them what would have to be cut out—the data covered about three yards of paper. Asked as to what might be retained he brought forth a slip of paper about two inches in length. The picture men fainted.

Shakespeare Unrecognized by "The Editor."

"The Editor" provided a bunch of fun. Jake Milk had called at the scenario sanctum with a bunch of scripts.

Editor—Say, whaddye mean leaving stuff by second-raters? I read that dope Kipling pulled—they're writing better thrillers out at the Keystone plant. There wasn't a train wreck or an airship in the entire lot. What lemon you got now?

Milk—Some plays by Shakespeare—William Shakespeare.

Editor—Take it away. That guy isn't on the level. He sold a play—I think he called it "Romeo and Juliet"—to Metro and to Fox. The darned crook should have had sense enough to change the title on the second sale.

Milk—The title is well known.

Editor—That's where he's foolish. Now we're doing it this week, but we're going to call it "The Curse of the Capulets." That's SOME title, boy. Anyhow, Miss De Koltay wouldn't stand for Romeo being named ahead of her in the title. I wonder how Fox managed to put it over on Bara.

"The Comedy of Errors," "Julius Caesar," "Hamlet," "Midsummer Night's Dream" and "King Lear" all went into the discard by editorial mandate—for the Editor's own unique reasons there was nothing doing. "The Lady of Lyons" caused him to sit up.

"Now you're talking something! We can use that. How many lions do you need? I know where we can hire three—nice tame ones, but you run electric wires on the floor and they walk on their tails. Why didn't you tell about that first?"

"This uses no lions. Lyons is a place in France."

"Nix on that! Nix! Nix! We can't make war plays."

"This was long before the war—hundreds of years ago."

"Too old. Miss De Koltay wants stuff she can wear dresses in or nothing at all."

"I'm afraid we can't give you that. We have only the classics."

"Jake, we ain't selling classics. We're selling film. Give us good, snappy titles and some scenes for the eight sheets or we can't do business."

The announcement of a peach outside breaks off all further conference. The result of it is that the young woman sells a script—and she is so anxious. The Editor makes a note of her address and promises to call the following evening. Holding up the script, the Editor tells the office boy to return a second document to Tony Kelley. "We can't buy more than one script a month and I gotter take this," he says.

"The New Corporation."

In "The New Corporation" were outlined the difficulties surrounding the acquisition by promoters of sufficient capital to get a film business fairly going. An "angel," finely played by Mr. Byron, was led steadily along until he was willing to put up a lot of money, but the promoters overplayed their hands and the angel walked out on them. Mr. Green had just had his heart set on making films, the others on making money. The diners enjoyed to the full the many allusions to high finance in the picture field.

"The Director" a Real Hit.

One of the big hits of the night was "The Director." George Trimble was cast in the title role, Joe Phillips was the cameraman and Buckley Starkey the leading woman. The leading woman was somewhat temperamental and manifested a lively inclination to jump to the telephone and call up the president of the company whenever things were not to her exact liking. There seemed to be a readiness on the part of the audience to identify this president, which added materially to the hilarity. There were a couple of thousand words in the "act," and when the guests were not laughing there was a most pronounced silence. Not a bit of the dialogue was allowed to get away. It all went to show that the director was not so slow, after all.

Pettijohn Talks of Indiana.

C. C. Pettijohn, of Indiana, an attorney who has taken a great deal of interest in matters pertaining to motion picture legislation, spoke briefly on recent legislative history in his State. There was a deal of interest in the statement by Mr. Pettijohn that the Senator who introduced the prohibition bill was also the man who introduced the measure making legal the exhibition of motion pictures on Sunday. There was applause when the speaker said that all three of the minister-members of the Legislature had, after carefully examining the provisions of the bill, given it their support, "because they believed it was an amusement that was right and clean and wholesome for the people."

"If there is anything we can do in Indiana to help our big brother of the East we want to do it," he said in conclusion. He was heartily applauded.

Sam Spedon and Thornton Fisher entertained the party with cartoons.

"Throwing the Harpoon" Winds Up.

"Throwing the Harpoon" was designed to renew to memory the recent prominence of jellyfish reviewers. Mr. Shea was shown as magistrate on a St. Patrick's Day. Mr. Byron looked a policeman. It became his duty to arraign a Jellyfish, portrayed by Mr. Starkey, and a Whale, impersonated by Mr. Trimble. The Whale, saying he was something of a lawyer himself, declined the aid of counsel. The magistrate compromised the difficulties, the antagonists departing arm in arm.

All in all, it had been an enjoyable evening, if one may be permitted to form his estimate from the many kind things said by the guests. The Moving Picture World, speaking for itself and for those guests, desires to express its gratitude to the Screeners who so kindly volunteered their services and who played so skillfully and worked so faithfully and hard to make the occasion one that may be looked back upon with deep pleasure.

Many telegrams and letters of regret had been received during the day and evening. Among these was one from Thomas A. Edison, in which the famous inventor said it would be utterly impossible for him to be present, as he is busily engaged day and night on experiments for the Government. Among the messages received were the following:

Philadelphia, March 17.

Regret exceedingly my inability to be with you this evening. The Moving Picture World has been a pillar of strength in the development of the moving picture industry, and I extend to you my best wishes for continuous sucess of your publication. POP LUBIN.

New York, March 17.

Laid up with severe cold. Hoped until last moment to participate in your celebration tonight and to congratulate you on your splendid, dignified journalistic standards and gratifying achievements.
DANIEL FROHMAN.

Chicago, March 17.

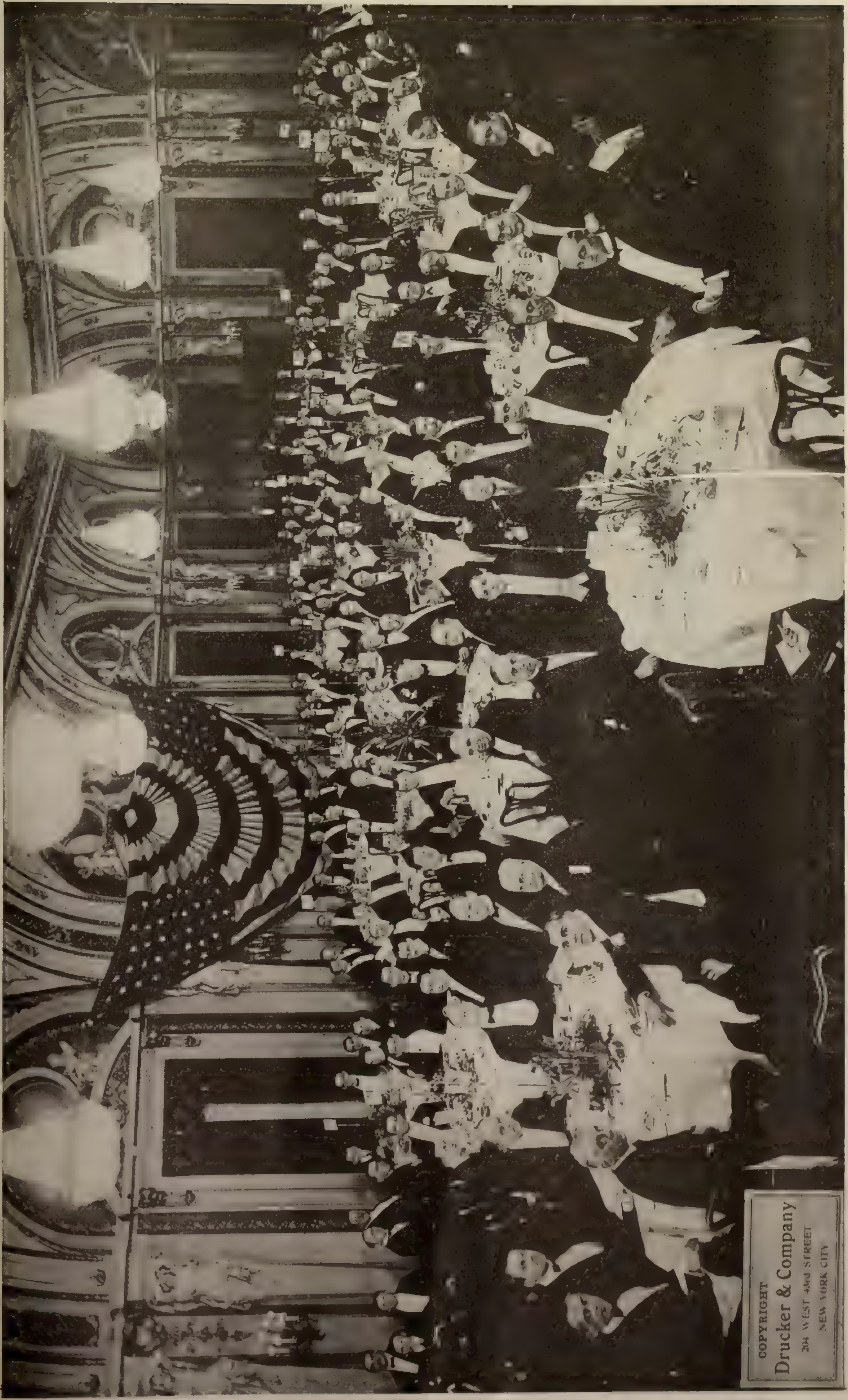
Regret exceedingly that I cannot be with you this day to extend personally congratulations and to say to you and your entire staff that you have every reason to be proud of your accomplishments. Your publication stands today strong as Gibraltar and as a monument and bulwark of the entire industry. It is a great pity that J. P. Chalmers could not have lived to see this day. I take pride in your glory and success and I am happy if in my own small way I have helped to place you on top of the ladder. Please accept this handshake over the wire and if your ears ring tonight you will know that somewhere in the Windy City one friend is drinking to the continued health and prosperity of all those who have made and helped to make the Moving Picture World what it is today. CARL LAEMMLE.

New York, March 17

Congratulations upon your passing your tenth milestone. During the past ten years you have contributed vastly to the integrity, solidity and permanency of the motion picture industry. I am sure that during the next ten years you will exert a still greater influence in the further development of the art. It is my earnest wish that you have many more decades to continue and broaden your constantly manifested efforts for a clean screen. ADOLPH ZUKOR.

Philadelphia, March 17.

Regret that I cannot be with you tonight. Congratulations on your anniversary. Best wishes for your future. HARRY SCHWALBE



Banquet at the Hotel Astor, New York, Saturday Evening March 17, Celebrating the Tenth Anniversary of the founding of The Moving Picture World

Associated Motion Picture Advertisers, Inc., extends to the Moving Picture World its heartiest congratulations upon its completion of ten years of fruitful service in the motion picture industry and its heartiest good wishes for continued prosperity and increased service in the future.

E. L. Masters, Secretary.

Los Angeles, March 17.

The members of the Los Angeles office sincerely regret that time and distance will not permit them to be present at the tenth anniversary dinner of the Moving Picture World. We wish to express our kindest regards to the members of the Chalmers Publishing Company, the New York and the Chicago staff and the many friends of the paper present at the banquet tonight.

G. P. VAN HARLEMAN, SAM H. COMLY, RUTH EHLEMAN.

Chicago, March 17.

Sorry physical condition prohibits attending anniversary dinner. The railroad journey and the changing weather would be an ordeal that would prevent me from being my real self. Best wishes for a success-ful, happy time.

JAMES S. McQUADE.

Congratulations to Chalmers Publishing Company and the boys behind the works. Here's hoping that the Moving Picture World continues on its brilliant path of success. May your twentieth anniversary find the same fair editorial policy and the same good fellowship which is characteristic of your present staff. Kindest personal regards.

DOUGLAS FAIRBANKS.

Those present at the dinner were:

Abrams, Charles
Alexander, T. M.
Archer, J. A.
Atwater, L. W.

Barrell, Chas. W.
Barry, William
Bates, Wilbur F.
Bauer, William J.
Beecroft, Chester
Beecroft, Fred
Beecroft, James
Beecroft, W. G.
Bell, G. H.
Bell, John A.
Binerd, M.
Bird, F. J.
Blair, George
Blaisdell, George
Bohan, W.
Bowman, E. S.
Brady, Richard
Brady, William A.
Brandt, Joe
Brenton, Cranston
Brilant, A. M.
Brock, H. J.
Brunner, H. H.
Brulatour, J. E.
Buck, J. W.
Buettner, L. A.
Burr, C. C.

Cassard, Dick
Cavanaugh, R.
Chadwick, I. E.
Chalmers, J. F.
Chalmers, J. P.
Cohen, Harry.
Cole, Henry.
Coles, H. B.
Condon, Charles
Crawford, Merritt

Deitrich, T. C.
DeLacy, Jack
Denig, Lynde
DeRoy, S. H.
Diaz, N.

Earl, Edward
Edwards, H. T.
Emmert, S. B.
Ennis, Harry
Evans, Tom

Fausel, G.
Feinman, B. C.
Feist, Felix
Fisher, Thornton
Fleming, Carroll
Forrest, Fred
France, R. W.
Friend, Arthur S.
Frolich, J. H.

Golden, Jos. A.
Goodman, S.
Grant, Samuel
Gray, John W.
Greenland, A. K.
Grimm, B. H.
Gulick, Paul.
Gunning, Wid.

Hadfield, R. H.
Hallberg, J. H.
Hallett, H. A.
Hammons, E. W.
Harrison, L. R.
Hattrick, E. B.
Havens, Harry
Hawley, Fred
Hedden, E. G.
Henderson, D. M.
Herrington, F. J.
Hespe, Dr. Charles
Hickey, J. C.
Hill, W. K.
Hiller, L.
Hinz, Paul C.
Hirsh, Nathan
Hodkinson, K.
Hoff, James L.
Hornstein, Joe
Howard, F. J.

Jackson, Edward
Jackson, Rev. W. H.
James, Arthur
Jeffery, W. I.
Johnson, Vic.
Johnston, W. A.
Judson, H. C.
Justice, Ewan

Kann, Geo. E.
Kessel, A.
Keyser, E. T.
Kimball, Capt. Chas.
Kinsila, E. B.
Kopfstein, Jacques.
Kraus, M. A.

Lang, A. J.
Lasky, Jesse L.
Lee, Joe
Levine, H. Z.
Levino, A. S.
Lichtman, Al.

MacArthur, Jr., A.
MacCormack, J. E.
McGuire, W. D.
McDermott, J. J.
McElravy, Robert L.
MacHugh, A. E.
MacMahon, H.
MacManus, E. A.
Magovern, E. T.
Manheimer, E. S.
Manheimer, J.
Mazur, M. E.
Meaney, Don
Meegan, C. J.
Miles, Herbert
Miles, Joseph R.
Milligan, J. A.
Milligan, W. P.
Moss, B. S.
Moss, Paul
Murphy, Fred

Nulty, Vic.

O'Brien, C. J.
O'Donnell, E. J.
Ortega, F. G.

Palmer, Harry
Parsons, P. A.
Pawley, Raymond
Pearce, Gene
Pierce, Carl H.
Pittijohn, C. C.
Post, John F.

Quirk, Billy

Raver, Harry
Raynor, W. C.
Reichenbach, H. L
Reynolds, L. J.
Robbiate, Baron
Rock, John B.
Rosenbluh, L.
Rothapfel, S. L.
Rothstein, Nat.
Rubenstein, L. J.

Sargent, E. W.
Schayer, Dick
Schlesinger, Leon
Schmid, Pete
Schulberg, B. P.
Scippico, G.
Selznick, L. J.
Sewell, Charles S.
Shea, D. J.
Sheehan, W. R.
Sheer, William
Sherman, Harry
Sherrill, W. L.
Shipman, Ernest
Skerrett, J. F.
Small, Warren H.
Smith, W. C.
Sobrada de Onega, Jose
Solomon, J. M.
Spedon, Sam
Speer, J. S.
Stevenson, George U.
Streimer, Moe

Tassi, A.
Thanhouser, Edwin
Teeten, H.
Tootle, H. K.
Trigger, Sam
Tugwell, Judge
Twist, Stanley

Urban, Charles

Van Loan, H. H.

Watkins, W. J.
Warren, F. B.
Weitzel, Edward
Welsh, Robert
Wharton, T. W.
White, C. M.
White, R. M.
Whyte, A. G.
Wiley, G. H.
Wiley, T. G.
Wilk, J.
Wilson, J. Vic.
Winchester, Tarleton
Wittman J. J.
Wright, William
Wylie, John

Zeidman, B.

Words of congratulation and cheer came also from:

J. A. Berst, George Kleine, O. F. Spahr, J. Stuart Blackton, F. H. Elliott, J Frank Brockliss, Schuyler Colfax, Frederick L. Collins, R. H. Cochrane, Mark M. Dintenfass, W. H. Donaldson, John R. Freuler, D. W. Griffith, W. W. Hodkinson, J. J. Kennedy, Charles Kessel, F. J. Marion, Nicholas Power, P. A. Powers, Edgar Selwyn, Albert E. Smith, Guy Croswell Smith, L. C. McChesney, C. R. Seelye, William L. Sherry, Thomas Bedding, Ernst Glantzberg, Briton N. Busch, Don W. Bartlett, R. R. Nehls, Harold Edel, Charles A. Calehuff, G. A. Gray, Ernest H. Horstmann, Ben Goetz, Tom North, Leander Richardson, W. C. Toomey, Ormsby A. Court, Terry Ramsaye, John C. Flinn, S. Cheer, Jack Weaver, Edward Warren, William W. Hines, Lee A. Ochs, Carl L. Gregory, Paul R. Kuhn, Charles A. Swartz, J. K. Burger, Whitman Bennett, Horace G. Plimpton, J. L. Kempner, Watterson R. Rothacker, H. N. Holde, S. B. Van Horn, Ricord Gradwell, Theodore Mitchell, Addison B. Parker, S. Van Ronkel, Harold Bolster, Charles A. Du Bosch, F. G. Bradford, E. Lanning Masters, Wells Hawks, Ike Schlank and others.

The World Girls Celebrate, Too.

The young women of the Moving Picture World had a celebration all their own in another part of the Astor. There were present, under the chaperonage of Miss E. J. Chalmers, Miss Margaret I. MacDonald, Miss Florence Hanssen, Miss Catherine Carmody, Miss Grace Bredello, Miss Julia Downey and Miss Regina Gellman. Also present was Mrs. Florence Golden, nee Bredello, who retired from the World at the first of the year to take unto herself a husband. The girls do declare they had just as much fun as did the men.

PARAMOUNT HAS NEW PUBLICITY MAN IN PITTSBURGH, PA.

Claude E. Moorhouse, well known in newspaper and advertising circles, has joined the Pittsburgh branch of the Famous Players Film Service, Inc., distributors of Paramount Pictures in that district, as advertising and publicity manager.

Mr. Moorhouse has had an extensive experience in newspaper and publicity work, as well as in advertising, covering a period of about twelve years. He began his career in Rochester, N. Y., on the Rochester Herald, as office boy, developing later into a reporter. Later he became connected with the Rochester Evening Times as a reporter, leaving this position to go to Pittsburgh, where he joined the Pittsburgh Dispatch as a writer.

WALLACE THOMPSON WITH ARGUS.

Wallace Thompson, assistant secretary and director of publicity of the National Association, severed his connections there last week and is now associated with Horace D. Ashton in the Argus laboratories. Their plan is to develop the work which Mr. Ashton has been doing for a year, in the production of short, scientific, educational, art and humorous subjects for screen magazines and split reels, to meet a growing demand for this class of material.

Before going to the National Association, Mr. Thompson was with the Paramount Pictures Corporation, in executive charge of publicity, advertising, house organs and the Pictographs.

BEATRIZ MICHELENA ARRIVES.

Some time ago it was rumored that Beatriz Michelena, until recently connected with the California Motion Picture Corporation, was on her way to New York. We are glad to be able to state that Miss Michelena has at last arrived among us and is now stopping at the Hotel Astor. We are also under the impression that her stay in New York will be of short duration. What her plans are for the future is not definitely known, although report has it that she intends returning to her musical work.

E. W. HAMMONS GOES WEST.

On business bent, E. W. Hammons left New York on Saturday, March 17, for Los Angeles. It is rumored that something big is about to be pulled off for the Educational Films Corporation of America, of which Mr. Hammons is vice-president and general manager. Mr. Hammons has only recently returned from a boosting campaign for the Ditmars films, which are being handled most successfully by this concern. They report receiving daily commendations of these remarkable animal films.

NELL SHIPMAN SAILS FOR WEST INDIES.

Braving submarines and revolutions, Nell Shipman sailed for Cuba on the S.S. "Mexico" on Thursday of last week. Her itinerary will include most of the islands of the Caribbean Sea and she will sojourn at St. Thomas long enough to absorb enough local color to work into a romance of the Danish West Indies which is already bespoken by one of the well known New York publishers. Williamson Brothers are financing the trip.

Tenth Anniversary Recollections

Memories of the Days When Owners Were Managers, Doormen and Operators.

By Mark M. Dintenfass.

TO ME it hardly seems possible that The Moving Picture World has just celebrated its tenth anniversary. Time has fairly flown. When I review conditions past and present, it is amazing to note those who in the early days were a power and dominated the industry, but who are rarely heard of today.

I remember during the early part of 1907 the late J. P. Chalmers visited the Fairyland Theater on Market street, Philadelphia, Pa., and I was presented to him. The Fairyland was my house and I might add the first moving picture theater on Market street. From the first day I met him to the day of his demise Mr. Chalmers and myself were the closest of friends. We were together on that never-to-be-forgotten day in Dayton, Ohio.

Mark M. Dintenfass.

In January, 1908, I was passed by the Department of Public Safety of Philadelphia as an operator, for in those days one had to be owner, manager, doorman and operator to be a successful exhibitor. My operator's certificate is still a valued possession.

Early in the year of 1908 I acquired a camera and, after practicing on a few local subjects, decided to cross over to New York and enter the manufacturing business in earnest. I became interested in the Cameraphone Company, with offices and studio in the Daley building on Broadway and which later moved to Eleventh avenue and 43d street. Owing to the activities of the Patents Company, the Cameraphone existence was a short one. Between injunctions and contempt proceedings they were forced out of business. The Actophone Company, which succeeded it, experienced the same short life for the same reasons.

The more litigation they fed me, the more I became determined to do something worthy of mention in the picture game, so I organized the Champion Film Company in 1909 and moved my factory over to Coytesville, N. J. The move to the other side of the river was not for convenience' sake or lower rental, but a mad desire to keep as far as possible from injunction suits, etc., The independent manufacturer of those days devised every scheme imaginable to disguise his camera, even to making them look like scare crows. The Champion Film Company made good picking and, though it cost me a lot of money fighting back in the courts, we continued making pictures until I finally won and through the decision of Judge Lacombe was spared a visit on the "Island."

In recognition of the fight I put up I was cartooned in The Moving Picture World as a gladiator with a bent sword in my hand, over the caption "To the Victor Belongs the Spoils." This was in June, 1911.

The hardships I endured during the early days of picture making taught me many lessons. My advice was heeded by those who immediately followed. Having blazed the trail, my experiences were of value when David Horsley, Messrs. Kessel and Baumann, Carl Laemmle and Edwin Thanhouser launched in the independent field the Nestor, New York Motion Picture, The Imp, and Thanhouser Film Companies respectively.

Shortly after the formation of these companies, the Motion Picture Distributing and Sales Company was formed, with myself as one of the organizers. I feel confident in saying that this association was formed to keep me out of jail, as I had been doing a lot of fighting for the independent cause and spent most of my time in the courts stalling injunctions and contempt proceedings.

When the fighting was done and litigation had ceased the sales company had served its purpose. I at this point became one of the organizers of the Universal Film Manufacturing Company and the Universal Exchange. In the latter company I served in the capacity of managing director, secretary and treasurer until a year ago.

During this period handsome office suites and hotel luncheons were an unknown quantity. We were content to gather in some back room, order our "beef and" and each man would pay his quarter, including tip, to the waiter with the cauliflower ear, discuss ways and means until the early hours of the morning, then go back to work and wait till Sunday afternoon to take our week's sleep and rest.

Those strenuous days have passed—the days of fighting and hardships—and with a grain of satisfaction I recall the part I played in developing the industry, the friendships and comrades of those early struggles and the fact that I am still in the game. I now own the Harry Meyer-Rosemary Theby Refined Comedy Film Corporation and in the winter months go to my own studio in Jacksonville, Florida, to make pictures, which will shortly be released on the Pathe program.

Robert Harron Joins Goldwyn

ROBERT HARRON, a favorite of screen audiences throughout the world, has left the Triangle and signed with Goldwyn Pictures Corporation to become Mae Marsh's leading man in her second Goldwyn production. Desiring to give Miss Marsh and her pictures every possible advantage with the American public with whom she is such a favorite, Goldwyn realized the value of bringing this well-known pair together again.

Robert Harron.

Picture fans will welcome this reunion of Mae Marsh and the best leading man who has ever played opposite her on the screen. Since Miss Marsh signed her long contract and was announced as the first star of Goldwyn she has received thousands of inquiries about her leading man.

Two days after signing with Goldwyn "Bobbie" Harron faces the camera with Miss Marsh under the direction of John W. Noble, who also has just come to this new organization.

The principal pictures in which Mae Marsh and Bobbie Harron have teamed are "The Escape," "Judith of Bethulia," "Home, Sweet Home," "The Birth of a Nation," "Intolerance," "Hoodoo Ann," "The Wild Girl of the Sierras," "A Child of the Paris Streets" and "The Marriage of Molly-O."

Few young men have ever been so popular on the screen as Bobbie Harron and almost no one at his age has ever been able to point to such a successful screen lineage. Harron was born in New York City on April 12, 1894, and left school at the age of fourteen to become an errand boy in the Biograph studio. There he attracted the attention of D. W. Griffith and soon had become one of that famous director's best known players.

EDNA FLUGRATH WEDS HAROLD SHAW.

Shirley Mason, one of the stars of McClure's Seven Deadly Sins, just received word from Johannesburg, South Africa, of the marriage of her sister, Edna Flugrath, to Harold Shaw. Mr. Shaw is well known in the United States as an actor and motion picture director. He has just completed for London Films a huge motion picture production in twelve reels, with a cast of nearly 10,000 persons, headed by Miss Flugrath.

The picture is a story of South African life called "De Voortrekkers" and will be shown in the United States under the title of "The Pioneers."

Miss Flugrath and Mr. Shaw were married in January and star and director are soon to sail for India to produce another important picture. A third feature will be made in China and Mrs. Shaw hopes to get home to see her sisters, Shirley Mason and Viola Dana, in about three years.

Pictures to Aid Mobilization

Associated Motion Picture Advertisers Work Out Elaborate Plan to Stimulate Preparedness.

NOW that everybody is talking of preparation for war it would be strange if the motion picture interests did not come to the front with an offer of services to Uncle Sam when he most needs help. Knowing the power of appeal, which lies in the picture on the screen, the men whose job it is to devise publicity for pictures have framed up a big picture campaign to aid the mobilization of men and resources in the event that the country may need such expert and efficient aid as they are fitted to give. Here is what the Associated Advertisers propose to do·

1—Motion Pictures. The organization of a quick acting, easily handled, full responsible bureau in New York City, which shall immediately prepare two feature motion pictures to be shown before twenty million people in the twenty thousand motion picture theaters in the United States. The immediate use of smaller reels, picturing army manoeuvres, navy manoeuvres, battleships with their crews, views of the West Point and Annapolis Cadets on review and other patriotic subjects, which are now available from the libraries of the motion picture companies. The idea is to secure these without cost and to secure their exhibition with the co-operation of the National Association of the Motion Picture Industry and the Exhibitors' League of America and all its locals in various States of the Union.

2—Screen Slides. The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily and two to be used each day.

3—Posters. The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheet by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters. This to reach into every State, city and town of the United States.

4—Newspaper and Magazine Advertising. The preparation of page, half-page and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting. The drawing up of a full schedule for the placing of these advertisements so that they can be published on the receipt of a telegram from New York simultaneously with the opening of special recruiting stations in the various sections.

5—Newspaper Publicity Co-operation. Immediately getting in touch with the editors of the newspapers in the United States and arranging for the publication on notice of material to crystalize public sentiment on the subject of recruiting. Also there will be secured the co-operation of such news agencies as the Associated Press, the Publishers' Press, the American Press Association, the Western Newpaper Union and all the larger advertising agencies of the country.

This plan of action was first submitted to an official high in the councils of the war department, and who has rendered America signal service on several memorable occasions, but whose name, for political reasons, it is necessary to withhold. His comment was that the plan was the most practical and valuable for the purposes in view, that he ever had encountered. With this encouragement the enthusiasm of the members of the organization was redoubled, particularly upon receiving letters of endorsement from the following named film men: Adolph Zukor, Walter W. Irwin, J. A. Berst, F. B. Bradford, R. A. Rowland, Hiram Abrams and Ben B. Hampton. President Wilson was thereupon notified by letter, which was signed by the members of the National Duty Committee, Arthur James of Metro, president; E. Lanning Masters of Vitagraph, P. A. Parsons of Pathe, A. S. LeVino of Rolfe, Victor B. Johnson of Kalem, Paul Gulck of Universal and Charles E. Moyer of Paramount.

The following sub-committees have been organized and are working rapidly in their respective departments of activity:

Trade Paper Committee: Charles Burr, Paul Gulick, Randolph Bartlett, Jacques Kopfstein, P. A. Parsons.

Posters and Cartoons: Charles E. Moyer, Paul Lazarus.

Newspaper and Magazine Publicity: Paul Gulick, Randolph Lewis, A. S. LeVino, Randolph Bartlett, E. Richard Schayer, Peter J. Schmid.

Display Advertising: E. Lanning Masters, P. A. Parsons, Arthur James, Charles Burr.

Slides: Jacques Kofstein, Julian Solomon.

Finance: Ben Schulberg, A. S. LeVino, Nat. Rothstein, Jacques Kopfstein.

Emblem Committee: Ben Zeidman, E. J. O'Donnell, Bernard Fineman.

Organizations: Carl Pierce, Wallace Thompson, Harry Tootle, Victor B. Johnson, Theodore S. Dietrich, S. B. Van Horn.

Harris P. Wolfberg

"THE CRISIS," Winston Churchill's famous drama of the Civil War, is having a remarkably successful run at the Pitt theater, Pittsburgh. The Pitt theater is the place where all the big things in a film way are done in Pittsburgh, and the concensus of opinion seems to be that in in the matter of presentation "The Crisis" surpasses all the productions that have preceded it here.

Harris P. Wolfberg.

Much of the credit of this is due Harris P. Wolfberg, who owns the rights for "The Crisis" in Pennsylvania, Ohio, West Virginia, Virginia, Delaware, Maryland and the District of Columbia. Mr. Wolfberg, though young in years, has had considerable experience in the film business, having served the General Film Company for a long period of continuous service, having been with that company for eleven years, the greater part of which was spent as manager of the Chicago office.

Born in Kansas City, Mr. Wolfberg has the aggressive spirit characteristic of Westerners and with his astuteness, knowledge of the film game, initiative and courage, is paving the way for a position of considerable prominence among the men who "do things" in the motion picture business. With a symphony orchestra of forty men, under Carl Bernthaler, the well-known conductor, beautiful settings, plantation singers and the fine use of mechanical effects, "The Crisis," in addition to its excellence as a photoplay, has taken Pittsburgh by storm and has won for Mr. Wolfberg the admiration of the film men in that territory.

METRO OPENS CANADIAN OFFICES.

In line with its general policy of expansion, Metro Pictures Corporation is opening a chain of offices in Eastern Canada, in order to give the motion picture exhibitors of that territory the same complete, effective and high class service that is now supplied exhibitors in the United States.

The first of these offices already has been put in operation at No. 8 McGill College Avenue, Montreal, and within a few days magnificent headquarters will be opened in Toronto. It is in response to a persistent demand for exclusive Metro features in Canada that the new chain is being formed.

Francis X. Bushman, Beverly Bayne, Mabel Taliaferro, Ethel Barrymore, Viola Dana, Emmy Wehlen, Emily Stevens, Mr. and Mrs. Sidney Drew, Frances Nelson, Harold Lockwood and May Allison are among the Metro stars who are especially popular in Canada, and the features in which they appear now will be released directly under the famous Metro parrot emblem.

"WHY I LEFT MY HUSBAND," BY CLARA KIMBALL YOUNG.

The brilliant woman novelist, Virginia Terhune Van De Water, has furnished Clara Kimball Young with the story for her next Selznick-Picture, following Eugene Walter's "The Easiest Way." The title is "Why I Left My Husband," and it reveals financial difficulties as a frequent cause for domestic infelicity. Miss Young has just returned from Virginia, where the outdoor scenes were made for "The Easiest Way," and will begin work in a few days on the new picture. Charles Giblyn, who directed "The Price She Paid," is making the photodrama adaptation from Mrs. Van De Water's story.

More Trouble for Griffith Picture

Negro Politicians Start Opposition to "Birth of a Nation"—Strong Bill Passed.

BY THE time this article appears in print there will be waging in the state of Ohio the greatest fight against a single picture in the history of that state.

The picture is "The Birth of a Nation." All over the state the negro political element has been lining up within the last three weeks to prevent showing of the picture. The opening performances were scheduled for March 19, at Dayton, in the Victoria theater, and on the same date in Cincinnati at the Grand opera house. In both cities a determined effort was being made to stop the picture before it started, and the negroes have promised that they will fight all the harder if the picture opens. In Dayton, as noted in the Cincinnati letter, authorities said they were inclined to heed the plea of the colored politicians. In Cincinnati, with prices from 25 cents to $1.50, the advance sale was heavy.

In Cleveland "The Birth of a Nation" is scheduled for the opera house, to start within a few weeks. Mayor Davis has already gone on record as being against the exhibition of the picture, but he will do nothing until the picture is advertised.

In Youngstown the authorities have requested large theater owners not to book the picture, after a delegation of colored people called on them. The same is true of Springfield.

But the blow that can stop this picture is the action of the Ohio legislature last week, when a vote was taken on a bill by Representaitve A. Lee Beatty, colored member, aimed directly at "The Birth of a Nation." The bill passed by a unanimous vote and the governor has ten days during which to sign or veto it.

If Governor Cox vetoes it the issue will no doubt be dead, for the legislature is now adjourned. If he signs it, this bill will be a law within thirty days and that will mark the demise of "The Birth of a Nation" in Ohio.

Myron Selznick Makes Important Deal

A TRANSACTION of interest to all exchanges and exhibitors handling Selznick-Pictures was consummated this week between Myron Selznick, purchasing agent of the Lewis J. Selznick Enterprises, and the National Printing & Engraving Co., through its representative, E. J. Doolittle.

Myron Selznick.

This is the firm responsible for the recent output of extremely attractive posters for the various Selznick productions and under the terms of the deal the National has contracted to take over the entire production of the posters for all future Selznick releases.

This contract involves about $700,000 and will prove of great benefit to the Selznick exhibitors and exchanges both as to the quality and price of the posters and facilities afforded for prompt shipment and delivery. The credit for the deal goes to Mr. Selznick's son, who, although not yet of age, has held the important position of purchasing agent since the formation of the Clara Kimball Young Film Corporation, a year ago. Myron Selznick is probably the youngest film executive in the industry. Judging by the record of his performances during the past year he has inherited in a great measure his father's business acumen and that he will make his mark in the film industry is confidently expected by all who know him.

The poster output to be handled by the National Printing & Engraving Co. comprises for each production a 24 sheet, a 6 sheet, two 3 sheets, two 1 sheets and a "cutout." The "cutouts" are a unique feature of the Selznick advertising, this firm having the exclusive right to these unusually attractive window display cards, the patent for which is held by the National Co.

General Film Appointments

Announces a Number of Changes in Branch Managers and Others on Selling Force.

G. T. AMES, who has been branch manager for the General Film Company in Philadelphia, was last week promoted to the position of Supervisor of Sales with jurisdiction over the following General Film Exchanges—Philadelphia, Pa., Wilkes-Barre, Pa., Scranton, Pa., Washington, D. C., Charlotte, N. C., and Baltimore, Md. Mr. Ames has been with the General for five years in various capacities and his promotion is a deserved one. He will make his headquarters at the Philadelphia office of the General.

H. L. Knappen has been appointed Sales Manager of the Atlanta, Ga., division of the General and assumed his new duties Monday, March 5. Mr. Knappen previously represented the International at San Francisco.

P. A. Bloch will succeed Mr. Ames as Sales Manager of the Philadelphia division. Mr. Bloch is a new employe of the General Film Company, having previously represented the World Film Corporation at Cleveland, Ohio.

C. C. Ezell has been made Supervisor of the following General Film Exchanges—Atlanta, Ga., New Orleans, La., Memphis, Tenn., Jacksonville, Fla., Dallas, Texas, and Houston, Texas. Mr. Ezell will make his headquarters care of the New Orleans office of the General. Mr. Ezell is well qualified for his new duties as he served in a similar capacity some years ago. Mr. Ezell's most recent position with the General was that of Branch Manager at the Dallas office.

On account of increased business the General Film Company has moved to more commodious quarters in New Haven, Conn., and the branch is now located at 126 Meadow street, where Branch Manager Morris Rabinus is waiting to expatiate on the merits of General Film subjects to all comers..

MILDRED MANNING FEATURED IN O. HENRY SERIES.

Mildred Manning, who is featured in the Broadway Star Features of the O. Henry stories, which will be distributed by the General Film Company, commenced her career in musical comedy and like so many other favorite movie actresses decided that the screen offered a better outlet for her talents than the speaking stage. Miss Manning appeared in such musical successes as "Little Nemo," "Over the River," "Oh, Oh, Delphine," and "Dancing Around" during her career in the Merry Merry. It was while playing in "Oh, Oh, Delphine" at the New Amsterdam Theatre that D. W. Griffith saw her and offered her the engagement with his Biograph Company which started this film beauty on her way to screen fame. Among the features in which Miss Manning has appeared are "The Charity Ball," "Poor Relations," "Concentration," "My Man's Law," "The Chieftain's Sons," "Unjust Suspicions," "Her Old Teacher," and "A Chance Deception." Miss Manning is now playing the feminine leads in the O. Henry series, the first of which is "Past One at Rooney's."

NAOMI CHILDERS WITH ART DRAMAS.

Naomi Childers, for some time a leading woman for Vitagraph and other companies, has been signed by the U. S. Amusement Company, releasing through Art Dramas, Inc. The title of Miss Childers' picture, which will be a huge and expensive production, has not yet been disclosed. All that is known is that it was written especially for Miss Childers, and that it abounds in strong and unusual situations.

The acquisition of Miss Childers to the already distinguished roster of the U. S. Amusement Company is considered significant in that it is an expression of the big strides toward the front the Art Dramas program is making. Exhibitors using Art Dramas will now have pictures starring no less than five leading women of international reputation: Jean Sothern, Alma Hanlon, Anna Q. Nilsson, Gertrude McCoy and Naomi Childers.

COHAN TRADE SHOWING POSTPONED.

The trade showing of George M. Cohan's initial Artcraft picture, "Broadway Jones," originally scheduled for Thursday of this week, took place at the 44th Street theater Tuesday, March 20th, at 11 A. M. The showing had to be postponed a few days owing to the fact that a print could not have been finished in time. Every member of the trade was invited to attend this presentation of George M.'s initial screen work and the famous actor-author-producer personally attended with many of his theatrical friends.

Paramount Program

Sessue Hayakawa, House Peters and Myrtle Stedman, Stars for the Week of March 26th.

TWO sensational productions, "The Bottle Imp," from the Lasky studio, and "As Men Love," from the Pallas Pictures, in which Sessue Hayakawa and House Peters and Myrtle Stedman, respectively, are starred, hold the feature position on the Paramount program for the week of March 26, surrounded by three "little features," the 59th edition of the Paramount Pictographs, the magazine-on-the-screen; the 60th of the series of weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow travelers to Vancouver and Victoria, and a Klever Komedy in which Victor Moore is starred in "Rough and Ready Reggie."

Not since his wonderful success in "The Cheat" has Sessue Hayakawa accomplished such sensational success on the screen as in "The Bottle Imp," a production made in the Hawaiian Islands, in which three Hawaiian players are included in the important roles of the cast. The production is a wonderful one from every standpoint, and is in every particular one of the most sensational pictures the Lasky studio ever turned out.

In the cast supporting Sessue Hayakawa are Lehua Waipahe as Kokua, H. Konshi as Keano, George Kuwa as Makale, Guy Oliver as Rollins, and James Neill as a priest.

Following the great success that was obtained by House Peters and Myrtle Stedman in "The Happiness of Three Women" they are again to co-star in "As Men Love" which is released this week. It is a society drama, written especially for them by Lois Zellner, and directed by E. Mason Hopper. The stars are supported by Jack W. Johnston and Helen Jerome Eddy.

Sam Loyd, whose name has been associated with brain teasing puzzles farther back than anybody can remember, has been engaged by the Bray Studios, Inc., to concoct puzzles which will be animated and included in the 59th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen.

The name Sam Loyd is so well known that it needs no introduction. His puzzles have appeared in magazines and newspapers the world over, but the idea of showing them on the screen is a new one. The methods by which they have been picturized are unique and sure to prove popular and interesting with motion picture audiences of every age. Every whole-souled American, according to the late P. T. Barnum, hugely enjoys being fooled, and Sam Loyd's puzzles surely must have given the old circus man good reason to father this statement.

Other subjects which will appear in the same release are "Rivaling Nature's Flowers," a picturization of the manufacture of artificial flowers so closely resembling the real flowers that they almost seem to exhale the natural perfumes. Scenes "In the West Indies" form a third subject, and here are shown interesting intimate touches of native life in the islands first discovered by Columbus. The diving boys of Kingston, the coaling of ships by women, the vast banana groves and other picturesque scenes are depicted.

The cartoon section is a most timely one, for it shows the famous Col. Heeza Liar as a spy dodger, and is based on the startling disc very that there are 10,000 alien spies in the United States at this time.

How the Colonel is called in by President Wilson on the suggestion of the Secret Service, and is put on the trail of the 10,000 spies, and how he puts them to rout, form an excrutiatingly funny cartoon.

Burton Holmes, the world's greatest traveler, pictures some exceptionally interesting points in and around Vancouver and Victoria in his 60th series of weekly trips around the world, which he has been personally conducting each week for Paramount travelers.

Victor Moore in his entire comedy career has never made a more screamingly funny farce than "Rough and Ready Reggie," a single-reel comedy to be released this week.

HORSLEY RE-ENGAGES OVEY.

David Horsley and George Ovey have signed a new agreement whereby the latter will continue to be featured in Cub comedies. Ovey's old contract with Mr. Horsley expired the first of March and the new one dates from then for a long period of time.

The salary Ovey is to receive under his new contract is not made public, but it is said to be a sum which makes the first salary check which he drew as the featured comedian in Cub Comedies seem singularly small in comparison.

Emmett Hall With Goldwyn

Veteran Photoplay Writer Joins the New Organization as Special Writer.

EMMETT CAMPBELL HALL, one of the earliest and most continuously successful writers of photoplays, has joined the script staff of the Goldwyn Company. Mr. Hall is a Georgian by birth, but came to Washington to study law and is a graduate of the National Law School. During his student days his fondness for writing manifested itself, and for a time he made a nice income from writing what is technically known as "filler," short material always prized by make-up men. The Congressional Library offers a mine of material, and as there are too many "sundown" physicins and lawyers in Washington to make the practice of those professions profitable he took a position in the Diplomatic Bureau of the State Department.

Up to 1910 he did considerable fiction writing, but he was among the very first to perceive the possibilities of photoplay and he was one of the star writers of 1909 and 1910. His first work was done for the Lubin Company, which gave him his first production, "Indian Blood," but the Lubin stock company was not then equal to the work his scripts demanded, and on the advice of its editor he sought to sell to the Biograph and soon became one of the star writers of that organization, twice refusing the position as its editor, as he preferred to live in Washington, where he had a home at Glen Echo, Md. While writing for the Biograph he turned out the first two-part story, then released as a single reel and a sequel, but lately reissued as a two-part, "His Trust" and "His Trust Fulfilled."

Later he resumed his activities with Lubin, and when Lawrence S. McCloskey formed his famous staff of writers Mr. Hall was a member of the group and remained with them until just before the end. He wrote "The Beloved Adventurer," a fifteen-part story, and then wrote tthe story in fiction form, which was published in cloth and sold in connection with the showing of the film. From this idea apparently sprang the present cheap editions issued in connection with the filming of popular novels.

He also wrote "The Road o' Strife," probably the most elaborately prepared script ever turned out, a copy of which now forms a part of the Columbia University Museum of Photoplay, and was one of the first to use the page-to-a-scene idea, inventing his own form of page. He writes only full continuities, even to the cut-backs, and his work is unusually careful and exact, for he is an adept at employing the various tricks and effects and makes them help the story instead of confuse it. He is also the inventor of the superimposed leader, which shows over the action; the forerunner of the pictorial leader of today.

He has more than seven hundred produced pictures to his credit, ranging from one to thirty reels in length, and many of the present Biograph reissues are from his pen.

WALLACE REID AND MYRTLE STEDMAN CO-STAR.

Wallace Reid and Myrtle Stedman, popular Lasky stars, appear together on the screen for the first time in the Lasky-Paramount production, "The Prison Without Walls," which was written by Robert E. MacAlarney,and prepared for the screen by Beulah Marie Dix, the well known playwright. The production was staged by E. Mason Hopper, who was transferred from the Morosco studio to Lasky especially for the purpose of directing this picture. James Neill, Billy Elmer, William Conklin, and Camille Ainkerwich are important members of the supporting cast. "The Prison Without Walls" is a story of prison reform which is thrilling in the extreme, and gives a remarkable insight into municipal politics. It is a story of Huntington Babbs, a young prison reformer, who poses as a convict for the purpose of running down "the mysterious man higher up" who is the head of a powerful ring of crooks and grafters.

O'SULLIVAN WRITES MUTUAL CUE SHEETS.

The Mutual's music cue sheets, the first of which was issued in connection with the release of "The Greater Woman," are prepared by Joseph O'Sullivan, a composer and operatic expert who has been added to the staff for the purpose.

The Mutual's music cues have no strings tied to them—that is, they are not a part of the promotion of any music publisher, and the cues are so indicated that the picture can be presented with the numbers available in any reasonably well equipped orchestra library.

Mr. O'Sullivan has written for orchestra, piano and voice. His compositions include symphonic poems for orchestra, cantatas and upwards of fifty songs which have been used in concerts by leading artists with success.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Satan's Private Door"

An Essanay Photoplay of Powerful Interest, Showing How the Faith and Guileless Character of a Noble Girl Redeems a Home of Discord—Mary Charleson Appears as the Girl.

Reviewed by James S. McQuade.

WHEN an author has a girl of such sterling character and goodness of heart as Edith Conway, in the story of "Satan's Private Door," by Sam W. Small, Jr., he may be permitted wide latitude in assigning her tasks that would be extremely risky for the customary type of girl.

Scene from "Satan's Private Door" (Essanay).

More especially would this be true when Edith Conway sees fit to marry a young man who has been a wastrel and a drunkard, and whose homicidal tendencies when in his cups are exceedingly dangerous. Not only so, but the young man in this case has succumbed to the temptation of strong drink after he has given promise of fine reform to Edith Conway, and is actually saved by her from attacking his own father with a deadly weapon. In all such cases it is most advisable that no girl should put her chances of married happiness to such a test, as very few, if any, girls reform a man by marrying him.

This foreword, however, does not detract from the powerful appeal of Mr. Small's story, as adapted to picture service by J. Charles Haydon, who has also directed the production, and as acted by Mary Charleson and a strong supporting company.

Edith Conway is a decidedly unique character. Quiet, unemotional, absorbed, she takes her place as a member of the family of Thomas Chatterton, the closest friend of her dead father. Joseph Chatterton, his son, Anne Vance and Richard Vance, his daughter and son-in-law, all view Edith with disfavor, and unite in making her life as uncomfortable as possible.

In the midst of this unfriendliness, Mary Charleson's Edith wins the spectator by her gentleness and a brave bearing of her burden. When opportunity offers she is every ready to render a service of the heart, in such unpretentious fashion as to still in time the venom of tongues and the malice of slander.

She shocks the young reprobate Joseph Chatterton into a wholesome respect by deliberately knocking him down when he attempts an unpardonable liberty, and then revives him by applying cold water to his bruised temple. And, strange to say, this incident marks the beginning of his love for her and of her increased interest in him. Webster Campbell plays the part of the young renegade very fittingly.

Thomas Chatterton, "The Lion of the Wheat Pit," but not the respected head of his household, is given fine characterization by John Cossar. The extreme loneliness of the magnate in his home, until Edith Conway comes, is shown in a way that excites deep sympathy.

Anne Vance (formerly Chatterton), a very unlovable type of daughter and a still more unlovely type of mother, is impersonated to the life by Hazel Daly. This clever actress will be recognized at once as the vivacious "Honey" (Mrs. Skinner) in "Skinner's Dress Suit," which is still in high vogue.

Richard Vance (W. K. Houpt), Anne's husband, Mrs. Ordway (Alice McChesney), a society butterfly, June Rose (Virginia Valli), a cabaret dancer, and Harvey Beauchamp, a man who lives by his wits on the mistakes of the rich, are all capably represented.

The release was made March 19, through K-E-S-E service.

"The Great Secret," Episodes 11 and 12

Bushman and Bayne Serial Begins Last Five Episodes with Weaving of Incidents That Keeps Excitement Alive.

Reviewed by Hanford C. Judson.

EPISODE 11 opens with Dr. Zulph's ruse to get possession of Beverly's fortune in the keeping of William, now a portrait painter. He sends a girl who finds where the heroine's papers are kept and who then faints. William sends for Dr. Zulph. In the meanwhile, Beverly looks in at the door and sees William trying to revive the girl. She goes home much disturbed. The Doctor comes and is told where the papers are hid and secures them.

The Great Master has a detective in safe keeping, but he drugs the Oriental servant and escapes in time to see Zulph, who is still carrying the papers, meet the girl in a tea room. William goes to Beverly's home and explains his actions. As the two are about to leave the house, the Spider takes a shot at William and the episode ends.

At the opening of episode 12 we see that the Spider has missed killing William, but he escapes. In the tea room, Dr. Zulph is frightened, and leaves, followed by the detective, who sets the Shadow and Wee See on the trail. In a very acceptable bit of picture making these two cleverly manage to get the papers away from Zulph while he is not looking. William and Beverly go to a charity bazaar. A band of crooks at the bazaar steal a diamond necklace and William orders the doors closed while detectives search. The crook who has the gems slips them into the pocket of William, where the detective finds them, but he is saved by one of the guests, who saw the act, and tells of it.

Scene from "The Great Secret" (Metro).

At the close of the episode we leave William holding up his hands at the point of a revolver in an empty room, and it looks as though he were about to be robbed.

Pathe Releases

"Mary Lawson's Secret," Five-Reel Mystery Drama Featuring Charlotte Walker, Tenth Instalment of "Patria," Closing Episode of "Pearl of the Army" and No. 3 of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

A MYSTERY story in which the secret is kept until the end, may be said to fulfil its mission. Such a story is to be found in "Mary Lawson's Secret," a five-reel photoplay produced by Thanhouser, and featuring Charlotte Walker. An unexplained murder in the early part of the drama sustains the interest, and, as in all crime stories, it is just as well not to scan too closely the use of coincidence made by the author. Lloyd Lonergan, who wrote the scenario for "Mary Lawson's Secret," has used the expedient freely and constructed a photoplay that catches the attention quickly and holds it firmly until the end of the picture.

Scene from "Mary Lawson's Secret" (Pathe).

A young girl living in a small place is convicted of murdering a young doctor, who lured her into his office and insulted her. This doctor had a rival in town, an elderly man that had practiced there for many years. While on her way to serve a life sentence, Mary Lawson escapes and, eventually, becomes the wife of a wealthy man. She does not tell her husband her secret until the officers of the law get on her track. Just as they are about to arrest her again, the real murderer confesses. The variety of incident and the expert handling it receives, give the drama its chief claims to consideration.

On the production side, skilful use of his material by director John B. O'Brien and excellent playing by the cast, insure a favorable impression for the drama. Charlotte Walker, although somewhat mature for the part, plays Mary Lawson with earnestness and wins sympathy for her at each stage of the plot. J. H. Gilmour, William Davidson, N. S. Wood, Inda Palmer and Robert Vaughn are the members of the supporting cast. Several waterscapes showing an approaching storm are worthy of note.

Tenth Instalment of "Patria."

"War in the Dooryards" is the name of the tenth instalment of the International serial in which Mrs. Vernon Castle has the title role. It teaches a lesson in preparedness. The men in Patria's employ are formed into a company of well drilled soldiers and when a body of men under the leadership of the Japs attack the works Patria's troops give them battle and drive them off. The battle scenes are thrilling and the entire instalment is full of excitement.

Closing Chapter of "Pearl of the Army."

Number fifteen of "Pearl of the Army" is called "The Colonel's Orderly." Besides clearing up the mystery connected with the Silent Menace, it also restores Captain Ralph to his rightful position and brings about the proper understanding between him and Pearl Dare. Major Brent also profits by the turn of events, and so does the faithful Bertha, but not until the Silent Menace gives another exhibition of his ability to trick everyone with whom he comes in contact. The followers of the picture will find the ending to their liking and will, no doubt, wait impatiently for the next serial headed by Pearl White and Ralph Kellard.

"An Hour to Live."

The third number of the "Mystery of the Double Cross" serial shows Peter Hale in deadly peril. He is captured by Bridgey Bentley, and a clock is set to fire off a revolver and end his earthly career. Before this is accomplished, the Masked Stranger steps out of the clock and upsets the scheme. Other exciting episodes take place during the number, and "An Hour to Live" closes with another cleverly devised situation which will not be explained until the next instalment. Mollie King, Leon Bary and Ralph Stuart see to it that the acting is of the right quality.

"A Tale of Two Cities"

Finely Produced Screen Version of Charles Dickens' Famous Story of the French Revolution, Made by Fox and Featuring William Farnum.

Reviewed by Edward Weitzel.

THE keen sense of the theater possessed by Charles Dickens—a sense that put the grip and the steady onward march of events into his plots—is strongly evinced in the screen version made by William Fox of "A Tale of Two Cities"—to many of the novelist's admirers his most powerful work. As a picture of the French Revolution, told in fictional form, it is unrivaled. The human interest of the story stands out clearly in the midst of that epoch-making historical period, when the streets of Paris were red with the blood of the guilty and the innocent, and the day of reckoning had come when man's inhumanity to man was canceling its debt according to the old Mosaic law, "An eye for an eye, a tooth for a tooth," and France, starved, beaten and betrayed, was receiving the first taste of that political freedom for which she is fighting so valiantly today.

Out of the vast amount of material to be found in the novel, Frank Lloyd, who made the scenario and directed the Fox production, has taken the incidents and characters best calculated to transfer to the screen the spirit and intent of the Dickens masterpiece. Starting with the scenes in Paris that foreshadow the fall of the Bastile, he carries the story forward with but slight use of the cut-back, and directs with much skill the onrush of events, in the whirl of which the lives of Sydney Carton and Charles Darnay, together with that of the woman they both love, are caught up and hurried along to the moment of Carton's supreme sacrifice—when he mounts the steps of the guillotine and gives his life that the husband of Lucie may live. Who that has read the story of Carton's death in Dickens' final chapter can ever forget it!

There are many impressive moments before this last and greatest one. The storming of the Bastile, the freeing of Doctor Manette, the trial of Charles Darney in England, for high treason, and his second trial in France under his real name of Evremonde—these are the outstanding situations, but the interest never slackens, the spell of the world tragedy and the master's skill in bringing it to life again never relax their grip.

For the most part, the adaptor has been mindful of the respect due the work. His changes from the original plot are slight and make for clearness in the screen version. Aside from the character of Miss Pross, the well-known portraits drawn by Dickens have been preserved with conscientious fidelity. Defarge, Madame Defarge, The Vengeance, Stryver—all are here; but Lucie's faithful hand-maiden is not the woman found in the pages of the novel.

William Farnum plays both Charles Darney and Sydney Carton. His performance of the first character is thoroughly adequate. He has the polish, charm of manner and fineness of nature required of the young Frenchman. His Sydney Carton is well contrasted with Darnay. Mr. Farnum brings out the man of good instincts, chained to an overmastering passion, clearly and effectively; the double exposure scenes have never been better done. But the soul of Sydney Carton, when put to the final test, eludes the actor. Technically he is beyond criticism. The art of acting is strongly influenced by personality, however, and the spiritual exaltation which Martin Har

Scene from "A Tale of Two Cities" (Fox).

vey, the English actor, gives to the part is lacking in Mr. Farnum's portrayal.

The supporting company is one of exceptional merit, and the individual efforts of Jewel Carmen as Lucie Manette, Charles Clary as Marquis Evremonde, Hershel Mayall as Jacques Defarge, Rosita Marstini as Madame Defarge, and Josef Swickard as Dr. Manette, are particularly in evidence. The correctness of detail in the settings for Paris and London at the close of the Eighteenth Century, and the impressive mob scenes, are important factors in a production that for even excellence has never been surpassed by the Fox company.

Two Kalems

"The Golden Eagle Trail," Episode of "The American Girl" Series, and "The Missing Financier," a Number of the "Grant, Police Reporter," Series.

Reviewed by Ben H. Grimm.

CONSISTENT with the foregoing releases of "The American Girl" series is "The Golden Eagle Trail," the latest two-reel episode. In this number Director James W. Horne has set Frederick R. Bechdolt's story in some very good Western backgrounds—backgrounds that exactly fit the story, which is melodramatic and brings into view on the screen much riding and fighting. Marin Sais as Madge King performs a hazardous feat when she climbs hand over hand on a rope that has been thrown across a deep-cut opening between two cliffs.

The story tells how Madge King and her followers round up a gang of bandits and a man who stole the bandits' loot, which consisted of two bags of twenty-dollar gold pieces. Madge and her father find the hoard by a trail of Golden Eagles that have leaked from one of the bags. An exciting and interesting Western. In the cast with Miss Sais are Frank Jonasson, Edward Hearne, Ronald Bradbury and Edward Clisbee.

Scene from "The Golden Eagle Trail" (Kalem).

"The Vanishing Financier."

George Larkin, in the role of the reporter, is up to his old tricks in this one-reel number of the "Grant, Police Reporter" series. This time he obtains entrance to a room by climbing up between the walls forming a narrow alleyway. He does this by bracing his hands against one wall and his feet against the other. This is a difficult stunt and registers well. In this manner he rescues the daughter of a financier who has been kidnapped and brought aboard a yacht. After he rescues the girl the reporter forms a bridge over the alley with his body. The girl walks over him to an adjoining roof. The financier is finally rescued by the crew of a U. S. Monitor. The story was written by Robert Welles Ritchie. Ollie Kirkby, Director Robert Ellis and Cyril Courtney are in the cast with Mr. Larkin.

"Babette"

Five-Reel Vitagraph Production Featuring Marc MacDermott and Peggy Hyland Is Thoroughly Entertaining.

Reviewed by Ben H. Grimm.

IF EVERY five-reel picture produced were as good as "Babette," a Vitagraph Blue Ribbon Feature, there would be little need of ever asking an exhibitor to sign a contract—he would be only too glad to pay his program rentals far in advance. "Babette," with Marc MacDermott and Peggy Hyland in the featured roles, is a thoroughly entertaining photoplay and distinctly worth while. In it has been visualized a charming tale that is given added power to please and satisfy by the work and personality of the players and the manner in which the film was produced. F. Berkely Smith, the author, has given us a story that is quite "different," and Charles Brabin, the director, has given Mr. Smith's story a production that accentuates the story's good points and makes a very few weak points plausible.

Scene from "Babette" (Vitagraph).

Set in the romantic province of Normandy and the Quartier Latin of Paris, "Babette" is primarily a love story; but not "mushily" so. It tells of a youth who, by instinct a gentleman, in soul an artist, is by choice a clever thief; and who is finally moulded into the man he should always have been by the pure, wholesome love of the young daughter of the keeper of a "comic opera" jail. To the main motif there have been added seasonings of humor, pathos, expatiated crime and other factors that go into the making of a photoplay whose appeal is not limited to any one particular class or type of audience.

Mr. MacDermott is both masterful and sympathetic. He never overplays. Miss Hyland is beautifully appealing, and her charm is compelling. Templar Saxe is a fitting choice for his part, as is also William Dunn.

Deserving of especial mention are the lightings in the interior scenes. They are effective, as are also several other directorial touches, all of which help the production.

"The Pulse of Life"

Wedgewood Nowell and Gypsy Harte Featured in Mediocre Five-Reel Bluebird—Released April 2.

Reviewed by Ben H. Grimm.

FITFULLY beating for about four and one-half reels, accelerating somewhat toward the last, "The Pulse of Life," a five-reel Bluebird screen drama featuring Wedgewood Nowell and Gypsy Harte, is stilled in the final fadeout without having once made the pulse of the viewer beat faster than normal. It is a mediocre picture. It might be likened to a hobo dressed up in a hundred-dollar suit of evening clothes. Magnus Ingleton's story has been extravagantly dressed for the screen by Rex Ingraham, but under the cloak of beautiful presentation there is little of the real goods to be found. Clothes do not make the man any more than beautiful photography, lightings and other production details make

Scene from "The Pulse of Life" (Bluebird).

a good picture. The story is not "there." The cast is good and some of the sunset sea scenes are worthy of a place in an art gallery.

There are touches in the picture that may well have been left out. It is our opinion, for instance, that it is neither interesting nor dramatic to show a small hunchback being beaten up by a burly drunkard, especially when the occurence is not needed to advance the story. Much extraneous matter has been figuratively dragged by the heels into the story, and once more we see our old friend the electric chair.

The story tells of a girl who leaves her fisherman-father's home in Italy with a wealthy artist. In New York he gets tired of her, and she finds her way to a low-class dance hall, where she meets Dago Joe. She is found there by a young sculptor who, as usual, gets her to pose for him. They fall mutually in love. The girl's brother kills the wealthy artist, and the young sculptor is convicted of the crime on circumstantial evidence. Quite an element of suspense is introduced here, but the sculptor escapes the chair. The girl goes back to Italy and the sculptor makes up with his former fiance.

Mr. Nowell and Miss Harte are capable in the leading roles. They are supported by Nicholas Duneaw, William Dyer, Millard K. Wilson and Dorothy Barrett. Released April 2.

"Sunny Jane"

Five-Reel Production of Wholesome Type Made by E. D. Horkheimer for the Mutual Program Featuring Jackie Saunders.

Reviewed by Margaret I. MacDonald.

"SUNNY JANE" is a production that will be welcomed in the making up of the better class program. It does not impress one as being a faultless one as regards construction, but the characterization of the story has been well carried out and the human interest is well sustained.

The story centers around an eccentric young girl with an abnormal imagination. She tells the most romantic tales in which she herself is always the central figure, without the slightest intention of committing the sin of falsehood. She capers in the most comical fashion with a young donkey and incidentally with her father's helper, who is also an eccentric character and in love with her. The fact that oil has been discovered on her father's farm opens an opportunity for the entry of the hero of the story, who in an endeavor to purchase the farm; meets Jane and decides, with the consent of her parents, to pay for her tuition at a boarding school. Jane's homecoming after a year at school is somewhat of a shock to all concerned, especially as she, under the spell of one of her imaginary conditions, and is posing as the young woman who she believes to be the ideal of the man who has given her her schooling and whom she loves. The story ends by Jane attiring herself in the clothes she used to wear and hiding in her benefactor's automobile. The discovery of the girl in the automobile brings about the climax when Jane becomes the wife of her benefactor.

Jackie Saunders does excellent work as Jane. The other members of the cast are also to be commended for their support.

"The Prison Without Walls"

Wallace Reid Does Superior Work in a Lasky Story of Criminal Grafters and Reformers.

Reviewed by George Blaisdell.

THE Lasky company released on March 15 "The Prison Without Walls," a subject dealing with prison reformers and prison grafters. Beulah Marie Dix has written the script from the story by Robert Emmet MacAlarney. E. Mason Hopper is the director. It is a good story and a well-made picture. Wallace Reid has the male lead, that of a prison reform expert who dons prison garb a la Tom Brown of Auburn, as Thomas Mott Osborne was known when he made his famous week's sojourn behind bars in New York's up-state prison. Mr. Reid does splendid work—restrained, convincing, the antithesis of the melodramatic.

Opposite Mr. Reid is Myrtle Stedman, in the role of Helen Ainsworth, a Lady Bountiful, with leanings to prison reform, too. Her characterization is a worthy one. William Conklin is given the "heavy" role, that of Morris, the Man Higher Up, who is engaged to Helen. Billy Elmer is "Horse" Gilligan, a convict, who tries to go straight on his release, is "drafted" by the old gang and when he finds opposed to him in his efforts to rob the family safe none other than his former prison mate, the young reformer, transfers his activities to the side of the state. There is another player, not listed, whose work is worthy of remark, the young woman who plays the ex-convict taken into the Ainsworth home as a servant—and speedily brought under the sinister influence of Morris.

The course of the intrigue is clearly established—the forces of order on one side seeking for the one individual who most profits from crooked contracts and on the other the Man Higher Up and his many subordinates. There is woven into the fabric a pretty love story. A bit of humor attaches to the solicitation of Helen that the young man she has met in prison and to whom she gives secretarial employment shall "go straight," the fact that he is straight not being revealed to her until the denouement.

There are many moments of good drama, some of the more notable of these being the "cracking" expedition of Gilligan, in which he discovers in the man who has interrupted him none other than the one who had in prison saved him from the attack of the "coke fiend." The picture will hold all the way.

"The Dummy"

Jack Pickford Makes Good in Juvenile "Detecktuff" Story, an Adaptation from the Stage.

Reviewed by George Blaisdell.

EVE UNSELL has written a script for "The Dummy" that is worth while. For a basis she used the stage story of Harvey J. O'Higgins and Harriet Ford. She has given us a tale that in its telling carries bits of comedy as well as moments of drama and melodrama. Francis Grandon is the director. The story is staged around and in New York City. For a background there is a kidnapping of the child of an incompatible pair, a former messenger boy employed in a detective's office, and the proper assortment of kidnappers and detectives.

Scene from "The Dummy" (Famous Players).

Jack Pickford has the role of Barney, the discharged messenger boy much fed up on nickel detective literature. He takes speedily to his new employment of aid to the great detective Babbings, skillfully portrayed by Frank Losee. Young Barney has adventures aplenty. He becomes in the flesh the actor of the roles which in calmer days had, when described in print, so stirred his fancy.

One of the factors in the story is little Ethelmary Oakland, who as Beryl is deprived of her liberty by the kidnappers in the hope of large reward from her parents. Ethelmary does well; she fits into her part. Edwin Stanley and Helen Greene are the quarreling father and mother of the six-year-old. Ruby Hoffman is the accomplice of the kidnappers.

"The Dummy" may be described as a cleverly devised story. It provides good entertainment and at times supplies a thrill. One of the points of large interest is in the exposition of the detective's work, the uncovering of the codes, and the trapping of the kidnappers. The action is fast.

Triangle Shows Two Subjects

"The Dark Road" Is a Strong But Repellant Subject, "Her Father's Keeper" Weak But Harmless.

Reviewed by George Blaisdell.

WHEN the country has more than the word of the Secretary of State that it is on the "verge of war" it is difficult to understand the mental processes of a director who would put on the market such a subject as we find in Kay-Bee's "The Dark Road." True it is Mr. Ince does not make Dorothy Dalton the wife of an American army officer, but in the minds of a multitude there is a close bond of sympathy these days between Americans and the men and women of the battling nations. Miss Dalton portrays a woman about as despicable as any one would care to contemplate. Her Cleo Murison, the trusted wife of an English captain called to service, suffers by comparison with the most degraded creature who along side streets drags one weary foot after another in search of the price of her morning's breakfast.

Vampire as a term, as we are led to understand it on the screen, is a mild and meaningless expression when employed to designate the manner of woman we find in this Cleo Murison. She is Lust personified. We can say in a couple of lines that the picture is powerful, that it tightly holds the attention.

It is on the ethical side even more than on the moral, however, that exhibitors may find their major interest.

The picture cannot fail to be repugnant in any community where ordinary regard for country obtains; it is not necessary to include one where ordinary patriotism prevails. A soldier or prospective soldier, not to mention the average citizen, who could look upon "The Dark Road" without boiling would be less than a man. What will be the state of mind of those women who now are making sacrifices and the thousands of others who in fear and trembling are preparing for them may be left to the imagination.

Scene from "The Dark Road" (Triangle).

The synopsis supplied by the company may be found in another column. It speaks for itself.

"Her Father's Keeper."

In "Her Father's Keeper" we find a story of Wall street, of a business feud between an old man and a young man in love with the daughter of the former. The picture in interest hardly matches up to the high Triangle average. Frank Currier has the role of William Masters, the financier of strong will, who is determined to put down and out Ralph Burnham, the son of his former antagonist. Burnham is portrayed by Jack Devereux. Irene Howley is the daughter, who by her mother's will is enjoined to keep her father out of trouble—to prevent him from overstepping legal bounds in the carrying out of his business wars. It is on this latter phase that the story chiefly turns.

Great Stories are O. Henry's

General Film Company Has an Undoubted Find in These Vitagraph Two-Reelers.

Reviewed by George Blaisdell.

GREAT pictures indeed are these two-reelers the Vitagraph company has made from the stories of O. Henry, the first of which, "Past One at Rooney's," is already being released on the General Film program. If those yet to be shown match in quality the three displayed to the trade on March 16 exhibitors and their patrons have got a genuine treat coming to them. In spite of the size of the material—perhaps really it was because of it—the Vitagraph has included in its cast none of its headliners. But the pictures stand out nevertheless just as well as any good story when competently directed and played.

Scene from "Past One at Rooney's (General Film).

The secret of it all lies in the magic touch of O. Henry—the wonderful heart interest with which he imbued his tales. He clung close to ordinary human beings, to the men and women whose names do not figure in those restricted columns "opposite the editorial page"; Montagus and Capulets there may be, but they are not of the species Romeo knew. As we find the partisans in "Past One at Rooney's" they are the gun and knife fighters of the east side, bandits fiercer than or at least as fierce as anything on the frontier.

The first three subjects shown were the one already named and "Friends in San Rosario" and "The Third Ingredient." Thomas R. Mills, a well-known Vitagraph player, is responsible for the capable direction of the three stories. Mildred Manning has a role in each of the trio, in the first that of the girl. As the young woman who drops into the back room of Rooney's at 1 in the morning she fills her part. There is a finely assumed timidity as she tells "Cork" she has worked overtime at the bindery; but when the policeman attempts to take away her new-found friend the mask falls. She is the lion-hearted Magdalene, true to type, ready to cut the ground from under anybody who threatens the welfare of one who has given her a kind word.

The whole story is ripping, gripping drama. There is present always the touch of nature, that touch of the master that makes the whole world kin. The colloquy in the saloon, the pinning down by "Cork" of the young woman as to her life, his admission that he really had cut up a man in a square fight, the denunciation of the grafting policeman by the young woman, her insistence that "Cork" let her go her way, the way which she had resolved should be straight, and his equal insistence that she should accompany him to the minister's—all these incidents go to make up a composite whole that moves the spectator. Gordon Gray is "Cork"—a good performance.

"Friends in San Rosario" is an adaptation of one of the better known of O. Henry's stories. It is a tale of the friendship of two men—two honest Texans. It is complicated by no sex theme, but it holds just the same. Mr. Norcrouse is Major Kingman, the banker of the soil who detains the bank examiner while he tells a story of his deputy and enables the latter meanwhile to send into the next county and raise the money to get him by the examiner. Mr. Ellis is the deputy and Frank Glendon the examiner.

"The Third Ingredient" is one of the best, perhaps the best of the trio. It is all about an onion, the third ingredient of a beef stew, which was to keep from being hungry for twenty-four hours the young woman who has just been discharged from a department store because she could not "see" the overseer. There is throughout the two reels a delightful bit of comedy, and there is, too, drama that digs in. Miss Manning as the unsentimental shopgirl shines in this role as she did in the first story. The others in the cast are Alice Mann and Frank Glendon.

"His Father's Son"

Lionel Barrymore and Irene Howley Featured in Amusing Five-Reel Farce Comedy Produced by Rolfe for Metro.

Reviewed by Ben H. Grimm.

AN UTTERLY impossible but thoroughly amusing and entertaining story has been screened in "His Father's Son," a five-reel farce comedy produced by Rolfe Photoplays, Inc., and released by Metro on March 19. Lionel Barrymore and Irene Howley are the featured players. The story was written by Channing Pollock and Rennold Wolf. It was scenarioized by June Mathis and directed by George D. Baker. This combination has resulted in bringing to the screen a photoplay that keeps one amused from the start to the finish. The humor of the piece is sometimes subtle, sometimes broad, but never crude. Some slapstick has been introduced, but nothing else would have fitted where that means has been employed for registering a laugh. Many of the titles get a laugh too.

The buoyant Barrymore is responsible in a large measure for the undoubted success of the picture, and he is ably aided and abetted by Miss Howley. The supporting cast is good, especially so in the persons of Charles Eldridge and Frank Currier.

Director Baker has put into the five reels many touches that make for the better entertaining value of the picture.

The story concerns a wealthy youth who takes up his father's wager that he cannot keep a job for six months. The youth gets a job as a butler in the home of a wealthy man, who is the youth's bitterest enemy when it comes to collecting gems. Of course, there is a daughter in the house, and she, knowing who the butler really is, falls in love with him. Complications come to a climax when the youth is accused of attempting to steal a precious gem. But things are straightened out to the satisfaction of everyone.

Besides those already mentioned, there are in the supporting cast George A. Wright, Phil Sanford and Walter Horton. Photographed by John Arnold.

Cast for "One Law for Both."

For the enactment of principal roles in "One Law For Both," the next production to be made by Ivan Abramson, nine stars of the stage and screen have been assembled into a cast which will rank as one of the most notable of the year. In support of Miss Jolivet are such sterling performers as Paul Capellani, Pedro de Cordoba, Anders Randolf and James Morrison. The feminine roles have been assigned to such capable artists as Leah Baird, Helen Arnold and Caroline White.

"As Man Made Her"

Gale Kane Starred in Five-Reel Peerless Photoplay That Has Sordid and Unpleasant Theme—Released by World Pictures Brady Made.

Reviewed by Edward Weitzel.

STRICT moralists will find litle to commend in the heroine of "As Man Made Her," a five-reel Peerless photoplay with Gale Kane in the leading role. The story is sordid, put together with a keen eye to theatric effect, and does not leave a pleasant aftertaste. A young girl, intelligent and refined, after going through a finishing school falls into the hands of a wealthy rake and is forcibly deprived of her virtue. Whereupon, she accepts the situation and lives with her despoiler as his mistress until she is informed that the young man intends to marry another woman. As a novel means of revenge, she marries the man's younger brother, and the two families become inmates of the same house. The married rake attempts to renew the old relation and is repulsed. After she has become a mother, she allows her brother-in-law to take her to the scene of their former gayeties, while her husband stays home with his sick child. The big situation comes when the younger man finds out that his wife was once his brother's mistress. By this time the heroine has learned to love her husband and to care for her child, the story finishing with a reconciliation and the wicked brother started on a quick trip to perdition, via the whiskey route.

To those tolerant souls that can find extenuating circumstances for the weakness of character displayed by Claire Wilson and are satisfied with merely skimming the surface of things, "As Man Made Her" will prove a drama of more virtues than vices, and vastly entertaining. A master would have fashioned such a subject into a tragedy for the clearing of our moral vision and the cleansing of our souls. Helen Beare has been content to people her work with characters of limited moral or mental attributes, and never rises above the commonplace. Neither is her portrait of her heroine a true one. The woman she draws, before her meeting with Mason Forbes, would never have accepted the life offered her after her debasement or had her conscience lulled to sleep by its questionable pleasures. Gail Kane's impersonation of Claire emphasized this point, and the pity her fall might have engendered is offset by the conviction that she would have risen above the tragedy which overtakes her, and fought her way to happiness along a road paved only with honesty and truth.

Scene from "As Man Made Her" (World).

In the playing of "As Man Made Her" the star has the assistance of Frank Mills and his finished art. Gerda Holmes does all that is possible with a limp role, and Edward Langford achieves the same result with the character of the younger brother. The direction by George Archainbaud and the production of the picture are up to the Brady-made standard.

Selznick Takes "Ne'er-Do-Well" Rights.

Lewis J. Selznick added another special feature film to his states' rights purchases this week by a deal with Sol Lesser, of San Francisco, for the New York state and northern New Jersey rights to the "Ne'er-do-Well," Selig's famous picturization of the popular novel by Rex Beach.

Greater New York City will be handled through the New York Selznick exchange, in charge of Sol J. Berman, while the rest of New York state will be booked through the Lewis J. Selznick Productions, Inc., of Buffalo.

Scene from "Rough and Readv Reggie" (Paramount).

"The Barrier" for Picture Houses.

Some surprise has been expressed that "The Barrier," which has been doing such a tremendous business at the Broadway theater, should remain only three weeks. In this connection Benj. B. Hampton issues the following explanation:

"The fact that we were able to secure time at the Broadway theater at all was due to the generosity and courtesy of Lewis J. Selznick, who very kindly gave the Rex Beach Pictures Company three week of time allotted to his productions, setting his own interest aside to do so. We could not ask him for an extension of this time because he has too many valuable productions of his own demanding Broadway showing.

"Our plan now is to book 'The Barrier' in the big picture houses. Immediately bookings in New York City aggregating more than $60,000 have been offered us, and it is likely that within the next few weeks this great picture will be shown in the leading New York picture houses."

"The Deemster" in New England.

Louis Mayer, of Boston, who exploited "The Birth of a Nation" in the East, has purchased the New England exhibition rights to the Arrow Corporation's production of "The Deemster" and will give the picture a run at a leading Boston theater prior to its booking with exhibitors. Mr. Mayer paid a record price for this picture—$35,000.

Speaking of his purchase, Mr. Mayer said: "While the price asked for this territory was a stiff one, I am confident I made a good business bargain. New England is a sort of Hall Caine territory. His books are widely read in that section of the country and his plays have always drawn remarkably well."

Marjorie Rambeau Completes "The Debt."

Marjorie Rambeau has completed work on her third production for Mutual, entitled "The Debt." This feature has been filmed at the Frank Powell studios under the direction of Frank Powell. "The Debt," in locale and development, is entirely different from Miss Rambeau's first two pictures, "The Greater Woman" and "Motherhood."

Practically the same company supported Miss Rambeau in this production as in the other two. Those appearing in the cast include Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyre and Naida Gary, a child actress.

Scene from "As Men Rove" (Morosco).

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE LUCKY ONE (Essanay).—A split reel combining a comedy and educational-scenic. In the comedy section Billy Mason and Ruth Hennessy are seen in an ordinary comedy with a little fast action. The scenic shows beautiful views of Western Canada, and is titled "In the Beef and Butter Country."

THE MISSING FINANCIER (Kalem).—A number of the "Grant, Police Reporter" series. George Larking shows us a difficult feat when he climbs up between the walls forming an alleyway. He does this by bracing his hands against one wall and his feet against the other. He rescues the daughter of a financier, who has been locked in the room, and is instrumental in causing a U. S. Monitor to overtake the band who have kidnapped the girl's father. A thrilling reel.

A MISFIT MILLIONAIRE (Kalem).—A quite good comedy number with Ham and Bud doing most of the work. Ham becomes a fake mining promoter and Bud becomes his office boy. There is considerably more plot to this comedy than there has been in the Ham reels. A sponge that has to be shot will cause a laugh. Henry Murdoch is also seen in the reel. Directed by Al. Santell.

THE VANISHING BISHOP (Kalem) .—A number of the "Grant, Police Reporter" series. George Larking gets over several thrills in this reel. He does some very good acrobatic stunts when he leaps into a speding morotboat and when he jumps from the motorboat to the jib of a schooner, on which The Spider's henchmen are holding a real bishop while other accomplices are endeavoring to get a contribution through a bogus bishop. Mr. Larkin performs several other stunts in this reel. With him are Ollie Kirkby, Director Robert Ellis, Cyril Courtney and Harry Gordon.

OVER THE GARDEN WALL (Selig).—A one-reel "parlor" comedy that affords considerable amusement without resorting to slapstick. A widower and his son, moving to the suburbs, find romance on the other side of a stone wall. The son and the girl on the other side of the wall successfully plot to bring their elders, who were old sweethearts, together. John Lancaster, Lyllian Leighton, William Scott and Elsie Greeson are in the cast. A fairly entertaining number.

General Film Company Specials.

A PEARL OF GREATER PRICE (Selig).—A two-reel drama with a fairly well-sustained element of mystery and a few good situations. A wife covets a pearl necklace. She purchases it, but cannot meet the payments. She finds that the necklace has disappeared. Her husband discovers her in the company of an artist, who, it later develops, stole the necklace. Matters are explained by a jeweler, and the wife realizes that her husband, child and home are the pearls of greater price. In the cast are Fred Eckhart, Byrdine Zuber, Virginia Waller, M. C. Von Betz, Edna Van Buren and Casson Ferguson.

ALADDIN UP-TO-DATE (Essanay).—One of the "Black Cat" Features. Bryant Washburn is the featured player in this two-reel offering, which is quite entertaining. There is considerable humor in the piece. A young man comes to the city to get capital to operate a mine. He goes broke and is down and out. He has a chance to put through a big deal, but has no good clothes. He goes to his room and finds there a complete outfit. That is the Aladdin part, but in the film it is done plausibly and well. With Mr. Washburn on the screen is seen Patrick Calhoun.

THE GOLDEN EAGLE TRAIL (Kalem).—Consistent with the foregoing releases of "The American Girl" series is the two-reel release. It is a Western, set in good backgrounds, bringing into view much riding and fighting. Madge King (Marin Sais) performs a thrilling stunt when she climbs across a chasm on a rope. She and her father track down a gang of bandits and a man who stole the bandits' loot. A longer review is printed in the review columns of this issue.

THE PALLID DAWN (Essanay).—A unit of the "Is Marriage Sacred?" series. The Essanay stock company are seen in a two-reel drama that interestingly tells how a chorus girl marries and makes a man of the profligate young scion of a wealthy family, thus reversing the usual outcome of such a marriage. This is a worth-while offering. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Ernest Maupain.

A QUESTION OF HONESTY (Selig).—A two-reel drama of fair interest. The human-interest element is played up quite strongly. The story concerns a young married man and his trials and tribulations in getting a job, and the machinations against him. Honesty and good prevail over a plotting clerk and adverse circumstances. The story was written by J. Edward Hungerford and is capably acted in its screen presentation.

Bluebird Photoplays, Inc.

SUSAN'S GENTLEMAN (April 2).—Violet Mersereau is starred in this five-reel romantic comedy-drama. The tone of the production is light, and tells of the romance of the daughter of an Englishman who is a child of New York's tenements. As a whole the production is pleasing—especially so to the admirers of Violet Mersereau. A full review is printed in the review columns of last week's issue.

Fox Film Corporation.

A TALE OF TWO CITIES (Fox), March 12.—A seven-reel screen version of the immortal novel by Charles Dickens, this picture is of great merit. It is reviewed at length on another page of this issue.

Greater Vitagraph, Inc.

BABETTE, April 2.—This five-reel Blue Ribbon Feature is a thoroughly entertaining photoplay and not limited in its appeal. Marc MacDermott and Peggy Hyland are seen in the featured roles. The story tells of the romance of a youth, who, a gentleman and artist by instinct, is a thief by choice, and of the sweet and wholesome daughter of the keeper of a "comic opera" jail in Normandy. The production ranks far above the average. A longer review is printed in the review columns of this issue.

Kleine-Edison-Selig-Essanay, Inc.

SATAN'S PRIVATE DOOR (Essanay), March 19.—This is a photoplay of strong appeal and heart interest. It shows how an entire family is reformed by the quiet efforts of a homeless girl, who sees the good in every human being and in the world at large. Mary Charleson plays this role with great power, and is supported by clever players, including John Cossar, Webster Campbell, Hazel Daly, etc. An extended review is given on another page in this issue.

Metro Pictures Corporation

HIS FATHER'S SON (Rolfe), March. 19.—An amusing five-reel farce comedy with Lionel Barrymore and Irene Howley in the stellar roles. The story tells of a wealthy youth who becomes a butler to win a wager from his father. Reviewed at greater length in another column of this issue.

MODERN ROMANCE (Rolma), March 19. A comedy reel with Max Figman and Lolita Robinson. There is not much humor in this reel. It tells of a romantic girl who wanted to elope. Her suitor is a practical man. But they elope anyhow, only to find the willing father waiting at the minister's house.

A SHOT IN THE DARK, Episode 11 of "The Great Secret" (Serial Producing Co.), March 19.—The eleventh installment of this serial keeps up the speed and excitement of incident that marked the earlier parts of the picture. A longer review will be found on another page of this issue. We wait to see what is to follow.

CAUGHT IN THE WEB, Episode 12 of "The Great Secret" (Signal Producing Co.), March 26.—There is no lack of excitement in this instalment and it has an especially clever bit in the over-reaching of the crook doctor who has stolen the papers representing Beverly's fortune. The end leaves the spectator in the mood to come in for the continuation. A longer review will be found in another part of this issue.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD NO. 19 (Gaumont), March 13.—This is an unusually attractive number of the series opening with numerous views on the beautiful oasis of Gabes on the edge of the Sahara Desert. The frontier town of Koursk, Siberia, is also well illustrated in this film, closing with a short flash of the fish market of Ouralsk, a nearby Siberian town.

SEE AMERICA FIRST NO. 79 (Gaumont), March 14. The subject of this issue is "On the Mississippi River." The views contained in the film are entertaining and instructive and follow the river from New Orleans to Baton Rouge, the capital of Louisiana. The reels ends with a clever Palmer cartoon entitled "They Say Pigs Is Pigs."

JERRY'S TRIPLE ALLIANCE (Cub), March 15.—George Ovey has some diverting adventures in this number, assisted by his sweetheart, a trained dog and two clever elephants. The latter give an interesting fencing contest. This number will be of particular interest to children, as the animals are very clever, and older people will also enjoy it.

REEL LIFE NO. 16 (Gaumont), March 15.—This issue of "Reel Life" contains the following interesting subjects: "A Club Rifle for the Police," "The Fluid of Life," consisting of microscopic studies of the circulation of the blood, "Making the Cactus Useful," and "Gold Mining in Alaska." This reel, which is of special attraction, ends with a dance done by a half dozen young girls.

Mutual Film Corporation Specials.

A MATRIMONIAL SHOCK, (Vogue), March 17.—A two-reel farce-comedy, featuring Lillian Hamilton, Owen Evans and John Oaker. The setting is an attractive summer hotel, where a young lady guest plays havoc with the hearts of male admirers. She claims to have a twin brother and attires herself in boy's clothing to play the part. The plot has no particular strength, but the action is light and diverting. The photography is clear and pleasing.

ADVENTURES OF SHORTY HAMILTON NO. 10 (Monogram), March 19.—In this number of the series Shorty's adventure includes the employment of a magnet by a gang of bullion thieves in confiscating a certain shipment of gold bricks. The discovery by one of the feminine members of the secret service of what is really happening opens an opportunity for Shorty to use his wits. The "bagging" of the thieves is accomplished by the use of a fake gold brick into which is placed an infernal machine. The rescue of the girl, who has been caught eavesdropping by the thieves, opens the way for the employment of another thrill.

SUNNY JANE (Mutual Star Production), March 26.—A five-part production made by E. D. Horkheimer and featuring Jackie Saunders. The picture is wholesome in type and will be found a safe adjunct for the better class program. The story deals with the fortunes of a young country girl who is endowed with a remarkable imagination which causes her to tell romantic tales in which she herself is always the central figure. The hero of the story pays her way at boarding school and eventually marries her. The characterization of the story is very good. A full review of the production will be found elsewhere.

Paramount Pictures Corporation

THE PRISON WITHOUT WALLS (Lasky), March 15.—Wallace Reid does fine work in this story of prison reformers and prison grafters. He is well supported by Myrtle Stedman, William Conklin and Billy Elmer. It is a good picture, and is reviewed at length on another page.

THE DUMMY (Famous Players), March 19.—Jack Pickford is featured in this adaptation of the well known stage play. The result is a picture containing strong situations with touches that are deft as well as light. In his support are Frank Losee, Edwin Stanley, Helen Greene, Ruby Hoffman and Ethelmary Oakland. The subject is reviewed on another page.

PARAMOUNT BRAY PICTOGRAPH NO. 59, March 19.—The subjects covered in this number of the Paramount Bray Pictograph are "Rivaling Nature's Flowers," showing the making of artificial flowers, and incidentally artificial fruit, "Picto Puzzles," which present certain animated pictures and ask us to tell what sea food each of these pictures reminds us of, and "In the West Indies." The reel closes with an amusing animated cartoon.

Pathe Exchange. Inc.

PEARL OF THE ARMY (Astra), March 11.—The final episode of the "Pearl of the Army" serial with Pearl White, is called "The Colonel's Orderly." It winds up the picture in a very satisfactory manner and shows the Silent Menace busy plotting against the United States to the last.

PATRIA (International), March 18.—The tenth episode of the International serial featuring Mrs. Vernon Castle shows the value of preparedness. Another review is printed in this issue.

HE TAKES A DAY OFF (International), March 18.—Another number of "Jerry on the Job" pictures, this example of cartoon humor is quite as amusing as the preceding instalments. "Artificial Flower Making" is on the same reel.

HAPPY HOOLIGAN, DOUBLE CROSS NURSE (International), March 25.—The creator of Happy Hooligan finds a job for him in this half reel as a nurse, and the experiment ends unhappily for the patient. Rope making in Mexico is on the same reel.

HANS AND FRITZ (International), April 1.—A scene showing interesting views of native life in Manila on the same reel with a "Hans and Fritz" cartoon make up this picture. The famous twins are still up to their old tricks.

MYSTERY OF THE DOUBLE CROSS (Astra), April 1.—The third instalment of the newest Pathe serial, featuring Mollie King and Leon Bary, has a number of real thrills. It is reviewed on another page of this issue.

MARY LAWSON'S SECRET (Thanhouser), April 1.—This five-reel mystery play, in which Charlotte Walker has the title role, is a well made picture and holds the interest to the end. It is given a longer review on another page of this issue.

SKINNY'S FALSE ALARM (Rolin), April 1.—There are two "Skinny" comedies on this reel, "Skinny's Shipwrecked Sandwich" being the name of the other. They are both filled with the brand of knock about humor common to these releases, the scenes of the latter picture taking place on a cannibal island.

FLORENCE ROSE FASHIONS, NO. 25 (Pathe), April 1.—"A Glance Ahead," the title of this number of the Florence Rose Fashions, explains the nature of this half reel. New spring creations of interest to the ladies are shown. A Pathecolor, "Childish, Carefree Days," is on the same reel.

NEW MEXICO (Combitone), April 1.—This picture is reviewed in Motion Picture Educator, same issue.

Universal Film Mfg. Company

ANIMATED WEEKLY NO. 63 (Universal), March 12.—Strike of janitors in Chicago, United States troops returning from Mexico, suffragettes in Washington, baseball leagues in spring training, and interesting war sidelights are among the features of this number.

NEVER TOO OLD TO WOO (Victor), March 27.—A comedy number, based on a story by John Fleming Wilson. Jack Nelson, L. M. Wells, Marjorie Ellison, Burton Law and Anna Dodge appear. The chief action centers about the rivalry of the village "grouch" and justice of the peace for a widow's affections. There is a double wedding at the close. The number is one of fair strength.

IS MONEY ALL? (Laemmle), March 28.—This number, by E. H. Ingleton, features Irene Hunt, Leo Pierson, Roberta Wilson and Richard Ryan. It shows the way in which an unhappy girl comes into contact with a rich woman of her own age, and learns to find happiness in her own lot through the tragedy that overtakes the latter. The tragedy is well suggested, without being pictured in the usual gruesome manner. A good one-reel subject.

THE GRAND CANYON OF ARIZONA (Powers), March 29.—An educational, or scenic, number, picturing comprehensively the famous canyon, from sunrise to sunset. The photos by Claude Cook are excellent, and convey a splendid idea of the great natural wonder.

UNIVERSAL SCREEN MAGAZINE NO. 12, March 30.—The subjects contained in this number of the Universal Screen Magazine are "Guarding Our Shores," "How to Make Money Last," "How to Make Apple Snow," "Manufacturing Unbreakable Dolls," and a clay cartoon, entitled "Joe Martin."

WHAT THE ——? (Joker), March 31.—A burlesque comedy, by Jack Cunningham, featuring Gale Henry and William Franey. The latter, a henpecked husband, sits by the kitchen stove and dreams that the devil comes to see him. He exchanges places with his satanic majesty. The scenes in hades are unusual and staged without offence. The humor is not so strong as in certain offerings by this company, but as a novelty this is enjoyable in its way.

Universal Film Mfg. Company Special

RED SAUNDERS PLAYS CUPID (Red Feather), March 26.—A five-reel feature, based on a story by Henry Wallace Phillips. This runs along in a light, rather amusing way. The action occurs first on board a steamer and later in a Mexican town. Harry Carey plays Red Saunders and restores the love of a quarreling couple. A revolution occurs in the latter part of the story. There is not a great deal of suspense in this. Its chief strength is in its atmosphere and the humor is fairly strong at times. Claire Du Bray, George Webb, Rex Roselli and T. D. Crittenden are also in the cast. A number of average strength.

THE PURPLE MASK, No. 11 (Universal Special), March 26.—This is by far the best of recent instalments. Patsy's ride in her aeroplane and her clash with the dirigibles attacking New York City is well put on. The illusion is quite pleasing and realistic. Several of the dirigibles are seen falling in flames. She then turns her attention to the newly-invented submarine train and the efforts to raise the sunken treasure. This is preposterous in places, but in a diverting and amusing way.

A DIFFERENT ENDING (Gold Seal), March 27.—A three-reel number, by Karl R. Coolidge, featuring Val Paul, Fred Church, Daniel Leighton and Gertrude Astor. The plot is enjoyable, presenting scenes from a story as the young author is writing it. In this respect it is similar to "Seven Keys to Baldpate," a well known play, but the resemblance is simply one of form and not of plot. The story has some vague moments, but works out clearly and makes a rather unusual offering.

DAVID'S IDOL DREAM (Imp), March 29.—A two-reel subject, by Adele Farrington, featuring Jay Belasco, Madge Kirby, Rex De Roselli and Lillian Shelby. An art connoisseur buys an idol and takes it home. His child sticks a pearl necklace in its mouth. The mother, thinking the idol is unlucky, has it sent back. It falls into the hands of a poor, young artist about to be married, and the return of the pearls to the owner brings him happiness and wealth. This has no great novelty of plot, but runs along entertainingly, and makes a bright, pleasing subject.

THE CRIMSON BLADE (Imp), March 30.—This two-reel subject is No. 6 of the "Yorke Norroy" series, featuring Kingsley Benedict, Jay Belasco, Roberta Wilson and others. This installment contains numerous elements of popular appeal, and is enacted in a quite effective melodramatic style. Norroy, in this adventure, visits the harem of Hassan Bey, and holds that graceless ruler up at the point of a poisoned dagger while his assistant aids the American girl to escape. The Turkish settings are pleasing and the number well constructed.

THE SPIDER'S WEB (Universal Special), April 1.—No. 3 of "The Voice on the Wire" series. This continues in an entertaining way the efforts of Montague Shirley to solve the mystery of the disembodied hand which delivers the fatal "Japanese heart punch." Polly Marian, his girl friend, is threatened with death, and he saves her in the nick of time. Young Van Cleft is also warned by the voice, and Shirley assists him in escaping death. No fatalities occur in this number, but interest in the mystery continues very well.

Triangle Film Corporation

THE SQUARE DEAL MAN (Ince-Kay Bee), March 25.—A vigorous story with some strong truths clearly stated and presented with great skill, William Hart effective in the title role.

World Pictures.

AS MAN MADE HER (Peerless), March 26.—Gail Kane has the leading role in this five reel Peerless photoplay, which has a dramatic but rather unpleasant plot. The picture is well acted. A longer review is printed on another page of this issue.

Manufacturers' Advance Notes

SEENA OWEN IN "A WOMAN'S AWAKENING."

When Seena Owen returns to the Triangle program this month in the Fine Arts production, "A Woman's Awakening," several of the scenes in which she appears will show her mounted upon "Butterfly," the favorite sorrel mare of the late Jim Kidd, dean of American cowboy actors, whose death preceded that of his former trail-mate, "Buffalo Bill," by only a few weeks.

There is an interesting little story attached to Miss Owen's ownership of "Butterfly."

The Fine Arts actress and the veteran scout became staunch friends when they appeared together in "The Lamb" and other western features. Later on Kidd began to fail rapidly in health, and knowing that his end was near, he sent for Seena Owen and told her that it would be a great relief to him if he could know that his pet would be well cared for when he had gone. The old man had seen many faithful ponies end their carers as dray-nags after years of faithful service on the range, and he wanted an absolute assurance that "Butterfly" would be spared such a fate. For this reason, he said, he had already turned down two tempting offers for her.

Scene from "A Woman's Awakening" (Triangle).

Miss Owen put Kidd's fears to rest by purchasing the sorrel for a nominal sum, and advance notices say that "Butterfly" and her new mistress have made so pleasing an impression in "A Woman's Awakening" that they will appear together in other Triangle productions.

GAUMONT OUTPUT FOR WEEK OF APRIL 8.

It is difficult to choose between Gaumont's "Tours Around the World" and "Reel Life" for the week of April 8. These two entertaining reels released through Mutual are of such interest that both will hold the spectator for every foot of the film. First to reach the screen is No. 23 of "Tours," being released April 10. It takes spectators on a trip through the parks and gardens of Paris, to Lisbon, capital of Portugal, and to Volendam, one of the quaintest towns of Holland. While all are entertaining, perhaps the Parisian views will be best known, because of the frequency with which they are mentioned in fiction, books on France and current news.

The second release of the week is the Mutual Weekly, edited at the Gaumont studios. Needless to say, no forecast can be made of its contents, since no one can tell what the news will be during the week preceding its release, April 11.

"Reel Life No. 50" will reach the screen April 12. As in the case of the "Tours," it is hard to choose the leading section of this reel. Perhaps from a pictorial point of view first place should be assigned the graceful girls at the California school of Ruth St. Denis, "Denishawn." These beautiful young creatures are seen at work and play in the scanty and comfortable garb of the aesthetic dancer. "Making Wine in France" and "Indian Basketry" are entertaining. An important section is an animated exposition of how a torpedo could be launched from an aeroplane.

CHARLOTTE WALKER IN PATHE RELEASE.

"Mary Lawson's Secret," the Thanhouser-made Gold Rooster play which is to be released April 1, signalizes not only the first appearance of the famous Charlotte Walker on the Pathe program, but also represents the first picture ever put out with the rooster trademark which was directed by John O'Brien.

Miss Walker is an artist in the very front rank of her profession. She is now starring in Washington in the new play, "The Small Town Girl," which has not yet had its New York premiere. Among the successful plays in which she has recently starred were "The Easiest Way" and "The Trail of the Lonesome Pine." She was born in Galveston, Texas, and began her theatrical career in Richard Mansfield's company. Later she was James K. Hackett's leading woman for four years.

"Mary Lawson's Secret" was written by Lloyd Lonergan, and represents that well-known scenario writer at his best. It is strongly dramatic, and has been beautifully produced by Director O'Brien. It tells the story of a small town girl who becomes the innocent victim of the intense rivalry existing between two doctors, the one an old practitioner of the town, and the other a young man, a recent arrival.

The Pathe film committee considered this picture one of the strongest, best acted and best produced offerings of the season. Certainly the fine art of Charlotte Walker, the excellent support given by J. H. Gilmour and Robert Vaughn, and the uniformly intelligent treatment of Director O'Brien make it a "preferred" feature.

"A JEWEL IN PAWN" (Bluebird).

Ella Hall makes her next Bluebird appearance April 16, in "A Jewel in Pawn," based on a story by Constance Crawley and Arthur Maude. This is asserted to be a remarkably interesting and enjoyable five-reeler, carrying a homely theme, depicting incidents in the life of a little girl who has been left in pawn for money her mother intends to use in securing a happy future for herself and child. Incidental to the story will be the remarkable character study presented by Walter Belasco, as a kindly old pawnbroker; the skillful juvenile interpretation Antrim Short gives to the part of a newsboy, and Ella Hall's entirely consistent reflection of a little girl blessed with the faculty of doing the right and logical thing at just the right time. Jack Conway made the production, and among the supporting players will be Ella Hall's mother, who is cast to play the little girl's screen mother. Here is a play without a villain, without a crime being committed and without a forced "sensation" in evidence, the appeal of the story coming entirely from its naturalness, plus an exceedingly trenchant "heart interest."

Scene from "A Jewel in Pawn" (Bluebird).

Pathe Gets Dintenfass Comedies

Company Featuring Harry Myers and Rosemary Theby Now Working in Jacksonville.

FURTHER strengthening of the Pathe program is seen in the announcement that, by the terms of a contract just consummated, by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Mark M. Dintenfass, the latter will start at once on the production of a new brand of comedies for the Pathe program, which will be known as the Myers-Theby comedies, and will feature the very popular Harry Myers and Rosemary Theby. The new comedies will strengthen the Pathe program with a weekly one-reel comedy release of distinct merit, and at the right time, since it was recently announced that the "Lonesome Luke" comedies will in the future be in two reels only, and released at the rate of one a month.

Mr. Dintenfass has made a success of comedy production. His comedies are not of the slapstick kind, but are full of what is known as "legitimate comedy." The story is always clean, always refined and original. His sets are real creations and show a high sense of the artistic.

Harry Myers, like his co-star, Miss Theby, is known and very well liked wherever pictures are shown. He is a true comedian, getting his "business across" quietly and effectively without the aid of facial distortion or grotesque posture. He started his film career about seven years ago as a leading man with the Universal under Mr. Dintenfass. Later he was with Lubin. Two years ago Mr. Dintenfass secured him for Vim comedies. He was born in New Haven, in 1882, and for ten years was in stock, repertoire and road attractions.

Rosemary Theby, the charming little comedienne who, with Mr. Myers, gives name to these new Pathe comedies, is a true screen favorite, since her entire career has been in motion pictures. She started in 1912 with the Vitagraph, and later was with Reliance, Lubin and Universal. Two years ago Mr. Dintenfass, who greatly admired her work, signed her for Vim. Miss Theby was born in St. Louis, in 1892. Her comedy work is dashing and clever, and she is greatly liked.

The stories of the new comedies will depict the laughable adventures of a newly married couple. One week's offering will show the young wife making her first atempts at cooking, another the couple meeting with various adventures while on a little trip, another the purchase of a new house, etc. The opportunities in such a series of stories for true comedy situations are many, and Mr. Dintenfass is an adept at bringing them out in the most effective manner. Furthermore, exhibitors are assured of the uniform excellence of the comedies by reason of the fact that each one released will have received the approval of the Pathe Film Committee, which passes upon the merits of each picture on the Pathe program before it can be issued.

The release date of the first of the Myers-Theby comedies will probably be in the early Spring.

AMBASSADOR GERARD IN THE MUTUAL WEEKLY.

Overshadowing all other news events of current interest is the return of James W. Gerard, ex-ambassador to Germany, from his post at Berlin. Naturally, the Gaumont company turned loose a battery of cameramen to photograph the distinguished diplomat. These pictures are show in Gaumont's news reel the Mutual Weekly No. 116. The Gerard party was photographed at Havana, Cuba, upon the arrival of the Infanta Isabel, the Spanish steamship upon which the trip from Europe was made. It is interesting to note that the film was taken by special messenger from Havana to the Gaumont studios at Flushing, N. Y., where the Mutual Weekly is produced and edited, arriving before Mr. Gerard had reached Washington. The finish of the devious trip from Berlin is pictured by the Washington cameraman.

HART TO STAY WITH TRIANGLE.

In reply to a rumor published in the news section of a New York theatrical paper last week, to the effect that William S. Hart intended to withdraw from the Triangle-Ince management upon the fulfillment of his present contract, R. W. France, General Manager of the Triangle Distributing Corporation has issued the following statement: "A rumor appeared in one of the theatrical papers last week to the effect that William S. Hart was about to leave the employ of Triangle. We wish emphatically to deny this rumor. We have confirmed the fact by telegraphic communications with the Ince Studio that there is no truth in it whatsoever."

GRAUMAN WILL HANDLE "THE WOMAN WHO DARED."

D. W. Grauman of the Grauman Feature Film Company of San Francisco has purchased the rights for California, Arizona and New Mexico on the initial release of the Ultra Pictures Corp., "The Woman Who Dared," featuring the well known prima donna and dramatic star Beatriz Michelena. Mr. Grauman says that the easiest way to describe the production is "seven reels of pep."

At the Fox Studios

"High Finance" Advanced—New Productions Under Way—Howard Davies Joins the Staff.

FOX FILM CORPORATION announces that it has been found necessary to make a sudden change in the release schedule for March. On the 26th of the month George Walsh's newest production, "High Finance," which Otis Turner directed, will be offered instead of "North of Fifty-three," in which Dustin Farnum is starred. The scenario for "High Finance" was written by A. F. McGrew Willis from a short story by Larry Evans, the well-known young author.

The principals in the picture include Doris Pawn, Charles Clary, Rosita Marstini, who played Madame de Farge in "A Tale of Two Cities"; William Marr, a newcomer to Fox Films, and the ever-good Willard Louis.

R. A. Walsh, brother of the athletic George, has started another splendid production with Miriam Cooper as the star. The players are now in Truckee, Cal., "shooting" snow scenes, and some magnificent effects are reported already. The company will spend several weeks at Truckee before returning to the Fox studios in Hollywood, Cal., for interior work.

A notable cast has been gathered together by Director Walsh for the photoplay. Chief in Miss Cooper's support will appear Monroe Salisbury, Charles Clary, Ralph Lewis, Henry C. Barrow, Howard Davies and William Eagle Shirt.

Monroe Salisbury had a long stage career before entering the silent drama. He was for two years with Katherine Kidder, for three with Mrs. Fiske, two with William Farnum and one with Nance O'Neil. He made his film debut in 1914.

Howard Davies, who has just allied himself with the Fox forces, received his early training on the English stage. He was also in vaudeville and in the legitimate in the United States for many years. Mr. Davies has been with many moving picture companies since he entered the photoplay.

Sedley Brown, for three years a teacher in the Sargent School of Dramatic Art, in New York City, who was in "The Mediator" and "One Touch of Sin" for Fox plays, has been cast for a part in the next George Walsh production.

Director Richard Stanton, who made "One Touch of Sin," is wearing his right hand in a sling now. The cause is an act of heroism which probably kept the William Fox studios in Hollywood, Cal., from suffering again a fire as disastrous as that of last November.

WILLIAM HINCKLEY TO SUPPORT EDNA GOODRICH.

William Hinckley has been signed as leading man to play opposite Edna Goodrich in "Reputation," by John B. Clymer, her first picture under her contract with the Mutual Film Corporation, on which the talented star will immediately commence work at the studios of the Empire All-Star Corporation, at Glendale, Long Island.

Mr. Hinckley is well known, both on the stage and screen. He was once a member of the famous Suburban Garden Stock Company, at St. Louis, where Marguerite Clarke gained much of her popularity, and he has supported Miss Clarke, Charlotte Walker, Amelia Bingham, and other stars of equal prominence on the stage.

Mr. Hinckley comes to the Mutual from Triangle, where he played opposite Norma Talmadge in "Children in the House" and in "Martha's Vindication," and Lillian Gish in "The Lily and the Rose."

PARAGON STUDIO FOR FAMOUS PLAYERS-LASKY.

The Famous Players-Lasky corporation has taken possession of the Paragon studio in Fort Lee, New Jersey, one of the largest and most completely equipped daylight studios in the world, which will henceforth be used for the production of Paramount pictures. The structure is to be renamed the Famous Players-Lasky studio, because of the fact that both the Famous Players and Lasky pictures will be produced in it.

When Madame Petrova returns from Jacksonville, where she has gone to do the exterior scenes in her first Lasky-Paramount production, she will proceed immediately to the newly acquired studio at Fort Lee, where Maurice Tourneur will complete the production. At the present time Marie Doro is finishing the Famous Players production, "Heart's Desire," at Fort Lee, and other productions starring these two distinguished stars will be staged there from time to time.

RAINBOWS CAUGHT BY PRIZMA CAMERA.

Rainbows, in natural colors, shot through the gray mist of Niagara Falls, will be an exceptional feature included in the showing of Prizma pictures at the Strand theater in the near future.

These are some of the few rainbows ever to be caught and held by a color camera, and will be the first of their kind that have been seen in New York.

The rainbow, which is due to refraction, reflection and dispersion of light in drops of water falling through the air, cannot, of course, be registered in black-and-white cinematography. The Prizma natural color process, capable of exhibiting the spectrum colors in their order, has brought the iridescent rainbows of Niagara Falls in addition to the majestic beauty of the falls itself to the motion picture screen.

World Film Reviews Year

Notable Record of the "Brady-Made" Productions Which Began with "The Closed Road."

THE first year of Brady-Made World Film productions concludes with the release, on April 16, of "Forget-Me-Not," starring Kitty Gordon. This offering, based on the play in which Rose Coghlan formerly starred, was produced in Cuba by Emile Chautard, Miss Gordon's company including Montagu Love, Alec B. Francis, George MacQuarrie, Lillian Herbert and Norma Phillips. "Forget-Me-Not" is said to be a drama with remarkably picturesque qualities.

The list of 52 photodramas released during the year by World Film is a notable one. The advance during the twelve months has been entirely remarkable. The World pictures Brady-Made now represent a most dependable and consistent program.

"The Closed Road," with House Peters and Barbara Tennant, was the first offering released by the World Film after William A. Brady became director general. During the year Alice Brady has starred in such brilliant screen plays as "The Dancer's Peril," in which she portrayed a danseuse of the Imperial Russian Ballet, "The Hungry Heart," adapted from the stage success, "Frou-Frou," "A Woman Alone," "Bought and Paid For," based on the successful George Broadhurst drama, "The Gilded Cage," "Miss Petticoats," "La Vie De Boheme" and "Tangled Fates."

Miss Brady's characterizations, of unusual variety, have been marked by an ever growing charm and versatility. Miss Brady now has a nation wide popularity. This was exemplified by the fan enthusiasm shown during her recent trips around the country.

Kitty Gordon is one of the foremost World Film stars. She has been accorded the honor of rounding out the first twelve-month of World-Brady productions. Earlier in the year Miss Gordon was seen in "The Crucial Test" and "Her Maternal Right." Other Kitty Gordon productions are in preparation.

Ethel Clayton during the year has become one of America's best known screen actresses. Among her prominent offerings of the period mentioned were "The Web of Desire" and "Man's Woman," in which Rockliffe Fellowes was principal support. She appeared in "The Bondage of Fear," with Carlyle Blackwell in four productions, and with Holbrook Blinn in three more.

The World Film recently signed a new contract with Carlyle Blackwell, who is to be starred in a number of big productions during the coming twelve months. In the year just closing Mr. Blackwell added to his followers by his apeparance in "The Social Leper," "On Dangerous Ground," with Gail Kane, "A Square Deal," "Sally in Our Alley" and in several offerings as co-star with Ethel Clayton.

During the year Clara Kimball Young, Gail Kane and Robert Warwick made frequent appearances on the World Film program. Mr. Warwick was seen in "The Family Honor," with June Elvidge and Henry Hull, "The Man Who Forgot," "A Girl's Folly," with Doris Kenyon, "All Man," "The Heart of a Hero," founded on the late Clyde Fitch's "Nathan Hale," "Friday the Thirteenth," and "Sudden Riches." Miss Young was seen in "The Rise of Susan," "The Dark Silence" and "The Feast of Life." Miss Kane has appeared in "As Man Made Her," "The Red Woman," "On Dangerous Ground," "The Men She Married," "The Scarlet Oath," "Paying the Price" and "The Velvet Paw," with House Peters.

Marie Dressler's appearance in the comedy, "Tillie Wakes Up," was the first entirely farcical contribution to the World program. It was so successful that Mr. Brady decided to make comedy a distinct part of next year's program.

Muriel Ostriche, Holbrook Blinn, Edna Wallace Hopper, E. K. Lincoln, Montagu Love, June Elvidge, Arthur Ashley, Mollie King, Evelyn Greeley, Gerda Holmes and Frances Nelson have been prominent in the year's releases.

The releases of the next few months, inaugurating the second World-Brady year, promise many interesting things. Alice Brady will be seen in "Darkest Russia," Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Page Mystery," Muriel Ostriche and Arthur Ashley in "The Wit of a Woman," Ethel Clayton and Montagu Love in "Pretty Polly Pollard," Alice Brady in "Maternity" and Carlyle Blackwell, June Elvidge and Evelyn Greeley in "The Price of Pride."

RALPH KOHN ON INVESTIGATING TOUR.

Ralph Kohn, attorney for the Famous Players-Lasky corporation, left New York on Tuesday for an extended tour of the country for the purpose of making a detailed investigation of film conditions. The leading cities included in his itinerary are Toronto, Denver, Salt Lake City, and San Francisco. Mr. Kohn's first stop will be Toronto, where he will conduct a similar analytical study of conditions as they obtain across the border.

Mr. Kohn made a similar journey to Europe about three years ago, and is an authority upon motion picture conditions. It will be remembered that Mr. Kohn was the man who played such an important part in the investigation of motion picture insurance in New York, which ultimately resulted in the adoption by the New Jersey insurance people of several of his recommendations for the handling of motion pictures in that state. It is expected that Mr. Kohn's trip will extend over a period of several weeks.

"BEWARE OF STRANGERS" (Selig).

"Beware of Strangers" is now on its fifth straight week in the Chicago "loop," three weeks at the LaSalle and two weeks at the Bijou Dream, State street. The drama has also been seen and endorsed by Maclay Hoyne, State's attorney of Chicago, and other distinguished men.

Territorial rights for "Beware of Strangers" are selling fast according to the Selig company. Among territory already sold there is announced Indiana and Illinois, Central Film Co., Chicago; New Jersey, J. Frank Hatch; California, Arizona, Nevada, Hawiian Islands, James Barton; New York State, New York Metro Film service; New England States, L. B. Mayer, Boston; Delaware, Virginia, Maryland, District of Columbia, Jos. F. Lee, New York City.

Scene from "Beware of Strangers" (Selig).

A fine line of publicity matter is announced for "Beware of Strangers" including one sheets, three sheets, six sheets and twenty sheet stands in various designs. Press sheets, cuts, slides, lobby display photographs of various designs, window cards, lobby display frame and picture for lobby in oil colors.

"Beware of Strangers" was written by Gilson Willets from inspiration gained from newspaper stories of a blackmailing syndicate. There is an all-star cast which includes Thomas Santschi, Fritzi Brunette, Jack Richardson, Bessie Eyton, Ed Coxen, Eugenie Besserer, Vivian Rich and others.

LINDER ON THIRD COMEDY.

In salubrious California Max Linder is now concocting his Essanay "Barrel of Fun No. 3." Max has not chosen a title for the comedy as yet. However, it is to do largely with two pretty girls, a taxicab, an irate chauffeur and himself.

Pausing only to express a sigh of relief at the end of his transcontinental journey—to European Max it seemed as if he had circled the globe—the noted comedian lost no time in getting down to work. In the extensive studio previously prepared for him at Culver City Max marshaled his forces and outlined the preliminary scenes. Part of the scenario had been written en route.

Max took most of his Chicago company with him. Emissaries were sent out immediately on his arrival to recruit what more was needed.

Linder likes California, though no better than he did Chicago. His only difficulty, he explained, was in understanding how it could be zero weather at the beginning of his journey and straw-hat weather at the end—and still be the same country. It is probable he will fulfill the remainder of his contract with Essanay on the Pacific coast.

PLAYWRIGHT'S WIDOW IN MUTUAL SUBJECT.

Among the interesting artists who will appear in support of Miss Ann Murdock in her first Empire All-Star Corporation picture, "The Outcast," the Frohman stage success being produced for Mutual release, will be Miss Kathryn Calvert, the wife of the late playwright, Paul Armstrong. Miss Calvert, a dark-haired young woman with striking beauty, will appear as Valentine, a society girl, who represents the other end of the social scale from that in which Miriam (Miss Murdock) starts out.

Besides Miss Calvert will appear Kate Sargentson, the noted actress who has already been chosen for the next Frohman stage production; Jules Raucourt, the noted French actor who appeared with Miss Murdock in her production of "Please Help Emily"; Herbert Auling, who has played in many of the Frohman stage hits; Richard Hatteras, Reginald Corrington, Zola Tolma, Gertrude Andrews and Frank Goldsmith.

David Powell, the talented player whose most recent appearance was with Clara Kimball Young in "The Price She Paid," will play Miss Murdock's leading support.

STIRRING CLIMAX FOR "THE SINGLE CODE."

A climax that is both stirring and forceful is reached in "The Single Code," David Horsley's latest feature photodrama presenting the popular star, Crane Wilbur.

The story of "The Single Code" revolves around Hugh Carrington and Lorrie Stuart, the two principal characters played by Crane Wilbur and Florence Printy, respectively. Carrington and Lorrie have a cloud over their past though neither has made it known to the other. They are married and shortly after Lorrie learns of her husband's past relations with an adventuress. With true woman's heart she forgives. Later Carrington discovers the ghost of his wife's earlier days and confronts Lorrie with his information.

Scene from "The Single Code" (Horsley).

The action that takes place at this point is of unusual dramatic interest and gives a convincing answer to the question on which the story is based, namely, is the double standard of morals just and fair.

"The Single Code" is produced in five reels and is released April 16. It is the second picture of the series of six Crane Wilbur features which David Horsley is distributing through the Mutual Film Corporation.

MUTUAL EXCHANGE MEN IN NEW YORK.

F. A. Leroy, of the Mutual office in Dallas, Texas, who has just been made manager of the El Paso office of the Mutual, is visiting his home in New York, after a two years' absence in the Lone Star State. Mr. Leroy dropped off to see Fred A. Keller, of the Mutual's St. Louis office, and Manager Kinson, of the Pittsburgh office, on his way East, and found both men enthusiastic about the increase in Mutual business since the "Big Star Only" policy was inaugurated. After a few more days in New York, Manager Leroy will visit the Mutual Main Office in Chicago before taking up his new duties in El Paso.

Hunter Bennett, traveling representative of the Mutual, spent a few days in New York last week, while making his usual swing around the circuit of Mutual exchanges. He reports business as excellent in all localities, with the "Big Star Only" policy of the Mutual showing splendid increases in new business.

SELZNICK CLOSES BIG POSTER CONTRACT.

A transaction of interest to all exchanges and exhibitors handling Selznick Pictures was consummated this week between Myron Selznick, purchasing agent of the Lewis J. Selznick Enterprises, and the National Printing & Engraving Co., through its representative, E. J. Doolittle. This contract involves about $700,000 and will prove of great benefit to the Selznick exhibitors and exchanges both as to the quality and price of the posters and facilities afforded for prompt shipment and delivery.

The poster output to be handled by the National Printing & Engraving Co. comprises for each production, a 24-sheet, a 6-sheet, two 3-sheets, two 1-sheets and a "cutout." The "cutouts" are a unique feature of the Selznick advertising, this firm having the exclusive right to these unusually attractive window display cards, the patent for which is held by the National Co.

"THE SINGLE CODE" RELEASE DATE IS APRIL 16.

Through an error April 19 was announced as the release date of "The Single Code." The correct date of release is April 16. "The Single Code" is a five-reel drama starring Crane Wilbur and is the second picture of the series of six Crane Wilbur features which David Horsley is releasing through the Mutual Film Corporation.

"EAGLE'S WINGS" FIRES PATRIOTISM.

That the West and the South have caught the fire of national preparedness as well as the Eastern states is evidenced by motion picture exhibitors and patriotic societies, including the Daughters of the American Revolution, in their correspondence with Bluebird Photoplays, Inc., seeking immediate bookings of the constructive patriotism photoplay, "The Eagle's Wings."

Just as motion picture exhibitors in New York City are cooperating with the Mayor's committee on national defense in keeping the declaration of loyalty to President Wilson before the public, so are the thousands of exhibitors throughout the land contributing their share of service and effort.

From Oklahoma, Texas, Mississippi, Georgia, Idaho and other remote states regents of D. A. R. chapters have written to Bluebird Photoplays, Inc., asking for open dates on "The Eagle's Wings." This national demand for the preparedness film based on the story by Rufus Steele seems to be unanimous on the part of the D. A. R., which by vote of its congress is pledged to preparedness.

Exhibitors appreciating the timeliness of the picture which exposes foreign intriguers and the sinister influences preying at the doors of congress, as well as emphasizing the industrial mobilization of this country's enormous manufacturing and producing resources for war uses, are giving the noted patriotic society hearty co-operation.

LESSER SECURES ART DRAMAS FOR WEST.

Contracts were signed this week by which the Art Dramas program will be controlled by Sol Lesser for the states of California, Arizona and Nevada. After a thorough investigation of the men and methods of the company, Mr. Lesser became convinced of the excellence of the program and of the reliability of its service.

In a statement regarding this important transaction, Mr. Lesser said: "I have contracted for Art Drama for the western territory after a thorough investigation. I have faith in the men behind the organization.

"I believe in the Art Dramas policy because it means Star Stories without the inflated star. Exhibitors are beginning to see the uselessness of paying exorbitant rates for a picture with a poor story, a poor cast and a poor production, redeemed only by the name of a fifty thousand dollar star. The excellence of the Art Drama program, on which there is no picture that is not distinguished by a splendid story, competent cast and artistic production, will, I am sure, prove a gigantic force toward putting the motion picture industry on a business-like basis."

MARGUERITE CLARK TO STAR IN "THE AMAZONS."

Arrangements have just been completed by cable with Sir Arthur Wing Pinero by the Famous Players Film company for the starring of Marguerite Clark in an adaptation of the celebrated English author's famous comedy, "The Amazons." This will follow "The Valentine Girl," in which Marguerite Clark will star on April 16. The release date for "The Amazons" has not yet been determined.

"The Amazons" is the most famous of Pinero's earlier plays, and had its first presentation in New York under the management of Charles Frohman, who introduced Pinero's greatest plays in this country, a fact which has caused the British playwright to be known in this country as one of the Charles Frohman authors. This comedy, which created such a sensation in 1894, and which enjoyed a long run, has been twice revived since then—in April, 1901, and in 1913.

GEORGE BEBAN PLAYS FRENCH CHARACTER.

In every production that George Beban has starred upon the screen, the celebrated character actor has appeared in the role of an Italian, his "Pasquale," "The Italian" and "His Sweetheart" having proven him one of the greatest Italian character actors on the screen. In his forthcoming Pallas-Paramount picture, "The Bond Between," Mr. Beban breaks his long standing record—it will be remembered that he had been appearing on the stage as the Italian in "The Sign of the Rose" for several years before entering into the motion picture field—and plays the role of a French musician.

The story was written by Mr. Beban himself, and work has just been begun on it under the direction of Donald Crisp, who has supervised Mr. Beban's most recent screen successes.

'THE DEEMSTER" AT BROADWAY SOON.

The Arrow Corporation's production of "The Deemster," the rights to which in New York State are controlled by Lewis J. Selznick, will receive its first public presentation in New York City on Sunday, April 8, in the Broadway theater. It will be staged with an elaborate score requiring an augmented orchestra and with special effects, which will greatly enhance its interest and value as an entertainment.

The run at the Broadway will be continued indefinitely. This will give state rights men in control of territory, especially in nearby states, an opportunity to demonstrate to exhibitors in their territories the real value of "The Deemster," as shown by its reception by large audiences.

Kalem Series "The American Girl"

Lavish Productions Are the Direct Result of a Country-Wide Demand for Open Air Dramas.

IN SPEAKING of the extraordinary succes that "The American Girl" series, produced at the rate of a two-reel episode per week, is achieving, the Kalem Company draws attention to the renewed interest of the amusement going public in Western dramas.

There was a time, not so very long ago, when the demand for Western subjects slumped noticeably. This was probably due to the hackneyed plots that were called into existence in order to utilize Nature's picturesque backgrounds which are to be had for the asking in our Western states, particularly in Southern California.

Realizing that the dying interest in Western pictures could be revived by employing celebrated authors to prepare their stories, the Kalem Company secured Robert Welles Ritchie to write a series of twenty-five suitable for producing in two reels each. This series, "The Girl from Frisco," won so many new customers for Kalem and for the General Film Company that early this year arrangements were made to follow it with another series along similar lines, but with a new author.

Frederick R. Bechdolt was thereupon engaged to outline the plots for "The American Girl." The first episode was entitled "The Black Rider of Tasajara," and it has broken all booking records for series pictures to date. Two other episodes have been released, and they are repeating the success of the initial release.

The Kalem organization contends, and undoubtedly they are right, that it costs them more proportionately to produce six reels of series pictures—that is, three complete story episodes—than it would to make one six reel production; and that, because of the extreme care bestowed upon each two-part episode, and the goodly sums spent for the stories and for players' salaries, exhibitors have accepted them as the short length features that they are, and are reaping a golden harvest whenever they show an "American Girl."

Speaking from the altruistic standpoint, the Kalem Company is to be commended for its enterprise in securing the services of Mr. Bechdolt, an author who knows his West as well, if not better, than any other living author. The mighty influences for good, the healthy desires aroused in the breats of those who are enjoying these clean stories of the rugged West can never be calculated, but they exist just the same. The entire industry is benefited and upheld by such productions.

Future Bluebirds

Some Are Ready for Release, Others Are in Preparation—All Hit a Good Average.

ALTHOUGH the releases on Bluebirds are definitely scheduled only as far as April 23, when Dorothy Phillips will make her regular appearance in "The Girl in the Checkered Coat," ten other features are either entirely finished or in forward stages of completion. To give exhibitors advance information on what they may expect before mid-summer, there are listed below the essential details of attractions from which the program will be formed.

Lynn Reynolds' newest production, "The Code of the Klondyke," was made at Truckee, Lake Huntington, Cal., where Alaskan "atmosphere" was available. Myrtle Gonzales, Lawrence Peyton and George Hernandez will be principals in the Charles N. Wilson, Jr., story, Mr. Reynolds has vividly reflected.

H. O. Davis, general manager of Universal City, has provided the story for an Ella Hall feature entitled "The Little Belgian," and a light comedy for Franklyn Farnum and Agnes Vernon called "Bringing Home Father." Miss Hall was directed, as usual, by Jack Conway, and the Farnum picture was made under the management of Wm. Worthington.

"The Clock," based on a story by Aaron Hoffman, also produced by Mr. Worthington, will be another Farnum-Vernon feature. "The Plow Woman," in which Mary MacLaren will be the star, was directed by Charles Swickard from a screen adaptation of Eleanor Gates' story.

Rex Ingram will furnish "The Flower of Doom," in which Wedgewood Nowell and Gypsy Hart will be the featured ones, with Goro Kino, a Chinese actor, and Frank Tokonaga, a Japanese player, doing prominent roles. Yvette Mitchell in this piece will give another of her extremely clever impersonations of a Chinese woman, and Nicholas Dunaew will also appear.

Dorothy Phillips will have an attraction exactly suited to awaken the enthusiasm of her admirers in "The Flash-Light Girl," based on Albert M. Treynor's story appearing in a popular magazine. Lon Chaney and Wm. Stowell will as usual be featured in Miss Phillips' support. Rupert Julian's production of "A Dime's Worth of Philosophy" will bring Little Zoe Rae back to Bluebirds for her second venture as a child star.

Charles Swickard has directed "The Great Adventure," in which Hignon Anderson will be featured, and there has been prepared a strong military subject directed by Allen Holubar, which will probably be called "His Country's Reward." In this feature Mr. Holubar will be featured with Lois Wilson his leading lady.

Three More "Skinner" Scenarios From Dodge

Success of "Skinner's Dress Suit" Moves the Author to Do More of the Same Kind.

KLEINE-Edison-Selig-Essanay has announced that there will be three more features along the lines of "Skinner's Dress Suit"; that is, they will be written by the same author, Henry Irving Dodge, and naturally will have many of the characteristics that made "Skinner's Dress Suit" the most talked about feature of this year.

Mr. Dodge recently visited George K. Spoor, president of the Essanay Film Mfg. Co., and arrangements were made for these three forthcoming features under the titles: "Skinner's Big Idea," "Skinner's Baby" and "Skinner's Waterloo."

Bryant Washburn will be featured in all of them, and will be supported by the identical cast which helped make him such a hit in "Skinner's Dress Suit." Harry Beaumont, who directed the first, will direct the three forthcoming plays.

"Skinner's Big Idea" will be the first produced of the three new features, and the Essanay studio folks have gone on record as saying that the subject matter of this play indicates that it will have even more human interest in the picture than "Skinner's Dress Suit," and that was the one big factor in that most successful picture.

Mr. Dodge appears to have the extraordinary faculty of making commonplace happenings in life really important. In "Skinner's Big Idea" it will be found that what has been passing before our eyes for many years without attracting especial attention, is indeed, one of the vital questions of our lives.

"The Whip" a State Right Example

Has the Elements of Success in Its Long Runs in Great Houses and the Accompanying Publicity.

THE box office values of great motion pictures are nowadays matters of actuarial calculation. "The Whip," the Paragon Film's production filmed by Maurice Tourneur on William A. Brady's colossal stage success of the same name is a case in point. Given a dual production on two of the greatest stages on the globe, Drury Lane, London, and the Manhattan Opera House, New York, with long and successful runs, the publicity accruing to the drama was enormous. "The Whip" thus became one of the best known dramas. The popularity of its title was insured. It assumed a fixed and permanent place in the catalogue of world's successes.

"The Whip" is too big for any program. It is a dramatic production which can only be handled in a spectacular way. It is a big-time picture appealing to dollar, 75-cent and 50-cent audiences.

Recent experience proves that given the picture having these publicity and productional values, success in state right appropriations carries little risk. "The Whip" is a show which in virtue of its theme and the manner in which it is presented should make good everywhere.

NEWS OF THE WORLD DEMANDED BY THEATER PATRONS.

In these stirring times, when every day develops a crisis, patrons of motion picture theaters are demanding views on the screen of the events of world importance. It is imperative for the proprietor of every theater to satisfy the demand created by the general desire to know how the world is changing from week to week. The Gaumont company has appreciated this, and in its Mutual Weekly has ably satisfied this demand of the American public.

From abroad come pictures from the firing line and views of more peaceful activties of belligerent nations. The organization in the United States is without question unsurpassed as a news gathering agency. It is picturing events as they happen, and at present enlightening this country upon the work being done in preparing for war. The current issue of the Mutual Weekly shows, as one method of preparedness, the great aviation school maintained by the government near San Diego, Cal. The Gaumont company is fulfilling a patriotic duty in acquainting the public with such activities.

Aviation School, San Diego (Gaumont).

Mutual Features "Motherhood"

Second Marjorie Rambeau Subject Heads Program for Week of March 26.

"MOTHERHOOD," the second of the Powell-Mutual productions starring Marjorie Rambeau, is scheduled for release March 26. This is a five-part picture with strong war color. Frederick Arnold Kummer, a writer of distinction and a record of successes, is the author. "Motherhood," according to the Mutual Film Corporation, is an even stronger production than Miss Rambeau's first picture, "The Greater Woman." "Motherhood" presents some unusual opportunities for effective advertising by the exhibitor, in addition to the box office value of the name of Miss Rambeau.

War—lurid, desperate war—is the theme. The picture is drawn in broad sweeps and in strong colors, yet Mr. Powell is said to have achieved a rare realism. A number of battle scenes of high authentic character appear in the course of the picture. But the essential war elements of the picture are not presented in scenes of battle and wholesale slaughter, but rather in the powerfully dramatic effect of war in the home and the family in the battle zones. "Motherhood" may be advertised from most any side of the war question the exhibitor chooses. It depends on the way you turn the argument. It is a preachment for the pacifist, and an argument for armament and protection for the fighters.

"Sunny Jane," a five-reel feature starring Jackie Saunders, is the first of six productions for Mutual in which Miss Saunders will appear. The interest of the patrons is always aroused by the statement that the first of a series of pictures is being shown, for they like to see it and judge for themselves whether the other features released from time to time in which this same star appears are worth coming to see. These Jackie Saunders features are comedy dramas full of good, clean fun, and will appeal to all the family.

"Shorty Lands a Master Crook," the eleventh story of the Mutual "Adventures of Shorty Hamilton" series, ready March 26, deals with the attempt to steal from a museum statues of "Psyche" and "The Dying Gladiator." Anita Keller and Shorty Hamilton pose as these statues and so foil the band of robbers. This is a subject which will appeal to all school children, and a facetious line asking them what they think "Psyche" and "The Dying Gladiator" would look like in real life and in a fist fight with undoubtedly arouse their interest, as well as that of the older people, in this Shorty picture.

On March 30 comes the second of the Jimmie Dale stories, entitled "The Stolen Rubies."

The Cub comedy for the week, with George Ovey to create the fun, is "Be Sure You're Right." This is available for booking on March 29. The Vogue comic production is "Freed by Fido," and features Lillian Hamilton, Owen Evans, Larry Bowes, John Oaker and George Monberg. Many of the scenes of this comedy are taken in Chinatown, and give an insight into the Chinese slums of San Francisco, with their underground passages and fantastic restaurants.

Mutual Tours Around the World No. 21, which comes on March 27, contains subjects this week which will be of especial interest to teachers and students of history. In the film are shown views of Ajaccio, Corsica, the birthplace of Napoleon Bonaparte, the grotto in which as a lad Napoleon dreamed of the future is shown, as well as the monument which has been erected in memory of the great emperor and his four brothers. Other places visited in this travelogue are Funchal, capital of the Madeira Islands, which, with its whitewashed houses against a background of mountains 4,000 feet high, presents a most attractive appearance. There are illuminating pictures of the natives, of Portuguese and Moorish descent. Another section shows Rostov-on-the-Don, a seaport of southeastern Russia. Among the interesting sights of the city are the bridge over the River Don, the cathedral of pure Russian type, the monument of Alexander II, the Liberator, and the statue of Catherine the Great.

The Mutual Weekly comes as usual on Wednesday of each week with its news of the hour and scenes from the history making of the week.

The third educational reel, "Reel Life No. 48," scheduled for March 29, depicts the almost superhuman work on the pulmotor in its mission of bringing back to life those who have been suffocated. An experienced operator demonstrates how to fit the apparatus over the mouth of the victim, and also how to furnish "first aid" until the pulmotor arrives.

A second section of this reel illustrates the Indian method of weaving the famous Navajo blankets. A number of ceremonial blankets are also pictured.

The big clock ornamenting the Herald building, a familiar sight to all New Yorkers, is next shown. This is unique, not only because of its interesting composition as a work of art, but also because the two figures on either side the bell strike the hours with their heavy hammers.

The next topic, Swedish gymnastics, give the elemental and also highly developed work of the classes.

The reel concludes with views of winter sports in Florida. aquaplaning, areoplaning and motor boating.

Fox Has New Comedy Company

Joins Lehrman in the Sunshine Comedy Company to Make Two-Reel Subjects.

WILLIAM FOX has added to his already huge motion picture enterprises by the formation of a new comedy producing organization. In addition to the regular Foxfilm Comedy releases, the Fox Program will now offer the entire output of "The Sunshine Comedy Company." Mr. Fox is the president of the new organization and Henry "Pathe" Lehrman is the vice-president and general manager.

News of this project was made public this week on the return of Mr. Lehrman to Los Angeles for a conference with Mr. Fox who is now visiting the West Coast studios at Hollywood. The new company will have its producing studios in Hollywood, where, within the next week or ten days, four companies will be put to work, making comedies, under the direction and supervision of Mr. Lehrman for the Fox program. Present plans contemplate the production of a two-reel comedy every other week.

Mr. Lehrman has announced that three companies have already been organized. Billie Ritchie who was taken to the coast by Mr. Lehrman two years ago, together with Gertrude Selby who was one of the first players of the original Lehrman comedy company, will be the leads of one company to be directed by David Kirkland who has been affiliated with Lehrman for more than a year.

In addition to supervising the production of all comedies, Mr. Lehrman will direct one company and play leads himself. Opposite him will be Mildred Lee who accompanied him from New York. H. I. Symonds and Noel Smith who were formerly directors for a Lehrman comedy enterprise, will direct the third company. The players for this company have not yet been selected.

Lehrman has already produced and starred in one comedy for the Foxfilm Program. This picture is "The House of Terrible Scandals." Billie Ritchie and Gertrude Selby appear in the picture with Mr. Lehrman.

Flora Finch Comedy Ready

The H. Grossman Distributing Company Announces the Completion of the First Production.

THE famous funny woman will be seen in a surprise offering for which purpose the title of the picture will not be announced until the release day. Sales of the two a month output are a tremendous tribute to the popularity of the star. Without a sample print or a line of literature, Mr. Grossman completed a tour of all the territories in the United States and sold everyone of them for a year in advance on the state right basis at what is considered a high market price.

The display matter on the Flora Finch comedies will include feature lithographs, sepia photo sets and from time to time novelty souvenirs for the fans. Besides this, a publicity campaign is in operation in conjunction with the leading newspapers in every territory, which is made possible only by the enormous popularity of Flora Finch.

BRIEF STORIES OF TRIANGLE APRIL 8 RELEASES.

Dorothy Gish and Louise Glaum are the stars of the Triangle feature releases for April 8. Miss Gish will appear in a Fine Arts comedy of whimsical interest entitled "Her Official Fathers" by Roy Somerville, directed by Elmer Clifton and Joseph Henabery. Louise Glaum will be starred in a strong Kay Bee production of Paris war days, known as "Sweetheart of the Doomed," written by Jerome N. Wilson and directed by Reginald Barker under the supervision of Thomas H. Ince.

As the star of "Her Official Fathers," Dorothy Gish takes the part of Janice Webster, daughter of the late president of the Webster Trust Company, who is compelled to appeal to the executors of her estate for every penny that she has inherited by her parent's death. So stringent have been the provisions of her fond parents' last will and testament that she is not given an allowance for pin money. Many ludicrous complications ensue when Janice is obliged to interrupt directors' meetings to debate with the bank executives whether or not she shall have a new pair of stockings and other necessities of the feminine wardrobe. She even starts a run on the bank while arguing with the cashier over the price of her Easter bonnet. Miss Gish is supported by a strong cast, including Frank Bennett, Sam de Grasse, F. A. Turner and Fred Warren.

"Sweetheart of the Doomed" is hailed as the most dramatic and unique story that Louise Glaum has yet appeared in. It is a swiftly moving and colorful series of chapters in the life of Honore Zonlay, a siren of the Parisian "half-world," who nurses a bitter hatred for all mankind for the treachery dealt her in her youth and lives to exact revenge from all who linger on her path. How this cold and sinister charmer finally falls under the spell of a great love which leads her to devote herself with unselfish heroism to the stricken sons of France makes a screen production of remarkable box office possibilities.

"The Fighting Gringo" Leads Universal

Well-Balanced Program for Week of March 26—Drama, Comedy, Scenic and Educationals Well Divided.

THE Universal Film Manufacturing Company offers a varied and interesting program of releases for the week of March 26. The program is exceptionally well balanced with drama, comedy, scenics and educationals and sets a high mark in picture programs. The leading offering is the Red Feather five act drama of adventure, "The Fighting Gringo,' starring Harry Carey, the popular delineator of Western characters

The story is a gripping tale of love, intrigue and daring. It was written by Henry Wallace Phillips, put in scenario form by Maud George, and produced by Fred Kelsey. The settings of the picture are unusually attractive. In the cast supporting the star are such well known actors as Claire Du Brey, George Webb, Bill Gettinger, T. Du Crow, T. D. Crittendum, Rex De Rosselli, and Vesta Pegg.

"The Fighting Gringo" will be released on Monday, March 26. On the same day will appear the Nestor comedy, "Shot in The West," written by C. B. Hoadley and produced under the direction of Louis Chaudet with Eddie Lyons and Edith Roberts in the leading roles.

A powerful human interest drama is offered Tuesday, March 27 under the Gold Seal brand entitled "The Startling Climax." It is a three part drama written by Karl Coolidge and produced by George Sargent with Val Paul, Fred Church, Gertrude Astor and other noted players. The most blase picturegoer will find this a novel and unusual photoplay. The Victor comedy, "Never Too Old To Woo," with Marjorie Wilson and Jack Nelson is another Tuesday release.

Chief among the releases of Wednesday, March 28, is the L-Ko two-part comedy, "Dan's Dippy Doings," featuring funny fellow Dan Russell. This is a different type of film comedy which is sure to be a great laugh getter.

The Laemmle one-act drama, "Is Money All?" written by E. Magnus Ingleton and produced by Ruth Ann Baldwin with Irene Hunt in the leading role and the regular issue of the Universal Animated Weekly with all the latest events in pictorial form are the other offerings of this date.

The Powers of Thursday, March 29, is an extraordinary scenic entitled, "The Grand Canyon of Arizona." These pictures of that wonderful work of nature are the most comprehensive views ever taken of the Grand Canyon, and the tinting and toning of the film show the remarkable colorings of the walls of the canyon as nearly as it is possible to reproduce them. "David's Idol Dream," under the Imp brand, a two-act drama featuring Jay Belasco and Madge Kirby and the Laemmle one-act drama "The Mask of Love," with Pauline Bush and Lon Chaney, will also be released Tuesday.

"The Crimson Blade," the fourth of the adventure series, "The Perils of the Secret Service," written and produced by George Bronson Howard, will appear Friday, March 30. Other releases of this date are the Victor one-act comedy, "Prodigal Papa," with Jane Gail and the twelfth issue of the Universal Screen Magazine.

"Steel Hearts," a two-part drama of railroad life, featuring Marie Walcamp and Lee Hill, will be released under the Bison brand on Saturday, March 31. The Joker comedy, "What The ———?" with Gale Henry and William Franey is the other offering for this date.

"Snow White," a three-part screen fantasy especially fitting for children's performances, starring dainty Elsie Alberts will be presented Sunday, April 1. The Powers split reel, "Inbad The Sailor," a comedy cartoon, and an educational subject will complete the program.

"The Spider's Web," the third episode of "The Voice On The Wire," with Ben Wilson and Neva Gerber, and the fourteenth episode of the popular serial, "The Purple Mask," with Grace Cunard and Francis Ford will be released during the week

FANNIE WARD AND SESSUE HAYAKAWA TO CO-STAR.

Arrangements have been completed by Jesse L. Lasky to co-star Fannie Ward and Sessue Hayakawa in a forthcoming production for Paramount pictures. This will be the second time that the celebrated Lasky stars have appeared together on the screen, as it will be remembered that they created a sensation in Hector Turnbull's "The Cheat," which was released by Paramount December 13. This picture made such a hit at the time of its release that it has since been adapted as a play, and is now in process of being prepared for operatic presentation.

"THE SCHEMERS" THIRTEENTH "GIRL REPORTER."

"The Schemers," the thirteenth unit of the Mutual "Perils of Our Girl Reporters" series, is a tale of love, political intrigue and newspaper enterprise in which one girl foils a band of murderers, upholds the hands of civic reformers, brings a murder plotter to justice and fulfills her newspaper mission.

Zena Keefe is the successful newspaper woman in this story; Earl Metcalfe portrays the reform politician, and William Turner is the villain.

World Gets "Mothers of France"

Patriotic Picture Production Featuring Sarah Bernhardt Secured for America.

THE keen competition for the American rights of "Mothers of France," the Sarah Bernhardt motion picture play which had such a sensational reception last week at the Rialto Theatre, New York, has been concluded in favor of the World Film Corporation, of which William A. Brady is director general.

When Louis Mercanton, who organized and directed this picture, first visited New York to dispose of the rights he was so overwhelmed with competitive offers that he concluded not to close immediately with any of the bidders, and returned to Paris for further consideration. He explained at the time that the mere disposal of the rights for the highest obtainable price was not the whole object.

"The making of the photoplay," continued Mr. Mercanton, "would have been impossible but for the patriotic significance attached to every part of the undertaking. In the first place Madame Bernhardt had not been enraptured with acting before the camera in her previous experience, and only her passionate love of country induced her to consider my proposition. Then, too, Jean Richepin never could have been induced to write a moving picture scenario upon any other subject or for any other artist. And finally, but for the spirit of the occasion and the distinguished character of actress and author, the government would have refused its participation and protection in making the military and hospital scenes.

"So, you see, it was necessary in placing 'Mothers of France' for America that we should think of something above and beyond getting the last possible dollar out of it, and we will take our time, by way of being sure we are making the right choice."

The World Corporation on the other hand experienced no difficulty in demonstrating the efficiency of its distributing machinery, and for that and other reasons the decision finally fell in this direction. The deal was closed and the contracts were signed on Wednesday.

Meanwhile the photoplay was produced at the Rialto Theatre with results of an entirely extraordinary character. Before the first morning showing had fairly started, the large audience room was densely packed, and frequently during the afternoon and night the box office line stretched along Seventh Avenue for three fourths of a block. So great was the rush that the management arranged to open the doors at 10 a. m. through the week.

Inside the theater wild scenes of emotion and patriotic fervor were enacted. Nearly all the women and girls and many of the men were in tears. From the opening of the first mobilization scene in the little village of Meurcy the applause was practically continuous. At frequent intervals it arose to the cheering point, and spectators sprang to their feet, waving their programs and shouting "vive la France."

WILLIAM DESMOND IN "PADDY O'HARA."

William Desmond will make his sixth stellar appearance on the Triangle program early in April when Thomas H. Ince will present him in a brisk Kay Bee comedy-drama by J. G. Hawks, entitled "Paddy O'Hara."

The scenes of this story are laid in London, Ireland and two imaginary Balkan principalities. Desmond takes the part of a versatile Irish war correspondent, representing a big London newspaper, and his adventures are said to be pictured with vivid and colorful humor.

Mary McIvor, who make a strong impression in her leading part with William S. Hart in "The Square Deal Man," portrays the character of Princess Maryska, and advance notices credit her with a performance of youthful charm and naturalness.

Other well known Ince players having prominent parts in the cast are Robert McKim, J. J. Dowling and Walt Whitman. Walter Edwards, who handled most of the Keenan successes, directed the production.

LESSER COMPLETES NATIONAL ORGANIZATION.

Sol L. Lesser, the young exchange man of the Pacific Coast, whose meteoric career in the West has attracted considerable attention, and whose purchase of "The Ne'er-Do-Well" for the United States electrified the film world, has so extended his activities that he is now able to handle this subject through his own offices.

When interviewed, Mr. Lesser said: "I am greatly pleased with the success of the V-L-S-E organization with 'The Ne'er-Do-Well,' and they have more than justified my actions in placing the picture for distribution through their offices, as I did not have the organization to handle a high-class production at that time. At the present time, however, I am in a position to handle 'The Ne'er-Do-Well' through my own offices and affiliations. In a few territories where I have received flattering offers, I will sell outright."

The branch managers of the V-L-S-E are turning over to Mr. Lesser many requests for return bookings from delighted exhibitors, who have played the picture, as well as hundreds of requests for bookings from towns that they have not been able to fill.

Grossman Completes Coast to Coast Swing

Speaks for the "Seal of the Square Deal"—Discusses Trade Conditions.

LEAVING New York with no advance announcement whatsoever H. Grossman, head of the H. Grossman Distributing Co., of 729 Seventh Ave., New York City, returns this week from the Pacific coast. Having said nothing when he went, he has a great deal to say on returning.

The head of the house that trades under the seal of the square deal, announces his trip as very successful, and he will soon issue a list of the exchanges which he has signed up for a year's purchases in advance. Besides "Will You Marry Me?", "Mutt & Jeff," and "Hans & Fritz" cartoons Mr. Grossman's stock contains the first releases on the Flora Finch comedies. While he refuses to divulge what these first releases are he simply points significantly to a batch of papers which are the said contracts.

"I want even newspaper men to get this right: That when I say something in an advertisement I mean it. My last announcement stated positively that I would not go into rhapsodies of glorifications of my goods. This goes now the same as it will later. If you want to know anything about the Flora Finch comedies ask the exchange men throughout the country to whom I showed them, or better still wait until after April first, when the first release is issued, and you will get the truth from a source that you cannot accuse of exaggerating.

"I found conditions throughout the country very robust in the open market. In my swing to the South I saw quickly that there was rapid development in that territory and that the making of open market features is keeping the territory alive and fertile. You know the South has been thought the most difficult in the country. I tell you it is very healthy now. In California I found new concerns entering with all the elements of responsibility which some of the old concerns lack. I signed a contract for our product with one of these new exchanges known as the M. & R. Film Exchange in San Francisco. Here are two gentlemen, Messrs. Mayer & Rosenthal, who will be heard from in this industry. They follow exactly a creed that I laid out for myself when I first came into this business which was this: They do not pretend to know the film business, but they do know business. That is the basis upon which I believe they will become, together with the string of theaters they now control, one of the most vital features in the Pacific coast's activities.

"Washington and Oregon show a healthy state of conditions—that the public is rapidly learning to pay from fifty cents to one dollar for big features. I found similar conditions in other territories and no man can travel over this distance without feeling the thought uppermost in his mind that the term 'movie' is a terrifically sad misnomer. It is only in comparatively few sections that the one dollar film is unknown and I for one am very anxious to take steps immediately in starting a movement which may give the film-loving public a more elevating term by which to characterize our form of amusement. Comparing my observations on this trip it is a towering fact that motion pictures are not getting a square deal.

"Now that I have returned here, my full energy will be devoted to open wider the open market. There is no question in the world but that the fittest have already survived in so far as quality is concerned. A man with a product of merit finds not trouble selling his goods, but there is still a great difference in opinion as to price. It is difficult to arrive at a definite figure as to what a given production can bring in a given territory. The result is that neither the producer nor the exchange man is standing on safe ground during the negotiation of a sale. I mean that the returns are still too problematical. This is, of course, influenced greatly by the varying character of the productions offered, but I think it only a question of time when some sort of trade council will place limitations on figures that can be asked or offered. Under such circumstances, we will have reached the commercial basis which every business man in motion pictures is striving for."

"GOD'S MAN" NEARING COMPLETION.

The Frohman's Amusement Corporation's ten-reel super photoplay production of Anthony P. Kelly's adaptation of George Bronson Howard's remarkable novel of New York's elite underworld, its night life and wild old Broadway, which the author has most comprehensively entitled, "God's Man," is rapidly nearing completion under the direction of George Irving, the Frohman supervising director, who was also at the helm of promotion of "The Witching Hour."

For more than the past nine weeks, Director Irving with his army of technical assistants, has been working with a marked precision at the Frohman Corporation, Flushing, L. I., studios, and at various points on the north shore of Long Island and the Atlantic Coast and at the intimate points along Broadway, where the scenes of the story have been laid by the author.

With his return last week from a sea trip off the Virginia Capes, where he has been laying in wait for a real storm, Director Irving has about completed the taking of his picture and begun the work of cutting of his subject. It is probable that God's Man will have a special showing prior to its release, in New York City.

Taking of Fashion Pictures Hard Work

Miss Florence Rose Describes the Multitude of Detail Entering Into Pathe Feature.

THE Pathe Florence Rose Fashion Films now released in five hundred foot lengths every week and shown in many of the leading theaters of the country, represent real completeness of service to the public and therefore to the exhibitor. To see some of the prettiest girls in New York walking through handsome sets in beautiful clothes as if life is all sunshine and roses is pleasant to men and women alike, but only women can begin to realize the amount of work necessary before the completed picture can be presented on the screen of the big theater which is their favorite motion picture house. because it caters to their taste and gives them what they want.

Miss Florence Rose, the directing genius of these successful fashion films, is a real, wideawake woman who is working all the time in a field she knows through experience, to stimulate a larger interest in American fashions for American women. Through her films and newspaper articles she has a large following.

"Much thought must be given to what types of garments will be most interesting to the women at the time the film is released," said Miss Rose. "These cannot be all suits nor all dancing dresses, but a variety of costumes to fill the wants of all women.

"After this has been thought out comes the plan of scenario—what are the correct settings for the costumes, as well as what the girls are to do. Then conferences with the head carpenter, artist and property man, working out the detail for the sets.

"The manufacturers come next on the program, and if any one thinks that to gather clothes for a fashion film is child's play, let them spend one morning doing it. Hats, bags, parasols and all accessories each from a different manufacturer are then procured.

"Next comes the selecting of the girls to fit the clothes and the scenario. Right here is one of the most difficult phases of the work. The morning of photographing means getting up at 5:30 or 6 o'clock to pack the clothes and going to the studio by motor at 8 with from nine to eighteen boxes. Arriving at the studio all the things are again unpacked and hung in the stock room.

"After all the waiting is over, and the stills made, the girls can then put on their makeup, and the work of taking the motion picture of fashion begins.

"The taking of a fashion film is quite different from other motion picture filming as all of the photographing must be done as close as possible, that the value of the clothes can be brought out during the long shot. Far more important are the close-ups, which must be as large as the lens can frame, and each garment studied so that the style and especially interesting part of the garment be shown.

"Quite often it is necessary to cut the close-up to show the entire costume properly; this means showing first the hat, then the figure to the waist, afterward from the waist to the lower edge of the frock. For this reason I stand all day beside the cameraman looking in the camera each time to see that the object appears large and clear enough.

"Generally by 8 o'clock at night the work for the day is finished, the costumes gathered together, checked and packed ready for the trip home."

HEARST-PATHE NEWS SHOWS GREAT QUESTIONS OF THE DAY.

The three subjects that command the most mention in the newspapers of today are preparedness for the war which seems to be imminent, legislation at Washington, and the high cost of living. The Hearst-Pathe News strongly reflects public interest in these matters, and in Number 19 one half of the issue is given up to them.

Preparedness is the theme of a number of scenes, among them some of bellboys drilling on the roof of one of New York's biggest hotels and students of Norwich University going through their manoeuvres in deep snow.

The high cost of living is brought to mind by views of great storehouses of food in Chicago and Kentucky burning to the ground, thus lessening the supply of available food materials and increasing the cost of those remaining. Views are also shown of the unloading in Boston of shiploads of potatoes rushed there in the endeavor to break that city's potato famine.

The centering of public interest in the national capital is illustrated by scenes of the President about to make his famous speech to Congress on breaking with Germany, and of Secretary Lansing as he reveals the secret plot by which Germany sought to ally Mexico and Japan with her against the United States.

FROM SLIDES TO FILM.

So many requests have been received for announcement cartoon trailers, that the Novelty Slide Company of New York have inaugurated a motion picture department and have prepared an attractive line of striking announcements in cartoon film. These include "Welcome," "Good Night," "One Minute, Please," "Ladies Kindly Remove Your Hats" and other screen announcements. The trailers run in fifteen-foot lengths and the cartoons are the work of recognized artists in this line.

"The Honor System" Great Success

Fox's Big Photomelodrama Awakens Human Emotion and Patriotism to Wonderful Degree.

THE message of "The Honor System," R. A. Walsh's masterdrama, now in the sixth week of its successful run at the Lyric theater, New York, has been taken, by one single movement, into the homes of a million good Americans. That number denotes the extent of a country-wide canvass that William Fox has made in the interest of the big picture—one million sets of questions—concerning the story and its purpose, with pictures, specially designed folders and interesting data. Mr. Fox sought to present to the entire country a visualization of the big story, with its powerful lesson, and get the critical expression of the million. By appealing to two of the strongest factors, human emotion and patriotism, he calculated that he could make a man see the picture in the silent sanctuary of his own consciousness. How well he succeeded was attested by more than 50,000 replies from every state in Uncle Sam's realm. And the newspaper and trade press have given it the highest praise.

Mr. Fox, in California, has received word that the ten-reel cinemelodrama has swung into a banner success at the theater which housed "A Daughter of the Gods," and that the new feature had fallen heir to even more of the same patronage and popularity that had marked the long run of the Kellermann picture. He is gratified at the long lists of names of distinguished guests who had attended "The Honor System," and have written their appreciation of it to press and to producer in most glowing terms.

He is proud of the fact that within a month the tremendous emotional pull of the drama had drawn more than 100,000 spectators to the Lyric; this throng included 75,000 women—practically every progressive club woman in New York city—1,500 of them atended a special performance. No similar gathering of well-known and influential women of national reputation ever attended a staged or screened performance and gave such enthusiastic testimony for the play as happened when the gathering of them which included all of the presidents of the allied clubs of the Women's Federation attended the special showing. They unanimously indorsed "The Honor System" as the highest achievement of melodrama, an inspiration to fervent patriotism and a great object lesson as to its humanitarian theme. They had laughed and wept under its spell, and readily conceded its characterization as "the greatest human story ever told."

There has been developing in this country during the last twenty years what is known as a "public conscience," and, perhaps unwittingly, William Fox has proved its existence to the satisfaction of himself and all others, and has put it to the test. He has found it is a real conscience, subject to deep, underlying disturbances, just like individual consciences—that it is neither hypocritical or cowardly, although jealous of its owner's reputation.

For that reason a delegation of the most prominent clubwomen of New York and Washington, D. C., have written a letter to the Fox Film corporation sponsored by over 400 signatures of those who have awakened to the fact that the motion picture, like the book of Truth, is a stupendous factor in our national development, and must be taken seriously.

Scene from "The Honor System" (Fox).

NOT TO SHOW IN CHURCHES.

Some misunderstanding was caused by the first announcement of the Unique Film Corporation regarding its production of the "Catholic Truth Film" series. It was then stated that they were to be shown in parish halls and churches, but Norman W. McLeod, president of the corporation, denies this intention, stating that the plan of distribution is on state rights basis after a number of the leading cities have been played under Catholic auspices in regular theaters only.

In each of the principal cities of the country committees are now being formed to facilitate the showing of the films, and to arrange local presentation under the auspicies of the most powerful local societies or combination of Catholic clubs. Preliminary work is being done now on Bishop Anderson's play, "A Dream of Empire," and this will be put into actual production upon the arrival of Signor Camiller, the director-in-chief, who is now on his way from Europe.

"THE BOOB" (Selig).

General Film Co. is calling special attention to the merits of "The Boob," the latest of the Selig multiple-reel productions to be released in General Film Service. "The Boob" is a comedy-drama produced by Otis B. Thayer from the story by Roland Ashford Phillips. The picture has to do with the consuming ambition of Don Whipple of Pleasant Valley, to become a Sherlock Holmes. His butter and egg money amounting to $100.00 is cheerfully handed over to a gentleman stranger, who furnishes Don with a bright shield and a diploma. Don works overtime at the detective business, and his industry is rewarded when he encounters a masked man robbing the postoffice. How the country youth, classed as a "boob" effects the capture of the notorious crook, wins a thousand dollar reward and incidentally the love of a pretty country girl, combine to make this comedy-drama very entertaining. It is one of the few productions which contains both a laugh and a tear. The acting and scenic effects are all that can be desired. The photography is of the usual excellent standard set by the Selig company.

Scene from "The Boob" (Selig).

"LIGHT IN DARKNESS" (Edison).

A five-reel production of "Light in Darkness," a story of the West by Peter B. Kyne in which Shirley Mason, the latest star in the motion picture firmament, will be featured, is being made at the studios of Thomas A. Edison, Inc., in New York. This story, laid in California, appeared in the Saturday Evening Post and it is constructed in the best style of the noted author who wrote it. Hilary Kenyon and Ramsey Latham, the former unjustly convicted for an assault she committed in self-defense and the latter "railroaded" to prison as the result of the failure of a bank by which he was employed, see each other while they are being taken to the penitentiary. Five years later they both are released and, meeting again, they marry and start life over again on a ranch owned by Latham.

In this production Miss Mason is surrounded by a particularly strong supporting cast. The part of Latham is taken by Frank Morgan while William Tucker fills the role of Sheriff Milligan. Among the other members of the cast are Bigelow Cooper, William Wadsworth, Charles Martin, Sam Niblack, Nellie Grant and Betty Young.

TRIANGLE WINS INJUNCTION SUIT.

An injunction suit brought by the Philadelphia Booking Company, H. Schwalbe, president, against Triangle Film Corporation and Triangle Distributing Corporation, to procure an injunction restraining the defendants from cancelling the plaintiff's franchise of Triangle films in Philadelphia, came up for hearing in the Court of Common Pleas before Judge H. N. Wessel on Friday, March 9 and Saturday, March 10. After hearing the testimony of Mr. Schwalbe, president of the plaintiff, and the argument of counsel for both plaintiff and defendants, Judge Wessel denied the plaintiff's motion for a preliminary injunction for want of equity. Morris Wolf and Judge Gordon of Philadelphia were counsel for the plaintiff and Mr. William B. Linn of Philadelphia and Messrs. R. W. France and W. N. Seligsberg of New York, represented the defendants.

Bluebird Manager Back

M. H. Hoffman Returns from an Extended Tour of Bluebird Branches.

M. H. HOFFMAN, general manager of Bluebird Photoplays, Inc., returned last Thursday from a swing around the circle of Bluebird branches that extended from Coast to Coast. Mrs. Hoffman accompanied her husband, making the trip a celebration of the fifteenth anniversary of their marriage.

Mr. Hoffman made it a point to not alone see the managers of various exchanges, but mingled with the exhibitors to gather their views and opinion on Bluebirds and to learn for himself, through the theater managers, how the general public in various cities visited had been influenced by Bluebird's National advertising campaign.

"The father of Bluebirds," as one of the Portland, Ore., papers referred to Mr. Hoffman, was entirely satisfied with conditions as he found them except in a few instances, where some branches were not using enough prints to handle their trade in a completely satisfactory manner. As a result, eighteen additional prints were ordered for territory west of Chicago.

While he was in Denver contracts for full-week runs of Bluebirds were approved by Mr. Hoffman for the Paris theater, and in San Francisco for the St. Francis. In Butte, Bluebirds were established in the Rialto. Starting from Chicago the route followed led to Denver, Salt Lake, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Spokane, Butte, Minneapolis, Chicago, Detroit and home.

Mr. Hoffman spent two weeks in Los Angeles, where Bluebirds are made, and states that when the equipment there of man and woman power, the stages and environments, are considered, there is no mystery in the reason for Bluebirds being Bluebirds. He was surprised at the improvements in methods of picture production, which have arrived close to perfection.

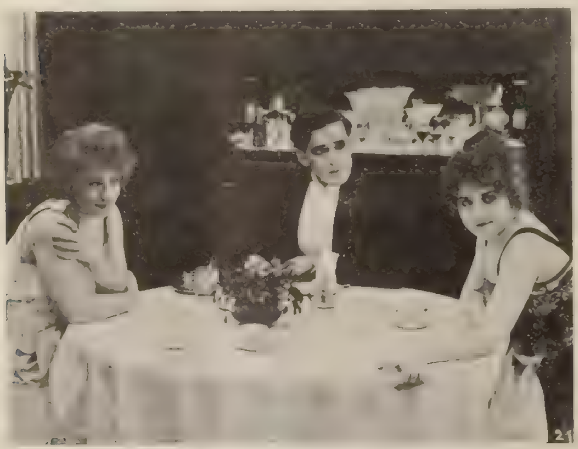
"What most impressed me as a healthful sign of the time, in view of the high salary situation, now engaging the thoughtful attention of 'star system' producers," says Mr. Hoffman, "was the concurrence in Bluebird's policy that exhibitors everywhere expressed. In the twelve months we have been about it, Bluebird seems to have convinced the exhibitor of our features that the play is, indeed 'the thing.'

"Bluebird's purpose in basing its success upon the play and production, as well as the abilities of the players, was at the outset forced upon the exhibitor and the result has worked like administering cough medicine to a child. At first the kiddies object to taking the nostrums, but in the end they have no cough. So with the exhibitors of Bluebird; our policy has cured their complaint."

"THE SINGLE CODE," NEW HORSLEY SUBJECT.

April 19 has been set as the release date for the second picture of the series of six features starring Crane Wilbur which David Horsley has produced and which the Mutual Film Corporation is distributing. The title of this second picture is "The Single Code."

As the title suggests, "The Single Code" has a morality theme. It treats of the so-called double standard of morals. While it is true that the play teaches a powerful lesson it is by no means a ponderous preachment. The manner in which the plot is unfolded and the moral achieved make it possible for the play to gain not only its point but at the same time to provide five reels of interesting subject matter.



Scene from "The Single Code" (Horsley).

Crane Wilbur is the author of the story and also plays the featured role. He is assisted by a big cast of well known players, including Harrish Ingraham, Florence Printy, Nan Christy, John Oaker, Olive Stokes, Ernesto Garcia and F. A. Johnston

Buyers for "Enlighten Thy Daughter"

Ivan Feature Being Placed With Strong Promoters by Mr. Brock.

TERRITORIAL rights for Ivan Abramson's dramatic production "Enlighten Thy Daughter" are being disposed of at a rapid rate. Henry J. Brock, president of the Enlightment Photoplays Corporation, announced early this week the following territories alloted: Greater New York, Lewis J. Selznick. Mr. Selznick will handle the production through his Metropolitan exchange. New York state outside the greater city, Louis T. Rogers, who maintains his distributing channel at Buffalo and who, in addition, controls the Selznick pictures for the same zones of exhibition.

John H. Kunsky, one of the foremost of the old-line exchange men, with offices at Detroit, secured the Michigan rights to the picture while William Sievers of St. Louis procured the rights of the film in Missouri. Joseph M. Gaites acting for the Fontana Film Corporation of Pennsylvania, purchased the rights to the feature for the entire state, in which territory he also controls Civilization and other productions and Frank Hall of the New Jersey Civilization Company with branches throughout the state of New Jersey, secured the rights in that field from Mr. Brock.

N. H. Gordon of Boston, acting for the Globe Feature Film Corporation with offices in the New England metropolis, bought the New England franchise and will release through the offices bearing the Globe name. Canada was sold to Harry Kauffman and has already passed the somewhat critical censors in certain communities and will be submitted to others this week. No trouble is anticipated from censor sources, however, for the picture has been endorsed by various civic and national organizations and was this week given an unusually commendatory editorial in the official organ of the General Federation of Women's Clubs.

Other territory will be sold this week. The transactions for same having been held up because of other business necessitating Mr. Brock's absence from the city.

"THE MAGIC VEST" (Black Diamond).

Filled with comedy punch from start to finish, in which there are to be found hundreds of laughs, "The Magic Vest," which will be released by Paramount Pictures Corporation on March 19, is the best single reel comedy that has ever come from the Black Diamond studio.

The story tells of two wandering sons of rest, thoroughly discouraged, who are about to leave the highway and seek seclusion, when they discover coming down the road, a runaway team attached to a gypsy wagon. A passenger train is approaching, and in a moment the wagon will be upon the track; they hurriedly grasp the horses within two feet of the track, just as the train shoots by.

The old gypsy whose life they saved, in gratitude gives them a vest which had been given to his grandfather by a great prophet. This vest was guaranteed to bring great luck to the wearer. This is proved, for Journeying Jim had scarcely donned the vest when an automobile halts, and they are requested to ride. The luck continues, bringing them many meals, drinks, etc.

Finally they meet a discouraged young man who tells them that he has lost his position as cashier of a bank, and they conclude to apply for same. They secure it, and their efforts to run the bank, produces comedy of a good, wholesome sort. There is a run on the bank, which they meet. Restored confidence brings deposits of millions, with comedy complications.

Two wild west burglars shoot up the institution, but are finally captured by the new managers. Business is so rushing, that Journeying Jim, seeking relief from the heat, removes the vest. His luck departs. With his partner, he is thrown from the bank, and a street washer uses his hose to send them on their "no longer merry" way.

TRIANGLE CANCELS PHILADELPHIA EXCHANGE CONTRACT.

R. W. France, the general manager of the Triangle Distributing Corporation, gives out a statement to this effect: "The Triangle Distributing Corporation has cancelled the contract with the Philadelphia Booking Company for distribution of Triangle films in Philadelphia. We have taken this action because we believe that it is to the interest of our exhibitors that we should deal with them directly through our own exchange. Hereafter exhibitors in Philadelphia who desire to do business with us will have the opportunity to do so without the intervention of any intermediary whose methods of booking and general methods of conducting their business we are unable to control."

HEARST-PATHE NEWS CLAIMS "BEAT."

The Hearst-Pathe News claims a clean beat on pictures of the inauguration ceremonies at Washington. President Wilson was inaugurated in the morning and pictures taken of him at this time by the Hearst-Pathe News cameraman were issued locally and shown in Washington theaters that same night to very enthusiastic and appreciative audiences. The negative was rushed to the factory by special messenger and prints were shown in the New York theaters on Tuesday, the day following the event.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Working on Booking Plan to Get Big Films

Walter H. Golding of the Imperial at St. John May Get a Big Special Feature Each Month in Conjunction with Canadian Keith Houses.

From F. F. Sully, the La Tour, St. John, New Brunswick.

ST. JOHN, N. B.—The gradual elevation of picture entertainment, in which expensive royalties, exclusive stars and high rental rates are necessarily involved, is bringing about an upward tendency in prices, and Walter H. Golding, manager of the Imperial theater, in conjunction with the Keith interests in Canada and the adjoining territory, is endeavoring to formulate a system whereby the choicest of the high-priced productions may be introduced at monthly intervals at a 25-cent scale.

In Boston, New York and the larger American cities prices range from 25 cents to $2 for the same pictures that the Imperial hopes to introduce for 25 cents. As far as traveling shows are concerned, as well as stock companies, St. John seems to be figuratively wiped off the map, because of the permanent policies of the various theaters. The imperial manager has expressed his willingness to introduce the most exclusive qualities of metropolitan successes if the St. John theatergoers are willing to give the necessary support to the venture.

Entertainment matters in St. John are in a process of evolution at the present time. With the conclusion of the war and a happy readjustment of household and business affairs, the Keith interests will carry out long-prepared plans for linking St. John with Portland, Boston, Montreal and New York in a manner quite in keeping with their policies in this continent and in England.

Mitchell Bernstein Expects to Stay in St. John.

St. John, N. B.—When asked what preparations had been made for his taking over the managership of the Montreal office of the Famous Players, a change that was announced in one of the trade papers, Mitchell S. Bernstein, manager of the St. John exchange, said that he had received no advices of his appointment as successor to Harry Kaufmann.

Palace Is Using Kitchen Chairs.

Pictou, N. S.—Solomon Soffe, proprietor of the Palace theater, has just returned from a business visit to St. John. His theater is now open and doing a good business. In lieu of the regular orchestra chairs, which he has not yet installed, he is using a supply of kitchen chairs, which he claims fill the bill for the present.

People's Theater Raises Prices.

Yarmouth, N. S.—J. Kelty, proprietor of the People's theater, has joined the ranks of those who have been obliged to boost the admission charges in this section. Mr. Kelty has changed his 5 and 10 cent scale of prices to 10 and 15.

Ralph Thorne Goes to Mutual.

St. John, N. B.—Ralph Thorne, formerly with the local office of the Specialty Film, has resigned and joined the Mutual forces as shipper, succeeding Roy Kerr, who went to the Regal office, just opened here.

Give Crawford and Silberstein a Send-off.

.St. John, N. B.—When Carl M. Crawford and Bert Silberstein left for Montreal to assume their new duties, the former at the Fox office, and the later with Famous Players forces, a bunch of the exchange and theater men gave them a regular serenade at the station. Showers of rice, confetti, and almost everything that would mark the send-off for newly-weds came their way. Their luggage was "loaded," and some one annexed a general invitation on Carl's back, bearing the touching inscription, "Will you marry me?"

Four-Reel General Film Offerings Coming.

St. John, N. B.—A new feature in releases is to be introduced in this territory by H. H. McArthur, General Film manager, with the fifty-two four-reel Horkheimer productions. The four reelers will be an innovation in this territory. The releasers claim that five reels are too much to adequately tell a story, and two and three too short. The pictures will come here, it is said, about April 1.

Dreamland at Moncton Doing Good Business.

Moncton, N. B.—Mrs. E. A. Davidson. proprietor of the Dreamland theater, does not intend to close down for the remainder of the winter, as previously announced. The coal shortage, which compelled many exhibitors to curtail their business, did not affect Mrs. Davidson, who heats her theater with gas. During the past week she has been playing to capacity houses, with a return engagement of "The Battle Cry of Peace." At 25 cents a head she did a remarkable business, especially so when the picture was given its first run only three weeks ago.

C. F. Givan Improves the Lyric.

Sussex, N. B.—C. F. Givan, proprietor of the Lyric theater, is making improvements to the interior of the theater, including the remodeling and enlarging of the stage, which will be of ample size to stage road shows that tour New Brunswick. The recent withdrawal from the city of 1,000 Canadian troops that had been making their headquarters here during the winter naturally resulted in a falling off of business at the picture houses, and this, coupled with the usual dullness of the Lenten season, has noticeably reduced all box office receipts.

Craig and Fraser May Build in Bridgewater.

Bridgewater, N. S.—It is reported that Craig & Fraser, owners of the Bridgewater Bulletin, the local weekly, are to purchase land and build a new theater. Mr. Fraser has had considerable experience as a showman, having been manager of the Orpheum theater until early last year. How large the new theater will be has not been definitely stated, but it is understood that it will be on a par with other houses recently built in this section.

Daly & Lutz Building New Theater.

Sussex, N. B.—Daly & Lutz, formerly partners of C. F. Givan, in the old opera house which burned down, are now running in a large temporarily built hall, and have a new 800-seat theater under construction. The new theater is directly opposite the station. They expect to open some time in May. Mr. Lutz is in the contracting business, and Dr. Daly has a large practice as a dentist.

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New England Notes

New Haven Drop Fight for Sunday Shows.

New Haven, Conn.—The crusade for Sunday opening recently started by the New Haven exhibitors seems to have been abandoned. There are about twenty-one theaters in the city and its immediate suburbs. About six of that number may be classed as first run houses. Poli's two theaters and Gordon's Olympia comprise the picture and vaudeville contingent. Poli's Bijou up to the first of the year had been running Triangles exclusively, and after the first they were discontinued, but have since then been taken up again. Poli's theater usually runs Fox films, and this week they are winding up with Universal's "Twenty Thousand Leagues Under the Sea." The Olympia plays Paramount and Metros with little interruption.

When the matter of Sunday opening began to be taken with any degree of seriousness by the exhibitors, the Olympia blazed the way with a slide and vote program. Some of the other exhibitors followed. The Poli interests, however, did not seem to concern themselves in the matter, and made no apparent efforts to further the movement. That the Sunday opening argument was received with favor by the New Haven public was manifested in the lively interest they took in voting. The ballot box was filled at every performance, and the overwhelming majority demanded Sunday shows. That the movement so well begun had to die in its infancy is strange, and to a certain extent discouraging to those who favor a bill championing an open show Sabbath.

The town of Orange, about two miles from New Haven, permits Sunday shows at Savin Rock. There were two theaters, the Orpheum and Wilcox's, both of about 1,500 capacity, running to a 5,000 a day house. A fire, however, destroyed Wilcox's a short time before Christmas, and the Orpheum has since then been handling the crowds alone. The admission is fifteen cents, with a double feature bill, a weekly and an installment of "Patria." Despite the recent snows which have made traveling unpleasant the crowds continue to flock to Savin Rock on Sunday, thereby indicating their strong desire for Sunday shows.

Business in New Haven at present is more than excellent. Every house from the feature theaters to the one reel program shows is playing to capacity audiences. The smaller houses open at ten in the morning, while the larger ones begin their performance at one-thirty o'clock.

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Boston Film News—Massachusetts Items

Business Notes of the Week—Close of the Sunday Opening Fight in New Haven, Conn.—Harvard Lampoon Withdraws Edition.

From J. J. Phillips, Photoplay Editor, Boston Journal.

Lampoon's Edition Recalled.

CAMBRIDGE, MASS.—The Harvard Lampoon's satire on the screen stars and the moving picture industry passed into its third stage Tuesday, March 13th, when more than 200 copies of the second edition were suppressed on orders from the business management and a third edition supplied instead. The threatened libel action of one of the leading film actors of Fort Lee, N. J., was responsible for the double-barreled suppression of the Harvard comic magazine. The recalled copies were burned.

Herman Rifkin Gets Ivan Films.

Boston, Mass.—Herman Rifkin, the president of the Eastern Feature Film company of Boston, has just returned from New York and announces his purchase of the Ivan films for New England. The Ivan people are releasing one feature a month and among the pictures Mr. Rifkin has secured are "The City of Illusion," "Her Surrender," "The Immortal Flame," "His Wives," "The Faded Flower," "The Sex Lure," and the March release, "Two Men and a Woman," which has been booked first run at the Beacon theater, Boston.

Film Ball Beauty to Begin Pictures.

Boston, Mass.—The Atlas Film company of Boston will start producing a picture featuring Beatrice Roberts, the local beauty, who won the Boston Moving Picture Ball contest this year. This company will start to work on the picture the latter part of March. As yet the name of the piece has not been announced, but in all probability it will be selected from one of the prize winning scenarios in the contest conducted by a Boston newspaper last year.

Dadmun to Release a Collier Cartoon.

Boston, Mass.—Franklin P. Collier, the Boston Journal's sporting cartoonist, now with the Red Sox team at Hot Springs, has just finished an animated cartoon entitled "With the Red Sox in Hot Springs." It will be released by the Dadmun Film company of Boston and will be awaited with much interest by fans who are following Collier's work in the sport pages of the Journal.

Boston Business Notices.

Advance bookings on Pathe's latest serial, "The Double Cross," are coming in rapid succession says Manager Edward Farrell.

"The Seven Deadly Sins" are still packing them in at both Gordon's Olympia theaters at each end of Boston. The first run of this McClure series is being shown at the Washington street Olympia and the second run at the Scollay Square theater.

"The War," actual pictures of fighting in Europe, were shown to a capacity house at the Boston Opera house in Boston, Monday, March 12th. A very fashionable audience was in attendance and over $8,000 was raised for the French Wounded Fund among those present. Part of the receipts from this performance will be sent to the French Wounded Fund. This picture will be shown exclusively at Gordon's Olympia March 26th.

Boston, Mass.—R. D. Marson of the Boston K-E-S-E office reports that the new Max Linder films are being booked heavily. He has secured bookings for the first Linder comedy in Boston at three of the Loew houses, namely, the Orpheum, the St. James and the Globe.

"The Price She Paid," the Clara Kimball Young Selznick feature, is playing to its second successful week at the Modern theater. Manager Pinansky is more than pleased with the results of trying this two-week run on both the Selznick and the Artcraft features.

"A Daughter of the Gods" is playing to its seventh capacity week at the Majestic theater here. "The Honor System," another stupendous Fox feature, is expected to be booked at this house after the run of the Kellermann film.

Stanley W. Hand, manager of the Boston World Film office, was visited by H. C. Wales, who is a personal representative of the sales manager of the World forces in New York. Manager Hand has just closed contracts for Gordon's Scolley Square and the New Lancaster theater in Boston. He also has renewed the Bijou theater in Springfield, Mass., for another year's run of World Brady-made films.

Louis B. Mayer, president of the Metro Pictures, is thoroughly satisfied with the way in which the Blue Bird features are going over in New England. They are seen at many of the Sunday night shows in Boston and are playing first run at the St. James theater, one of Loew's best play houses here.

Herman Rifkin, president of the Eastern Feature Film Co. of Boston, is booking "Glory," featuring Jaunita Nelson and Kolb and Dill, to a great extent in this territory. Satan and Are Passions Inherited are meeting with favor and are being booked quite heavily.

Says Competition Hurts Village Film Trade

Manager Grafton Corbett of the Bangor Pathe Deplores Cutthroat Methods Between Small Town Exhibitors—Cost of Film Rising.

By John P. Flanagan, 151 Park View Ave., Bangor, Maine.

BANGOR, ME.—"It is about time for the exhibitors of Maine to call a halt to the cut-throat competition that is threatening to ruin their business," said Manager Grafton Corbett of the Bangor office of the Pathe to the Moving Picture World correspondent on Wednesday, March 14.

"Conditions are far from satisfactory. Two theaters in the same town. Both offer a good five-reel show, say. Manager Jones decides he will offer more than his competitor, Brown, and gives a six-reel show. Brown goes him one better and gives a seven-reel show. Smith bids bids still higher by reducing his price of admission to five cents. Then both go down to a nickle.

"First thing they know, their profits shrink. They go to the exchange manager and they say to him: 'We've got to have films at lower rates.' The exchange manager is sorry, but he can't do it. Dissatisfaction all around then. I venture to say that there isn't a small town in Maine, say about right size for one theater that hasn't at least two houses.

"Exchange managers have put service down about as low as it will go, and I wish to say right here that the price of service is going to go up in order that the exchanges may make a decent profit. The Pathe rule is that the minimum price for one reel is one dollar. Yet there are exhibitors that try to beat us down lower than that, and I happen to know that some exchanges will go as low as 35 cents. But none of that with the Pathe.

"Co-operation between exhibitors and less murderous competition are remedies for the trouble with the moving picture business in Maine," said Manager Corbett.

Manager Harry Smith Promoted.

Bangor, Me.—John H. Curran of Bangor, who has been with the Bangor office of the General Film for several years, has been appointed manager of that branch and Manager Harry Smith's official title is now sales manager. This change is made in accordance with the newly inaugurated policy of the General.

Star Theater, Bar Harbor, Me., one of the best and prettiest houses in Pine Tree State. Jos. Emery is Proprietor.

To Begin Building New Waterville Theater.

Waterville, Me.—Former Governor William T. Haines plans to start work on his new $50,000 motion picture house at the corner of Maine and Appleton streets, Waterville, as soon as the frost is out of the ground. The house, which will be leased by the Maine Theater Co. of Rockland, will be one of the largest and finest in Maine. It will be an ornament to the city and one that will be appreciated by the people of the Elm City. It is hoped that the theater will be ready for occupancy early in the summer.

Virginia Tax on Admissions

Exhibitors Must Pay Higher Rates If, Even Occasionally, They Charge More Than Ten Cents for Shows Unless a Singing, Dancing or Vaudeville Act Is Also Given—State's Schedule of License Rates for Shows.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

RICHMOND, VA.—Motion picture exhibitors who are charging more than ten cents for some of their shows, although doing so on certain occasions only, will be assessed with higher taxes than they would otherwise pay, according to an announcement just made by C. Lee Moore, auditor of public accounts of Virginia.

The Virginia state law makes a graduated license tax for entertainments based on the population of the places in which the theaters are located and further upon the seating capacities of the houses. Mr. Moore has directed the commissioners of revenue to make a close inspection of the theaters in their respective jurisdictions to see that the proper license fee is paid. In his letter to the commissioners Auditor Moore says:

"It has become a practice of many moving picture shows to charge a price of admission greater than ten cents. Some picture shows charge an admission of ten cents for performances during part of the day and a sum greater than ten cents during part of the day. Others make a charge of admission greater than ten cents for the exhibition of certain pictures, and for the exhibition of any pictures on holidays, etc.

"In all cases where the price of admission exceeds ten cents (unless singing, dancing, or a vaudeville act is given in connection with the moving picture) the license for the moving picture show cannot be issued under the provisions of section 106½ of the state tax laws, page 88, but the license for the theater, public performance, exhibition, etc., provided for in sections 105 and 106, tax laws, pages 87 and 88, must be taken out, and the tax prescribed in those sections must be paid."

The classification of the moving picture theaters in the State of Virginia and the license fees are as follows:

"Where the admission fee exceeds ten cents and no singing, dancing, or vaudeville act is given in connection with the moving picture—per performance, $5; per week, $15. In towns of less than 4,000—per performance, $2; per week, $6. Where the price of admission does not exceed ten cents—in cities of 20,000 or over (for seating capacity of 350 or less), per week or less, $5; per year, $90 and $2 for every ten seats or fraction thereof in excess of 350. In towns of less than 20,000—per week, $3; per year, $60 (with seating capacity of 350, and $1 for each ten additional seats in excess of $350. In cities and towns of 1,000 and less than 4,000—per week or less, $3; per year, $50, and where less than 1,000 population, per day, $1; per week, $2.50; three months, $10, and one year, $40."

Defer Action on Children Patrons.

Portsmouth, Va.—The local exhibitors and members of the Housewives' League of Portsmouth were given a hearing last week in the council chamber by the law department on the subject of the proposed ordinance for the regulation of children at motion picture shows. The Housewives' League recently asked the city council to adopt an ordinance which would prohibit the attendance of children of less than twelve years of age at any theater unless accompanied by an adult, except in cases where censored pictures were shown.

There was a general discussion of the proposition during which the exhibitors indicated a willingness to render all the assistance possible in meeting the desires of the league. It is believed that for the purpose of observing the conditions that will obtain for a brief period definite action on the proposed ordinance will be deferred for thirty days.

Theater at Newport News Burns.

Newport News, Va.—The Onyx theater, of which L. M. Day, of the Washington Metro is the president, was completely ruined by a fire which visited the structure on March 8. The entire interior, to use the phrase of Mr. Day when he saw the place, was practically "baked." Everything that was not burned up was scorched and warped and badly damaged and of the whole equipment the only things within the theater that were not ruined were the machines, which were saved because of having been inclosed in a concrete fireproof booth. It seems that the art metal ceiling held the heat inside the theater, making it like a furnace. The cause of the fire is unknown. It is said that there was no fire in the furnace when the conflagration broke out. It is held to be barely possible that a lighted cigarette or cigar or defective wiring started the blaze.

The property loss is placed at $4,000. It covers three pianos worth about $600, a mirror screen valued at $750, said to be the largest in the state, which required the removal of one side of the building to enable its being carried into the interior.

Virginia Jottings.

Buena Vista, Va.—E. D. Lloyd, owner of the Casino theater in Luray, Va., is opening up the Dixie theater here with Paramount service.

Hinton, W. Va.—A. Lilly has been appointed manager of the Masonic theater in Hinton, replacing C. H. Pumphrey. Mr. Pumphrey, with Mr. McClung, has been operating the house.

Film News of the Week in Philadelphia

Exhibitors in Wilmington, Del., Persuade Local Censorship Advocates That No Board Is Needed—Business and Personal Notes.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

Masterpiece Film Attractions Move.

PHILADELPHIA, PA.—B. Amsterdam and L. Corson of the Masterpiece film attractions have moved from 125 Vine street to larger quarters at 1225 Vine street.

Wilmington Exhibitors Persuade Against Censorship.

Wilmington, Del.—Theodore Jelenk, vice president and general manager of the Victoria Amusement company, also the active manager of the Victoria theater here, has successfully defeated a movement launched by the members of the Century Club to establish a board of censors here. Mr. Jelenk, supported by James Ginns, of the Queen and Majestic theaters, and C. L. Bradfield of the Opera house, succeeded in convincing the committee of the club that Wilmington exhibitors are careful not to show either obscene or immoral pictures, and that their reputations depended on giving clean programs, and that they themselves censored the pictures offered them with the utmost care.

A. G. Buck Now K-E-S-E Manager.

Philadelphia, Pa.—A. G. Buck, formerly of the Fox office in Chicago, has succeeded H. A. Bugie as manager of the K-E-S-E. Mr. Bugie has gone over to the Mammoth Film company, and will take care of the New Jersey territory.

Local 553 Plans Entertainment.

Philadelphia, Pa.—Projection Union Local 553 has completed plans for its first grand get-together entertainment to be held on Sunday, March 25th, at 8 P. M., in Eagles' hall, 1218 South Eighth street. In

Scene from "Broadway Jones" (Artcraft).

addition to the members a large contingent of prospective members is expected. The committee in charge is President W. J. Syms, Philip Quigley, C. L. Martin and Herbert Fox.

Sunday School and Bible Class Patronize Picture Shows.

Philadelphia, Pa.—Sunday school and Bible classes have been invading the better sort of theaters to reserve boxes for special performances of certain films. At the Strand there has been ample evidence that this sort of clean amusement is popular and though reservations can be made at any time there seems to be a tendency to favor matinees. Automobile parties are finding that this theater really has a commodious garage for parking cars and that special boxes are reserved for automobile parties.

Manager J. M. Graver Pleases Patrons.

Philadelphia, Pa.—Manager J. M. Graver of the Liberty is being congratulated upon the extremely courteous attention given to patrons of his theater. The house has grown so popular that many out-of-town patrons find opportunity to attend the shows here at least once a week. The policy of making everybody welcome and encouraging a feeling of cheerfulness is the constant aim of the management in addition to showing first-run photoplays.

Business Notes.

Philadelphia, Pa.—P. Glenn, of the Electric Theater Supply company, has made considerable progress in booking the motion picture serials released through his office.

Philadelphia, Pa.—The Kline Poster company distributed over 2,000 beautifully colored post cards of Fatty Arbuckle on the occasion of his late visit here.

Philadelphia, Pa.—M. Milder of the Selznick offices has established a big clientele here and reports excellent business.

Philadelphia, Pa.—General Manager Columbus Stamper has secured "Civilization," the $1,000,000 photospectacle produced by Thomas H. Ince, to be shown during the entire week at the New Coliseum.

Philadelphia, Pa.—H. Osborne, of the Pathe exchange here, gave a private showing last week of the new two-reel Lonesome Luke comedy, entitled "Luke's Lively Life." A large number of exhibitors and several newspaper men who were present pronounced it a scream. It really made the exhibitors roar with laughter—and that's going some.

Philadelphia, Pa.—Robert J. Lynch, of the Bluebird exchange, has taken the initial step in a local film advertising campaign. Some of the ads have headliners such as "$100 in Prizes to Exhibitors." "Don't Forget Bluebird Night."

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Hits and Pictures.

Baltimore, Md.—From all sections of Baltimore come the reports that Chaplin's "Easy Street" is playing to crowded houses. Charles E. Anderson of the Grand at Highlandtown states that on the day he ran it the people were lined up for half a square, two deep.

Thomas Dixon's "The Fall of a Nation" played to such fine houses at the Great Wizard theater, 30 West Lexington street, during the week of February 19, that Bohannan, Lewy and Fuld considered it worth while to run it for another full week.

With Baltimore Exhibitors Last Week

Theaters Aid Patriotic Movement—Personal Notes and Items of Business Interest —Items from a Few Nearby Cities.

From J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Theaters Aid Flag Sunday Movement.

BALTIMORE, MD. — All during last week, the moving picture theaters of Baltimore aided very materially the patriotic Flag Sunday idea movement, in which nearly all the churches of this city took part on Sunday, March 18. Slides announcing the Go To Church Flag Sunday were made and distributed to the theater managers and thousands of people were reached through the moving picture medium. The managers of the theaters listed below were only too glad to co-operate with the churches in lending their aid to the cause: Wilson, Palace, New Pickwick, Parkway, Dixie, Picture Garden, Hampden, Brodie, Blue Mouse, Crescent, Crystal, Gem, Cluster, Plaza, Wizard, Horn, Idle Hour, New, Pimlico, Schanze's, West End, Strand, Edmondson, Lafayette, Red Mill, Walbrook, Broadway, Rialto, Garden, Little Pickwick, Loew's Hippodrome, Gertrude McCoy, Aurora, Peabody, Belnord and Princess.

Honor to Guy L. Wonders.

Another very great honor has just fallen upon Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, in being elected to the office of exalted ruler of the local lodge of Elks. Mr. Wonders is only 32 years of age and it is understood that he is the youngest man ever elected to that office in the Baltimore lodge.

Use of Paper in Local Exchange.

Baltimore, Md.—As this writer walked into the Mutual exchange the other day, he was confronted by three new poster boards on which some lobby display photographs were artistically thumbtacked. They stand just back of the counter in full view. Another surprise greeted us as we entered the door to the general office, for a large three-sheet poster had been tacked to the floor in such a position that it attracts the attention of every one the moment they enter. The unusual position immediately gains the attention.

Harry Cluster Opens the Waverly.

Baltimore, Md.—On Monday, March 19. teh Waverly theater, 3211 Greenmount avenue, opened under the new management of Harry Cluster, and an entire change of policy has taken place. Mr. Cluster has had wide experience in the film business in this city and at present is also managing the Crystal theater, 528 North Gay street. He will not give up the latter position, however, but will manage this in conjunction with the former, probably placing a house manager at the Waverly.

Orpheum Theater Burns.

Evansville, Ind.—The Orpheum theater, in this city, which is the oldest, having been built in 1872, was destroyed by fire on Friday morning, March 9. The total loss is estimated to be about $40,000.

Business Notes and Personal Mention.

Harry A. Henkel, manager of the New Academy of Music, Baltimore, Md., with Mrs. Henkel and their two daughters, spent Sunday, March 11, at Atlantic City, as the guests of Samuel F. Nixon, who controls the Academy.

Francis X. Bushman, the Metro star, went to Mount St. Agnes College, Baltimore, Md., on the morning of March 12, to pay a visit to his daughter, Virginia, who is a pupil there.

On Sunday night, March 11, through the courtesy of L. A. DeHoff, manager of the New theater, 210 West Lexington street. Baltimore, Md., a premiere screening of the first three chapters of "The Mystery of the Double Cross" and "Her Life and His" took place under the auspices of Frank B. Spurrier.

Guy E. Brandt and William A. Busch, representatives of the K-E-S-E feature service, were both present at the initial public presentation of the Max Linder comedy, "Max Comes Across," at the Parkway theater, 3-9 West North avenue, Baltimore, Md., on Monday night, March 12.

Vegetable Matinee a Success.

Baltimore, Md.—On Thursday, March 8, a vegetable matinee was held at the Nixon-Victoria theater, 415 East Baltimore street and several thousand people took advantage of the occasion to present a vegetable to see the performance. Manager Charles E. Thropp was truly delighted with the results, for the gains consisted of two large barrels of potatoes, half a barrel of onions and a miscellaneous assortment of cabbages, oranges, lemons, carrots and lima beans. A member of the Federated Charities took the collection to the hospitals to be used for the poor patients. Another matinee of the same kind was held on March 15.

Benefit at Parkway Theater.

Baltimore, Md.—One of the largest and most patriotic demonstrations, we believe, that has ever been held in Baltimore, was witnessed on the afternoon and evening of Sunday, March 11, when the showing of the war pictures under the auspices of the American Circus of the Allied Bazar was held at the Parkway theater, 3-9 West North avenue. This house was donated for the occasion, and special decorations were made.

S. B. Tall Is Acting Manager at Walbrook.

Baltimore, Md.—The latest from the Walbrook theater, North avenue and Rosedale street, informs us that E. R. Beveridge, who has been managing this theater for some months, has resigned and that S. B. Tall is now acting as manager of that theater.

Benefit at Maryland Theater.

Baltimore, Md.—Through the courtesy of F. C. Schanberger, manager of the Maryland theater, this house was donated for the use of the Purim Gift Society for the holding of the twelfth annual entertainment on Sunday, March 11, for over 2,000 poor Jewish children including about 40 cripples who attended the affair. A vaudeville and motion picture performance delighted the little ones and during the performance each child was presented with a bag containing a pair of stockings, a handkerchief, a box of candy and several books.

Rialto Entertains Orphans.

Baltimore, Md.—On the morning of Washington's birthday, Myer Fox, president of the Landen company, entertained several hundred orphans from one of Baltimore's institutions with a very appropriate program, and as each child left the theater a surprise was sprung by presenting each with a box of candy. A. B. Price, who manages this house in conjunction with the Mt. Royal, announces that both houses will run the same pictures each day, and in this way they will be able to take care of all their patrons without overcrowding. These theaters are situated only about three squares from each other and are owned by the same interests

Film Building to Be Begun in Capital City

Exchange Managers' Association Sees Plans for the New Six-Story Building for Film Offices—Weak Points in Proposed Fire Regulations.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The members of the Washington Exchange Managers' Association who attended the meeting of the association held in the Flemish rooms of the National Press Club, were very much elated when J. A. Costello, a member of the firm of Costello Brothers, made the announcement that work would be commenced on April 1 on the demolition of the building on the proposed site of the new film exchange building. Mr. Costello assured the managers that this structure would conform in every respect with the proposed new motion picture firm regulations, a report of which appeared in the last issue of the Moving Picture World.

Mr. Costello showed a finished floor plan. The building is to be six stories in height. The lower floors are to be divided into two model exchanges, one on either side of a central hall. The fifth and sixth floors are to be divided so as to offer four exchanges. The building will be 60 feet wide and 101 feet in depth, and the plans show a height of ten feet for each floor. The managers pointed out that this would not be sufficient in taking care of posters and suggested that the height of each floor be increased to twelve feet. It was also pointed out that the ten ft. by ten ft. vaults would not be large enough to meet the requirements of the exchanges.

Mr. Costello stated that in all probability the building will be fully completed within five months after the work of tearing down the dwelling houses now occupying the land began. The basement will contain public toilets, express office, heating room, and probably a projection and club room. E. G. Evans, Earle E. Reese and C. R. Milliman were appointed by President Butner as a committee of three to confer with Mr. Costello and B. Stanley Simmons, the architect of the building.

Weak Points in New Fire Regulations.

A further discussion was held concerning the new regulations, the managers voicing their opposition to certain of the sections. This was particularly true with respect to that portion of the regulations which states that no person shall transport or carry films on any thoroughfares on any street car or any other conveyance of any kind in the District of Columbia unless each reel or film shall be separately inclosed in a tightly closed metal box properly reinforced at the joints and corners fastened with metal and subject to the approval of the chief engineer and the fire marshal, and that not more than twelve reels or films so inclosed shall be carried or transported by any one person at any one time. A particular disadvantage of such a ruling as this would be in the transportation of films from the exchanges to the express offices and railroad and the terminal for shipment to other cities and there would come a clash between the district and federal authorities when it came to applying the law to the parcel post service. Another bad feature of the regulations is the requirement that not more than ten reels of film shall be under examination or repair at one time. The disadvantage of this is that in the exchanges employing several examiners it would be impossible for each person so employed to take charge of a full show at the one time. In order to accomplish the work a multiple reel feature would have to be divided up among these employees and there would result some little confusion and double handling of films deemed unnecessary.

President Butner suggested that the entire membership of the organization attend the hearing to be given by the District Commissioners on the proposed regulations some time during the month of March, the date as yet not having been definitely set.

After some little discussion as to the future activities of the association an adjournment was taken.

Cardinal Co. Formed to Exploit "Joan."

Washington, D. C.—The Cardinal Film company, of Washington, D. C., has just been formed to take over the exhibiting rights to the feature picture, "Joan the Woman." George M. Mann, manager of the Famous Players exchange in this city, is president of the company. With him are associated Charles M. Case, proprietor of the Isis and Belvidere theaters in Lynchburg, Va., vice president; Alexander Wolf, prominent local attorney, secretary, and Anson T. Babcock, treasurer. These gentlemen, together with L. M. Day, president of the Washington Metro, also comprise the board of directors. No information is available as to when or where the picture will be given the first showing. The territory secured by the new company includes the District of Columbia, Maryland, Virginia and Delaware.

John Mann on Road for Famous.

Washington, D. C.—John Mann, son of George M. Mann, manager of the Famous Players exchange in this city, has been added to the sales force of that company. He is being introduced to the exhibitors of Virginia by E. R. Carr, road representative of the Washington office. Mr. Mann has been with his father for quite some period of time, getting a line on the business from the shipping room up.

Crandall's Big Electric Clock.

Washington, D. C.—A Western Union clock erected just above the entrance to Crandall's theater at Ninth and E streets, northwest, is attracting a great deal of attention. The clock is electrically illuminated at night and its 24-inch dial is visible for quite a distance up the street. It is located just beneath the sign bearing the name of the theater and serves as a good reminder. Washington is not so well equipped with clocks as are some of the other cities and the people soon learn where the correct time is obtainable.

J. G. Bodine, Jr., to Manage American Theater.

Washington, D. C.—Joel G. Bodine has just taken over the management of the American theater in this city. Manager Bodine is one of the popular young exhibitors of the Capital City. He has been connected with the Stanto theater, from which he went to the Empire theater on H. street. He has the good wishes of the trade and patrons generally.

Making Plans for Summer Shows.

Washington, D. C.—March came in like a lion, and it is the hope of all of the local exhibitors that it will retire from the calendar in a lamblike way. April is the commencement of the paint-up, clean-up period, and already many of the theater men are making plans for improvements, especially with respect to the airdomes. The most ambitious of the later will be found at Crandall's Savoy theater, where Manager Joseph P. Morgan is preparing to erect an arbor nearly 150 feet long and about 14 feet wide. The arched way is to be covered for its entire length with vines within which will be electric lights. This arbor will run from Fourteenth street along the side and to the rear of the Savoy, where the Savoy Park is located. This is to be a very elaborate decoration.

This park has a seating capacity of about 1,200. It is well laid out in much the same manner as the floor space of the theater proper. All of the wood and metal work is to be repainted and refinished and a new radium gold screen is shortly to be put in place.

Messrs. Crandall and Morgan are planning to open the park with the first real warm weather of May. They will engage a separate orchestra, operators and attendants, and will operate the park as well as the house until the weather becomes too hot to be comfortable indoors. Then the Savoy theater will be closed for the usual summer overhauling, and the Park run in full swing.

Invited Guardsmen to See "Crisis."

Washington, D. C.—While in Washington last week for the purpose of witnessing the inaugural parade, H. M. Warner personally extended an invitation to the officers and men of the Twelfth and Sixty-ninth New York regiments to witness the production of "The Crisis," showing at the Park theater, New York City.

Operators' Union Hold Sixth Annual Ball.

Washington, D. C.—The sixth annual reunion and ball of the Moving Picture Machine Operators' Protective Union, Local No. 224, held last week at the Old Masonic Temple, at Ninth and F streets, northwest, was the most successful event of its kind ever held here, and those who attended are still talking of the good time that they had. "Fatty" Arbuckle was one of the guests of honor, and he jumped right into the fun of things by picking out a very attractive young lady and proceeded to do a little dancing himself. The committee in charge of the affair was headed by M. Morris and B. A. Spellbring.

Jacob Wheeler Shows "Crisis" to Press Club.

Washington, D. C.—A record breaking audience turned out to see the showing of "The Crisis" last Thursday night, when shown to the members of the National Press Club. A large orchestra was provided and the whole performance given in the same manner as though the large assembly room of the club was a really, truly theater.

The film was exhibited before the newspaper men through the courtesy of "Jack" Wheeler, who served at the White House during the Roosevelt and Taft administrations as a secret service man. He is now the representative of the film company. He displayed the films before President and Mrs. Wilson, and their guests, at the White House on Tuesday evening. The newspaper men and their guests, numbering three hundred or more, were very well pleased with the production, showing their appreciation by the applause given Mr. Wheeler for his kindness of making the exhibition.

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Buffalo News Letter

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y.

J. A. Cumming Managing the Regent Theater.

BUFFALO, N. Y.—James A. Cumming has succeeded Harry Murray as manager of the Regent moving picture theater, Buffalo. Mr. Murray went to Arizona with his brother, who is ill. J. H. Michaels is general manager of the Regent and the Academy theaters, this city. "The Seven Deadly Sins" is being featured at the first named house. "Buffalo Bill pictures" and "Alice in Wonderland" have delighted the kiddies who attend the children's matinee at the Regent.

Buffalo Newspaper Film Shown.

Buffalo, N. Y.—The Buffalo Evening News film, "The Press and the Spoilsman," was recently shown at the Family, Columbia and Colonial theaters, this city. The extra attractions which Manager Isenberg of the Columbia offered included Cleo Madison in "The Chalice of Sorrow." Manager Higgins of the Colonial presented these additional features: "The Mummy and the Humming Bird" and Victor Moore in "A Troublesome Trip."

Protest Against Sabbath Shows.

Tonawanda, N. Y.—A petition protesting against moving pictures on Sunday has been signed by several residents of Tonawanda, N. Y. Answering the protest, Assemblyman Zimmerman, of that city, has gone on record as opposed to any legislation legalizing the opening of picture houses on the Sabbath.

Message to Public in Every Good Film.

Buffalo, N. Y.—Mrs. W. H. Foster, of Boston, Mass., representing the community motion picture bureau, called on G. H. Christoffers, manager of the Mutual, Buffalo. Mrs. Foster is seeking appropriate films to be presented at schools, colleges, libraries, etc.

"Mrs. Foster proved that she is a keen student of films," said Mr. Christoffers.

Hear Anti-Sunday Opening Sentiment.

Buffalo, N. Y.—"The Buffalo Senators and Assemblymen are all in favor of Sunday pictures," said a representative of the Buffalo Theatrical Managers' association. "We are constantly keeping in touch with the legislature. We note that in Albany a strong sentiment against Sunday shows has developed."

Mischievous Wretch Is About.

Buffalo, N. Y.—Moving picture theaters and other downtown places in Buffalo have been visited by a man whose mania is to cut off the braids of young girls. Chief of Police Martin says this is the first case of hair-snipping reported in years. A 12-year-old girl told the police that a man cut off her two long braids and escaped.

Street Shows May Be Banned During Conventions.

Buffalo, N. Y.—During national conventions, when hundreds of thousands of visitors are attracted to Buffalo, the moving picture theaters here will probably have less competition in the amusement line than formerly. Downtown street shows are likely to be prohibited during these conventions, if the Buffalo councilmen take favorable action on the request of the local Retail Merchants' association. The merchants want these shows and other midway attractions excluded from the principal streets, parks and public squares.

Manager Lowry Did Literary Work While Sick.

Buffalo, N. Y.—A long period of illness did not dull the active brain of Manager Lowry of the Allendale moving picture theater, Buffalo. In fact, it was during this time that Mr. Lowry managed to indulge a literary bent. He, therefore, has to his credit several meritorious verses, songs and short stories. Now that he is busy with his theatrical work again it may be some time before he has an opportunity to continue his writing. Years ago Mr. Lowry showed his versatility as a vaudeville performer and bandmaster.

Victor Zebil with Merit.

Buffalo, N. Y.—Frank Wycoff, who resigned from the Merit Film, Buffalo, has gone to New York. His successor here is Victor Zebil, formerly with the Exclusive Features in this city.

Buffalo, N. Y.—"We are working two copies of 'Purity' and several of the theaters are playing return dates on this production," said J. M. Sitterly of the Popular Cinema exchange, Buffalo.

Week's Doings in Pittburgh's Filmdom

New Faces at the Local Exchanges and Business Notes of Interest—Items Pertaining to Exhibitors and Theaters—Jean Southern Coming.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

Office for "Crisis" in Lyceum Building.

Pittsburgh, Pa.—Harris P. Wolfberg, general manager controling the state rights on "The Crisis," the notable Selig production, for Pennsylvania, Ohio, West Virginia, Kentucky, Maryland and the District of Columbia, has established offices in the Lyceum building and this city will be his headquarters. Mr. Wolfberg is putting on the production in an elaborate and striking manner. The highly successful run of "The Crisis" at the Pitt theater was brought to a close Mar. 17, having been shown to capacity business for four weeks.

Censors Ignore Order to Pass on Posters.

Pittsburgh, Pa.—The Pittsburgh film trade notes with considerable satisfaction that the Pennsylvania State Board of Censors has modified the rules so as to exempt posters from examination. While no official ruling has been made on the question, the board has decided to ignore the recent order requiring that all paper issued in connection with the films be submitted for approval. A great hardship resulted from the rejection of posters on many subjects, as the value of the films was reduced and a considerable loss sustained because they were not accompanied by a full line of paper. The exchanges feel that the members of the board are to be commended for their stand in revoking the order.

R. & C. Theaters Get Artcraft Pictures.

Pittsburgh, Pa. — Managing Director James B. Clark, of the Rowland and Clark theaters, has just announced that he has closed negotiations with the Artcraft whereby all the productions featuring Mary Pickford, Douglas Fairbanks and George M. Cohan are to be shown at the Rowland and Clark chain of houses in Pittsburgh. This important acquisition, it is announced, is in furtherance of the guiding policy of the Rowland and Clark theaters—"Built up to a standard, not down to a price."

Thornton Eckert Comes to Local Pathe.

Pittsburgh, Pa.—The Pittsburgh Pathe office, Film Exchange building, has added to its force Thornton Eckert, formerly for several years with the St. Louis branch of the General Film. Mr. Eckert has had wide experience in the film business and is regarded as a valuable acquisition. He will look after the Virginia, West Virginia and Southeastern Pennsylvania territory. Manager Fuller says that his staff is now complete and that he considers it the strongest and most efficient in the entire country.

The Pathe exchange has issued invitations to the trade and to literary clubs societies and students for a private showing of "Crime and Punishment," featuring Derwent Hall Caine, at the Moose Temple, March 18. The first official trade showing of the first three episodes of the "Mystery of the Double Cross," the new Pathe serial featuring Mollie King, will also be given at that time. There is wide interest being displayed in these subjects, Manager Fuller states, and a large attendance is expected.

E. H. Goldstein Here to Boost New Serial.

Pittsburgh, Pa.—E. H. Goldstein, assistant general manager of Universal exchanges, is spending several weeks at the Independence exchange. An aggressive advertising and publicity compaign has been under way for the new Universal serial "The Voice on the Wire," released March 12, and the large number of bookings received indicate that it will be one of the most successful ever put out by the company.

J. B. Buchanan, the active cameraman of the Universal in the Pittsburgh district, is making a ten-day trip through Ohio in behalf of the Screen Magazine, visiting Cleveland, Toledo and other points, and concluding the trip at Wheeling, W. Va.

Jean Sothern Will Appear in Pittsburgh. burgh.

Pittsburgh, Pa.—The Liberty film renting company has concluded arrangements whereby Jean Sothern, the beautiful Art Dramas star, will soon appear personally at all theaters showing the Art Dramas in the Pittsburgh section. Manager Mayer Silverman states that the recent appearance here of Frankie Mann, of the Ivan productions, proved the experiment so successful that it will be repeated with other notable stars from time to time.

The Liberty company has added to its road force Edward Libby, an experienced film salesman, who is devoting his time exclusively to the Art Dramas department of the exchange.

Local Fox Office Gets Three Prints.

Pittsburgh, Pa.—In order to handle the rapidly increasing business of the Pittsburgh Fox exchange, Manager Eckart states that the home office has allotted to the local branch an additional print of every release, making this a three-print office. The extra print will also improve the physical condition of the film, which is so solidly boked it could not be given sufficient attention.

Schenley to Drop Pictures.

Pittsburgh, Pa.—The Schenley theater, Forbes street, Pittsburgh, has been discontinued as a moving picture house by the owners, the Commonwealth trust company. About two years ago the Schenley was relinquished by the Harry Davis interests and has since been conducted by the owners, first with vaudeville and later with films. The manager is Paul Collins. The house is to be let for various dramatic productions.

Wm. Finkel Sole Owner of the Colonial.

Pittsburgh, Pa.—William Finkel has purchased the interest of his brother, Morris Finkel, in the Colonial theater, South Side, Pittsburgh, and will continue the house as sole owner. A number of improvements are contemplated this spring, Mr. Finkel states, that will make the Colonial one of the finest theaters in its locality.

Pittsburgh, Pa.—The National film booking company, 804 Penn avenue, Pittsburgh, has concluded negotiations with the Ebony film corporation whereby the exchange will release one comedy a week, beginning March 19. E. J. McGurty, of the National, has just returned from New York, where he contracted for a number of big subjects to be announced soon for this territory, and the firm will enter the film business on a larger scale in the near future.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

L. Rogers Lytton Works for Preparedness

Picture Player Now Touring the South Organizing for the National Security League—Is a Louisanian—Had Role in "Panthea."

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA. — Captain L. Rogers Lytton, of Summit, N. J., representative of the National Security league, an organization putting before the people of the United States better plans for an effective military preparedness, is in Atlanta for the purpose of stimulating interest in the league here.

Captain Lytton is making a tour of the South, having recently organized sections in New Orleans and Kansas City.

"The National Security league doesn't advocate any special bill to favor compulsory military service, but what we believe is that at least 500,000 young men of the country should be trained every year for military service," Captain Lytton said, in discussing the principles of the organization.

"We are convincing people that for the youth of the state to serve a period of obligatory service is a blessing and not a curse. It stimulates patriotism, unifies variously divergent sections of the country, and conserves democracy."

Captain Lytton is the commanding officer of the Rifle club, of Summit, N. J., which is indorsed as a model of practical patriotic effort by the National Defence organization, of New York. Captain Lytton has had a varied career. He has been in motion pictures with the Vitagraph company, and will be remembered here as the Russian in "Panthea."

Captain Lytton appeared at two theaters Friday night, the Savoy and the Alamo No. 2.

Besides his work in "Panthea," Captain Lytton is remembered most pleasantly for his characterization of the German ambassador in "The Battle Cry of Peace."

Captain Lytton is a Southerner, a native of Louisiana.

Sabbatarian Ordinance Introduced.

Atlanta, Ga.—An ordinance by Councilman W. F. Buchanan was introduced in council Tuesday afternoon, to prohibit the opening of motion picture theaters on Sunday for any purpose or under any circumstances. The ordinance was referred to the ordinance committee, who will take action on it at their next regular meeting.

Southern Paramount Office Nearly Ready.

Atlanta, Ga.—The new fireproof building being erected on Luckie street near Cone for the Southern Paramount is nearing completion and will be occupied April 1. Manager Freeman of the Southern Paramount is to be congratulated on the comfortable, as well as roomy, arrangement of the building.

O. P. Hall Will Run Two Macon Houses.

Macon, Ga.—O. P. Hall, well known theater manager of Atlanta, has been made manager of the Palace and Princess theaters in Macon, Ga., now controlled by the Empire amusement company.

Interesting Bits of Local News.

Atlanta, Ga.—W. T. Murray, road man for the Artcraft, left Atlanta for the Carolinas Thursday. Mr. Murray reports a splendid business with "The Pride of the Clan."

L. T. Leftwich, manager of the Triangle theater, Birmingham, was in Atlanta Tuesday.

John Snyder, manager of the Grand theater, Bessemer, Ala., was in Atlanta Tuesday.

A. H. LaBelle, manager of the Grand, Tampa, Fla., was in Atlanta this week.

Hugh L. Cardoza, who has been down in Florida for "The Crisis," is back in Atlanta.

Louisville News Letter

Ohio Valley News Service, Correspondents, 1404 Starks Bldg., Louisville, Ky.

Lightning Sets Fire to, and Damages, Film Exchange Stock.

LOUISVILLE, KY.—Lightning traveling along electric wires during a heavy storm on Sunday evening, March 11, is said to have caused a blaze which broke out in the Onyx film company, in the Whayne building, 414 West Jefferson street, and which spread to the Owl film exchange. Other offices and two stores in the lower part of the building were also badly damaged, the entire loss being placed at between $5,000 and $7,000. Luckily the films in both offices were in fireproof safes, and this prevented the flames from spreading to any great extent. Posters, supplies, machinery, etc., in both offices were badly damaged.

Kunzman on Missionary Trip.

Louisville, Ky.—W. C. Kunzman, representing the National carbon company, has been in Louisville for several days, doing a little missionary work for the company, and showing machine operators the proper size carbons to use, and how best to get results. Mr. Kunzman is merely demonstrating the carbons, which are handled by the Tafel electric company. His work is said to have shown results from the start.

Dates for State Convention Not Set.

Louisville, Ky.—Fred Dolle, secretary of the Kentucky Branch No. 7, Moving Picture Exhibitors' league of Kentucky, reports that dates for the annual convention have not been set as yet, but that the exhibitors will meet, probably in Louisville, during the latter part of April. L. J. Dittmar, of the Majestic amusement company, is president, and H. B. Stroube, of the Empire theater, Louisville, is treasurer, while J. H. Stamper, Jr., of Lexington is vice-president.

Leading Theaters All Playing National Airs.

Louisville, Ky.—Suggestions of prominent women of Louisville, asking that the national airs be played at each film performance, and at each performance in the other theaters, have been carried out by the managers. A few people pay little heed and show practically no patriotism, but it has been really surprising to note how people have taken the matter up. A number of the smaller theaters and outskirt houses are following the lead of the downtown houses.

Gayety Theater Makes Money.

Louisville, Ky.—Judge Kirby has sustained the motion of the Louisville Gayety theater company to require the receiver for the Adger amusement company to turn over the keys of the house to the owners. The latter alleged that the receiver had not paid any rent for the use of the house since the Adger company was placed in his hands. The receiver showed that business had picked up since he took charge, his last week showing receipts of $7,974.42 and disbursements of $7,620.90, while his cash balance was $353.52. A motion to have this balance turned over to the property owners to apply on the rent has been held up.

Harry Bilger With Keith Interests.

Louisville, Ky.—Harry Bilger, former manager of the old Hopkins theater, and of Fontaine Ferry park, is now connected with the Keith interests, which manage the Mary Anderson, Strand and Keith vaudeville house in Louisville.

Casino Operator German Prisoner of War.

Louisville, Ky.—A postal card was received in Louisville a few days ago from Charles H. Porter, formerly an operator at the Casino. Porter is a prisoner of war at Dullmen, Westphalia, Germany, where he has been in prison several months, following his capture at Ypres on June 2, 1916. He enlisted in Company A, Thirty-third Battalion, No. 3 Platoon, Canadian Volunteers, early in June, 1915. A brother, Colton Porter, is in the United States Engineering Service, having been transferred from Louisville to New York in the fall.

Children Free If With Parents.

Louisville, Ky.—The Strand theater, in an effort to make its morning children's shows on Saturdays more popular, has announced that children accompanied by their parents will be admitted free of charge. The admission for the adult is placed at 10 cents. When children are not accompanied by their parents the admission is 5 cents for each child. Children's shows are doing well in a number of the smaller towns in the state, which are now arranging special performances for the juveniles, the Empress at Owensboro being one of the leaders.

Colored Folks See Good Pictures.

Louisville, Ky.—Strong competition between the Palace theater and the Pythian theater, two negro show houses, has resulted in the colored population obtaining some excellent features during the past few weeks. Feature productions are taking better all the time with the dusky race. These houses charge 10 cents on Sunday and 5 cents during the greater portion of the week, generally staging some big feature attraction on Wednesday, at which the admission is advanced to 10 cents.

Orpheum Theater Burns.

Evansville, Ind.—The Orpheum theater, of this city, valued at $40,000, and the oldest and first theater of the city, was burned on March 9. The building was erected in 1872. The blaze started on the stage.

Cherokee Theater Taken Over By M. Switow.

Louisville, Ky.—M. Switow, prominent exhibitor of Louisville, who has been connected with many of the moving picture enterprises, has secured control of a lease on the Cherokee theater, on the Bardstown road, which is owned and which has been operated by the Cherokee amusement company, of which Carl Zang is the head.

Johnny and Emma Ray in Florida.

Cleveland, O.—Johnny and Emma Ray, Cleveland comedians who made some comedies last year in Cleveland, are now in Florida making pictures. E. M. Reynolds, cameraman, is with them, doing the grinding.

Favors Park Photoplays.

Cleveland, O.—Recreation Commissioner Potts has advocated outdoor moving pictures for this summer, as an amusement for the children in the parks.

Joseph Grossman Ill.

Cleveland, O.—Joseph Grossman, the popular manager of the Standard theater, one of Cleveland's first-run houses, is seriously ill with typhoid.

More Pittsburgh Notes

Milo Studio in Pittsburgh.

Pittsburgh, Pa.—Plans are under way for the establishment of a studio in the vicinity of Pittsburgh in the near future by the Milo film corporation, of New York. George F. Carson, president of the company, is in the city negotiating for a producing plant and a 500-acre site suitable for his needs, and expects to close the deal within the next few days. Mr. Carson is accompanied by several members of his comedy staff, intending to begin work as soon as arrangements can be made.

T. J. Davidson in Poster Co.

Pittsburgh, Pa.—T. J. Davidson has purchased an interest in the Poster Company, 804 Penn avenue, and will assist H. C. Berger in the management of the concern. Mr. Davidson is the son of James Davidson, owner of the St. Clair theater, Sterling and Arlington avenues, and is thoroughly familiar with the needs of the exhibitor.

The American theater, one of the most attractive picture houses on the South Side, Pittsburgh, has engaged an orchestra to furnish music daily and Manager H. J. Lax reports that his receipts already show it is proving quite an added attraction. Paramount productions and other features are shown at the American and business is uniformly good.

Ontario Theaters Decrease in Number

Bigger and Better Houses Are Driving Out the Little Picture Shows—New Theaters Are Many—Some Examples.

W. M. Gladish, 1263 Gerard St., E. Toronto, Ontario.

TORONTO, ONT.—While there are approximately one hundred less moving picture theaters in Canada now than in 1915, building activities in the film world, particularly in Ontario, are pronounced. Existing houses are being improved generally, extensive additions are being built to structures which are already high class in many respects, while a number of new theaters have been built to replace various time-worn store-shows.

In 1915 the number of picture theaters in Canada, according to the best available figures, was 950. The latest list shows a total of 853. It is therefore apparent that a comparatively large number of small places have been eliminated and the trend of the industry is toward the wide establishment of perfected theaters of capacious size, built for the special purpose of picture exhibiting. Not one week during the past few months has passed but the Toronto correspondent of Moving Picture World has received notice of the completion or starting of a fine new theater somewhere—sometimes two or three. Others are being improved and enlarged, while the "little uns" are dropping out.

A recent announcement indicates that the Canadian Theaters, Limited, of London, Ontario, will shortly erect a $100,000 moving picture theater at Montreal, Que. This company controls a string of theaters in Eastern Canada and the chief officer of the syndicate is James C. Duffield, 518 Queen's avenue, London, Ont.

Manager H. Guest, of the Strand theater, 755 King street East, Hamilton, has also arranged for the expenditure of $10,000 on his house to provide for extensive interior alterations and an increase in seating.

At Guelph, Ontario, George Reinhart, proprietor of a well-known local hotel, has called for final tenders for the remodeling of large premises into a picture theater, the cost of the rebuilding to be $16,000. Colwill, Booth & Company, of Guelph, are the architects.

The erection of Toronto's new big theater at Richmond and Victoria streets is proceeding. Both the name of this theater and the name of the owner are being withheld for future announcement. This house will cost $300,000 and will probably seat about 2,500.

Jerry Shea Resigns as Head of Canadian National.

Toronto, Ont.—Announcement has been made that Jerry Shea, the well known theatrical man, has resigned from the presidency of the Canadian National Features, Limited, whose studio at Trenton, Ontario, was opened in March. The reason given for this action on the part of Mr. Shea is that his active interest in the picture field interfered with other business interests.

Death of Frank Riley.

Toronto, Ont.—Frank Riley, one of the best liked young men of the Toronto picture business, died at St. Michael's Hospital, Toronto, from inflammatory rheumatism. He was only 27 years of age. He had been connected with the Vitagraph, Universal and General Film offices before his illness.

Harry Kauffman Feature Film Co. Starts in Montreal.

Toronto, Ont.—According to word received in Toronto, Harry Kauffman, formerly Montreal manager of the Famous Feature Film company, with headquarters in Montreal, to deal in state right propositions, etc. Harry is widely known in Canadian film circles.

Branch of Metro Opened Here.

Toronto, Ont.—A branch office of the Metro has been opened in the Cosgrove building, Yonge street, Toronto, to look after Metro business in Ontario. This is a direct branch of the Metro pictures corporation, New York, as the decision was reached not to release Metro subjects in Canada through the Specialty Film Import, Limited, the Canadian Pathe distributors, as intended.

Red Mill Theater Burns.

Toronto, Ont.—Toronto's first moving picture theater fire in many months occurred on Monday, March 12, when the Red Mill theater, Yonge street, owned by Bert Applegarth, was partially destroyed through the ignition of film in the operating booth soon after the start of the matinee performance. Charles Spofford, an old and reliable operator, was in the box at the time, and he was severely burned about the neck, head and arms in endeavoring to extinguish the flames. The people in the house escaped without difficulty, but the firemen experienced some difficulty in extinguishing the blaze.

Three Marion, Ind., Theaters Consolidated

Washington Theaters Company Buys the Royal Grand and the Indiana—May Lower Prices—The Indiana to Show Only Big Attractions.

From the Indiana Trade News Service, 816 State Life Building, Indianapolis, Ind.

MARION, IND.—The Washington theater company, which owns and operates the Lyric theater in this city, completed a real estate deal last week by which it becomes the owner of the Royal Grand and Indiana theater buildings here. The total amount involved in the transactions is said to be about $65,000.

The Indiana theater will be taken over at once by the new owners, and, with a few changes and alterations in the interior, will open up high class motion picture and legitimate attractions. Manager R. F. Parks of the Lyric theater will also have charge of the Indiana. The Royal Grand will continue under the management of Dolly Spurr until September 16, at which date her lease expires.

The officers of the Washington theater company are Jess Beaver, president; Ira Schildmyer, vice-president, and Charles Goldhait, secretary and treasurer. They announced, following the deal, that the purpose of the company in purchasing the two playhouses was for the betterment of the motion picture and theatrical business in Marion, and to give Marion such shows as she once enjoyed.

Manager Parks said that statements to the effect that the "combine" was formed with a view to raising prices was without foundation. He added that if any change was made in prices it would be downward.

It is the intention of the company to open the Indiana only two or three nights a week, and then with only the best attractions. No vaudeville will be played, and only the biggest motion picture shows. "Intolerance," "The Libertine" and "Mickey" have been booked.

The Indiana theater was purchased by the Washington theater company from the Rex realty company. The Royal Grand was purchased from the Crossland-Gillmore Co., of which H. A. Crossland, of Marion, now at San Diego, Cal., is a member.

Miss Dolly Spurr, who has been operating the Royal Grand, said that as a result of the transaction she had contracted for the building of a handsome new theater building on Adams street, which probably will be completed before September 16, when her lease expires. She said the new theater will be modernly constructed and would seat about 1,000 persons.

The plans for the theater have been selected, but the site has not been definitely decided upon. The work on the new theater will be started early in April, she said, just as soon as the old buildings can be torn down from the location which she decides upon.

Sues on Account of Express Delay.

Warsaw, Ind.—The Widaman-McDonald Co., owner of the Centennial theater here, has filed suit against the Adams express company, asking $200 in lieu of damages suffered on account of the delay in delivering a package of films to the theater on January 1, 1917. The company alleges that the theater advertised a matinee for the afternoon of New Year's Day, and were unable to give the show because of the delay in the delivery of films. It is further alleged that they were obliged to use an inferior film in the evening.

Tad L. Johnson Reopens the Cozy.

Rockville, Ind.—The Cozy theater, recently purchased from Tad L. Johnson, of Terre Haute, by Roy Whitesell, and which has been closed for the last few weeks because of repairs and redecorations, was reopened Saturday with a matinee and evening show. A large crowd attended the opening.

E. R. Steel Buys Star Theater.

Owensville, Ind.—A. L. Biddle has sold the Star theater here to E. R. Steele, of Kentland, Ind. Mr. Biddle recently bought the Empress theater at Princeton and has moved there with his family.

Cincinnati Exchanges Under One Roof

Much Interest Shown in Plan to Localize the Distributing Business at Seventh and Main Streets—Pathe and World Film Already Have Space.

From Kenneth C. Crain, 307 1st Nat. Bank, Cincinnati, O.

CINCINNATI, O.—The extent to which interest has been shown in the plan for grouping a number of leading Cincinnati film exchanges in a single building, that at Seventh and Main streets, indicates that the entire building, five floors above the ground floor, will shortly be occupied by moving picture concerns.

It has already been announced that the Pathe exchange has secured the fourth floor, Manager Wessling's organization being probably the first to close arrangements; while the World Film exchange, headed by Manager Harris Hurst, has completed arrangements to vacate its quarters at 17 East Sixth street and take the fifth floor of the building, possibly with some smaller exchange occupying part of the flor.

The Vitagraph is still endeavoring to make some plans for getting into the building, contingent on disposing of its present lease; but it is willing to make such substantial concessions that it is practically certain the move will be made. With these three leading exchanges as a nucleus, and others certain to follow, Cincinnati's first exchange building will be filled with ease.

The structure is comparatively new, of concrete and brick, and alterations are now being made to meet the requirements of the city authorities for buildings occupied by film exchanges. The stairways and elevators will be inclosed, and fireproof vaults will be built on each floor for the storage of films. This work will hardly be completed before April 1, but by May 1 it is believed that the exchanges will be settled in their new quarters.

Work for More Expeditious Censoring.

Cincinnati, O.—The two local organizations of moving-picture interests, the Moving Picture Exhibitors' League and the Associated Film Exchanges, both of which are affiliated with the Chamber of Commerce, have taken a decided position in the matter of the budget of the Ohio Board of Censors, H. Serkowich, who is secretary of both organizations, traveling to Columbus to urge the approval of the budget. The amount involves $29,274 a year, which covers salaries and traveling expenses.

The interest of the film men and exhibitors lies in their desire to expedite the work of the Board, which has occasionally in the past been hampered by lack of sufficient employes. W. C. Bachmeyer, president of the Exchanges, and Andrew Hettesheimer, president of the Exhibitors' League, both sent telegrams to Gov. Cox and the chairman of the committee in charge of the matter, urging the approval of the item. The point is made that the Board has been turning in from $8,000 to $10,000 a year to the state over expenses, and that the moving picture business is entitled to good service in return for this revenue.

Getting Ready for "Birth of a Nation."

Cincinnati, O.—Preliminary arrangements for the run of "The Birth of a Nation" in Cincinnati have been completed at the Grand opera house, where the film will begin an engagement on March 19. The importance attached to it is indicated by the fact that it is being handled precisely like an unusual stage attraction. The advance sale of seats, heretofore unknown for a film attraction in Cincinnati, is set to begin March 15, and special attention is promised mail orders. The scale of prices is also the highest yet known for a picture, ranging from 25 cents to $1.00 at the matinees, and from 25 cents to $1.50 at night.

Manager Aylward, of the Grand, is confident that there will be no serious attempt made to interfere with the exhibition of the picture, notwithstanding the large negro element in Cincinnati and its political power, as indicated by the fact that there is a colored representative from the Queen City in the Legislature. His bill for the prohibition of the picture is in committee, and will probably die there, according to Joseph Heintzman, representing the owners of the picture.

Wants Big Cincinnati Theater.

Cincinnati, O.—A new theater for Cincinnati is proposed under an arrangement of an unusual character, advanced by the Associated Theatrical Enterprise Co. of New York. The concern has submitted through the Chamber of Commerce a plan under which it will agree to lease such a theater, if constructed, suggesting that local capital be given an opportunity to come into the project under attractive terms. Several Cincinnati capitalists have indicated interest in the plan, and the undoubted fact that there is room for another big theater in the downtown district, for moving pictures, the stage or both, lends it some promise of success.

Dayton May Oppose Showing "Nation" Film.

Dayton, O.—The public and moving picture exhibitors have been astonished by the promise of the city commission to do all it can to prevent the exhibition in Dayton of "The Birth of a Nation," in spite of the belated approval of the picture by the censors of Ohio. In response to protests by colored citizens, however, the commission took the action indicated, and it is stated that the city attorney has been instructed to draft an ordinance which will prevent the picture from being shown. The measure will be taken into court, if adopted, as the owners of the picture are determined to fight to the last ditch any attempt to prevent them from reaping the harvest of their long fight in Ohio.

Youngstown Exhibitors Thanked for Aiding Red Cross.

Youngstown, O.—Moving picture exhibitors of Yougstown have received the warm thanks of the Youngstown branch of the American Red Cross for their assistance in the recent campaign to raise funds for the work of the organization. The exhibitors showed free of charge a slide briefly outlining the purposes of the society, and showing what a small sum subscribed by each citizen will do. One of the chief objects of the campaign was to secure permanent members and workers for the organization, and the assistance given by the moving picture houses is credited with much of the success of the work.

T. A. Stumbaugh Dies.

Columbus Grove, O.—Thomas A. Stumbaugh, proprietor of the Grove moving picture house and the Grove hotel, died at his home recently at the age of 45 years, of a complication of diseases. Before coming to the town to take charge of the theater and hotel Mr. Stumbaugh lived in Lima.

Bill Paves Way for Nuisance Charges

Illinois Lower House Has Measure to Facilitate the Handling of Objectionable Shows of Any Kind—Introduced by Carter of Evanston.

By Frank H. Madison, 628 South Wabash Avenue, Chicago.

SPRINGFIELD, ILL.—A new bill aimed at motion picture theaters has been introduced into the lower house of the Illinois legislature by Representative A. J. Carter, of Evanston. The bill would make it possible to condemn and close motion picture houses, theaters, gardens, or any other place used for the presentation of any obscene or indecent show or performance. The measure provides machinery for declaring such places a nuisance similar to that provided in the act adopted by the last general assembly providing for the abatement of prostitution. By giving bond, the owner of the place may reopen it on condition that the nuisance is abated.

Among Michigan Exhibitors.

Blissfield, Mich.—Sidney Rall is now sole proprietor of the Temple theater, the firm of Rall & Veont having been dissolved.

Houghton, Mich.—Joseph Thibodeau has sold the Lyric theater to Joseph and Alvin Bourbonnais. Joseph Bourbonnais will act as manager.

St. John, Mich.—E. C. Cooper has sold the Vaudette theater to E. G. Wilson, of Saginaw, and Carl Atkinson. Atkinson is owner of the Gem theater, which will be operated under the new management on Saturday nights and for special features.

Gaastra, Mich.—A moving picture theater will be erected by Charles Hanold.

Rockford Council Again Passes Sunday Opening.

Rockford, Ill.—The Sunday show issue has not died. The city council has again put it squarely up to Mayor W. W. Bennett by passing the Gallagher amendment permitting Sunday night shows. This amendment was carried by a vote of 8 to 7, but it is expected the mayor will again veto it.

The Orpheum, Palm and Grand theaters have decided to restore the old scale of prices for Sunday shows, and will operate at 5 and 10 cents, except in the case of very unusual features. Inasmuch as the run is limited from 1 to 6 o'clock, they have asked the patrons to come early and help distribute the patronage over the five hours.

Socialists of Rockford have gone on record as indorsing Sunday picture shows.

Illinois Theaters Change Hands—New Houses.

Orangeville, Ill.—W. G. Bryant has sold the Orangeville opera house to Mr. Gunter, of Palmyra, Wis.

Crystal Lake, Ill.—R. W. Gracy is now sole proprietor of the moving picture business of this city, having bought out his partner, G. E. Prickett, and closed one house.

Wenona, Ill.—Harry Axline has purchased the Scope theater from Mr. Lunning.

Weldon, Ill.—Wyatt Halcom has bought a site and will erect a moving picture theater, 80 by 26 feet.

Macomb, Ill.—Bert David has sold the Princess theater to Esther Pennington and Fred Miller. Miss Pennington, who has been organist at the Princess, will continue in charge of the musical programs, also assisting in the management. The bookings will be made by M. W. Stults, of Monmouth, in connection with his house in that city.

Wood River, Ill.—The Antlers theater, which has been conducted by Mrs. Clara Summers, of St. Louis, has been closed because of lack of business.

Nashville News Letter

By J. L. Ray, 1014 Stahlman Building,
Nashville, Tenn.

Anti-Picketing Bill for Tennessee.

NASHVILLE, TENN.—A bill which will prevent the picketing of theaters in this state has been introduced by the Tennessee Manufacturers' association, and referred to the labor committees of both houses in the legislature. Recalling the recent trouble at the Majestic in Knoxville, when striking operators created such a disturbance on picket duty as to necessitate the interference of police reserves, and the Nashville walkout of some months ago, it can be readily seen that this measure, which was drafted primarily in the interest of manufacturers and industrial establishments in the state will react beneficially to the moving picture managers. Many strong endorsements have been placed in the interest of this bill, and it stands a good chance of becoming a law before adjournment of the session.

The measure is entitled "An act to prohibit picketing, unfair lists, or other interference with the lawful business or occupation of others, and to provide a penalty therefor." The various sections of the Act provide for stringent observance of the rules set forth, and the bill undoubtedly will solve the problem of the theater men when future differences with employees arise, as the penalties set forth provide a cash fine of from $50 to $500.

Sunday Shows for Cleveland.

Cleveland, Tenn.—Moving pictures will be offered on Sunday afternoons in this town, the hours having been so arranged as to not conflict with church services. Under the law no admission can be charged, but contributions will be taken up during each performance. The films will be of an entertaining nature, and not confined to historical and educational subjects as with Sunday shows in other towns, according to an announcement, and some high class entertainment has been promised the public.

Staub's Theater Entertains Troops.

Knoxville, Tenn.—Guardsmen returning from the Border were royally entertained by the chamber of commerce at Staub's theater on March 15, out of appreciation for their services in behalf of the United States in the Mexican crisis.

"Intolerance" Reaches Tennessee.

Memphis, Tenn.—Griffith's spectacle, "Intolerance," has been booked for an eight-day run at the Lyric beginning Monday, March 18, at prices ranging from 25 cents to $1.50. A symphoy orchestra and chorus will accompany the picture. This picture has also been booked for a two-day run in Chattanooga at the Lyric, but no announcement of a booking in Nashville, the capital city, has been received.

Loew's Memphis House Uses S. R. O.

Memphis, Tenn.—The Lyceum, being operated on the Loew circuit since its reopening a few weeks ago, has been doing capacity business notwithstanding much snow and rain during the month. This harbinger of steady patronage forecasts a successful opening of the new Loew house in the next few months, and work is being rapidly shaped up in order to hold the opening of the new house in time for fall business.

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M. H. Hoffman, general manager of Universal and Bluebird, was a recent Detroit visitor, conferring with George W. Weeks, division manager, and M. S. Bailey, district manager. Mr. Hoffman was well pleased with the situation in Michigan, and especially the way the Bluebird features are taking all over the state.

Censorship Sentiment Speaks

Michigan Advocates of Censorship Load Legislators with Pleas Favoring the New Censor Bill—Exhibitors and Their Friends Remain Silent—Need of a Strong, Well-Backed Organization in the State.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Up to the time of writing there have been no new developments on the state censorship bill in Michigan. As previously noted, the State Affairs committee has reported favorably on the bill and recommended that it pass, but the Finance committee must also pass on the bill, and then it must go to a vote before the house and senate.

A member of the State Affairs committee in speaking of the Eaton Censorship bill said: "I was opposed to this bill from the very start, but the number of letters we have received from women all over the state favoring the bill is far greater than those from the opposition side. This has convinced me that there is a need for censorship inasmuch as there is greater sentiment for it."

If those who favor the bill can wage such a successful campaign what about those who are opposed to the bill? Any exhibitor you meet will tell you he doesn't want state censorship and that honestly it would be a detriment to the industry, and yet they would not go one bit out of their way to show to the members of the state legislature that they don't want the bill passed. There are dozens of exhibitors in Michigan who have not written their congressmen as yet, nor have they sent in a single petition from their patrons.

There is most certainly a crying need for a strong organization in Michigan of moving picture exhibitors. Frankly the present administration has failed to take advantage of its many possibilities, but in that they are not to be blamed because they in turn failed to get the proper assistance and co-operation from the members. Maybe some day Michigan exhibitors will wake up and then we will see a real organization that will be devoid of all jealousies and will work only for the betterment, uplift and development of the motion picture industry.

H. A. Ross Manager of Detroit Paramount.

Dertroit, Mich.—S. J. Stoughton, district manager of the central west for the Paramount, while in Detroit the early part of the week, announced the appointment of H. A. Ross as manager of the local exchange, and J. E. Ryder, as salesman, who will specialize for the present on the new Roscoe Arbuckle comedies. Mr. Ross succeeds Jack W. Loranger, who has been Detroit manager for the past four months. He was formerly manager of the Mutual exchange in Cleveland, and has been with the Mutual since it started business. While he has been manager at Cleveland for the past year, he has previously managed other Mutual exchanges, and at one time was in charge of the Mutual's feature department for six states. He has a likeable personality and comes well recommended from the Cuyahoga city, so that he is sure to be just as successful in Detroit.

Mr. Ryder for the past two years has been working in Michigan for the Essanay Company, and was previously with the General and Universal exchanges.

The above changes were effective Monday, March 12.

Bert Graham Will Run Palace Theater.

Detroit, Mich.—Bert Graham, formerly manager of the Tri-State film exchange in Detroit, and previously with the Universal exchange in Detroit, has been appointed manager of the Palace theater, in Saginaw, which is to be reopened following its financial difficulties.

Among State Rights Companies.

Detroit, Mich.—"Civilization" has been held over for another week at the Washington theater, Detroit, where each day the business is increasing. This feature is controlled in Michigan by the State Film company, of which Col. W. S. Butterfield is president, and Charles Muehlman manager. "The Barrier" will start an indefinite run at the Washington on Sunday, March 25.

B. Barnett, of the Barnett Film Attractions, Detroit and Cleveland, controlling "Joan, the Woman," and "20,000 Leagues Under the Sea," expects to have four "Joan, the Woman," companies in Ohio. No decision has been reached so far as Detroit is concerned on this feature, Mr. Barnett preferring to wait until the right house can be secured. Mr. Barnett looks for a record run with this picture in Detroit.

Sabbaterians Active in Sault.

Sault Ste. Marie, Mich.—A campaign is under way to stop all Sunday shows at Sault Ste. Marie, Mich. The local ministerial association is behind the campaign and has asked the assistance of the prosecutor in the movement.

New Empress at Lansing Begins.

Lansing, Mich.—The New Empress theater, in Lansing, formerly the Theatorium, and operated by J. M. Neal, was opened March 7. The theater will play a combination of vaudeville and pictures.

Enterprise Equipment Opens Grand Rapids Branch.

Grand Rapids, Mich.—The Enterprise Theater Equipment company, main offices in the Peter Smith building, Detroit, has opened a branch at 48 South Division street, Grand Rapids, the formal opening having taken place March 15. Ray Branch, proprietor, was in Grand Rapids for the opening. This concern handles Motiograph machines, Hertner transverters, Gold King screens and American auto arc controls.

Mutual Closes Grand Rapids Office.

Grand Rapids, Mich.—The Mutual has closed its offices in Grand Rapids and hereafter will handle all Western Michigan bookings from the Detroit exchange.

The Universal announces that it has moved to larger quarters at 48 South Division avenue, Grand Rapids, with A. F. Coleman in charge. At the opening, held March 15, King Baggott, who is touring Michigan with "Absinthe," was at the Grand Rapids exchange.

Owasso's Lincoln Theater Opens.

Owosso, Mich.—The Lincoln theater, Owosso, held its opening this week. This house is very beautiful, seating about 800, and is operated by Mr and Mrs. Fred Patterson. A Motiograph projector is part of the equipment in the projection booth.

Manager J. M. Duncan, of the Vitagraph exchange, in Detroit, is having many inquiries and is taking many bookings on the new Mrs. Paula Blackton series of country life stories.

The actual paid admissions at the Majestic theater, Detroit, the week it played Douglas Fairbanks in "The Americano" was 26,498.

Ask for Censorship Only on Complaint

Nebraska Exhibitors Confer with House Committee of Legislature on Bill to Provide for Viewing of Objectionable Films.

By Frank H. Madison, 628 South Wabash Avenue, Chicago.

LINCOLN, NEB.—Censorship of moving pictures in Nebraska is to be placed in the hands of the Nebraska Conservation and Welfare commission, if a bill recommended for passage goes through the state legislature. It was decided at a conference between a number of exhibitors and the house committee on miscellaneous subjects that the measure should provide that upon the complaint of ten persons the Conservation and Welfare commission should censor all pictures, no matter by what national body they have been approved. Without complaint, it may act on all films not censored by the National Board of Review. After a hearing, it may destroy the films.

F. A. Van Husan to Manage Universal.

Omaha, Neb.—F. A. Van Husan is again manager of the local exchange of the Universal. He is succeeded as general manager of the Western Supply company by George A. Rogers.

Picture Theater Notes in Nebraska.

O'Neill, Neb.—Huge Coyne has purchased the interest of Manager Beckart of the Star theater.

Wymore, Neb.—The Lyric theater is now under the management of H. H. Dimmitt, who has taken over the interest of Mr. Small.

Junction City, Neb.—The Crescent theater has been leased by Will S. Trites, for the last three years manager of the St. John theater at Sutherlin.

Norfolk, Neb.—The Auditorium has installed an automatic ticket seller, the first in a local motion picture house.

Columbus, Neb.—Homer Rothleitner, a moving picture operator, was badly burned in trying to throw a blazing film out of the window.

Omaha, Neb.—"The Adventures of a Boy Scout" was given at the Strand theater under the auspices of the Omaha Woman's club and the Boy Scouts.

Lincoln, Neb.—Prof. G. E. Condra, of the state conservation commission, has made moving pictures of the state legislature at work.

Kansas City News Service

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

D. O. Reese Heads Kansas City Universal.

KANSAS CITY, Mo.—D. O. Reese has been made manager of the Universal office at Kansas City, although he has practically been manager of the office for the last nine months, as Mr. Cropper, owing to his heavy duties as district manager, was unable to spend much time here. Mr. Reese says his slogan will be "Greater Efficiency." Regardless of salaries, he will have the most efficient workers; he says his assistants must be the kind that, when a mistake is made once, it never happens again. He also intends to personally take care of the exhibitors; every complaint, no matter how small, will have his own attention.

Key Service Jottings.

Kansas City, Mo.—R. G. Churchill, salesman in the Iowa and Nebraska territory of the Key service, has resigned. C. S. Vaughan, formerly assistant manager in the Mutual office in Omaha, Neb., new holds the same position in the Kansas City office of the Key service. Mr. Vaughan says that, although he is impressed with the way things are booming in the business here, it does not quite come up to the way money was made on the border while he was there with the Fifth Nebraska infantry.

The Key service, instead of releasing three pictures a month, will now release four—one each week. L. A. Cahill, formerly with the Mutual company in Omaha, Neb., is now a traveler for the Kansas City office of the Key service. His territory will cover Iowa and Nebraska.

E. E. Heller Transferred to Charlotte, N. C.

Kansas City, Mo.—E. E. Heller, who for two years has been a booker with the Kansas City office of the Pathe, has been transferred to Charlotte, N. C., where he will hold the same position. Mr. Heller has a host of friends here, who deeply regret his departure.

Showmanship Snap Shots and Theater Notes.

Oregon, Mo.—R. S. Keeves, Royal theater, has closed for spring remodeling.

Fort Scott, Kan.—Miss Marie Smith, manager of the Pictureland, states that the picture that has brought her the most money this year was "Stillwaters," featuring Marguerite Clarke. This picture proved unusually popular with the people of that vicinity, having to be returned several times.

Ottawa, Kan.—The Crystal theater, owned by Mrs. W. A. Millington, recently burned to the ground. Mrs. Millington intends to rebuild at once.

Ellis, Kan.—R. G. Markel, Princess theater, has been obliged to close on account of contagious diseases being prevalent in that town.

Odessa, Mo.—J. E. Lighm, manager of the Garden theater, is an all-round business man. Besides his picture show, he handles Victrolas and Fords. His caliber as a hustler is illustrated by the fact that he was shipped 175 Fords to sell at the beginning of the year and has already sold 147. Needless to add that this picture show is one of the most lucrative in that part of the country.

Osawatomie, Kan.—T. M. Henneberry, who is manager of the Empress theater, Paola, Kan., has opened a picture show here.

Syracuse, Kan.—M. C. Cleary, superintendent of the Syracuse high school, recently installed in the school auditorium a motion picture equipment. He gives two shows a week, mostly the Paramount educational features.

Benefits Every Wednesday Night.

Salina, Kan.—Donmeyer & Keefer, of the Palace theater, although having the best of business, had one dull night each week, Wednesday. They hit upon the idea of making that night "benefit night," and it has brought big results. Lodges, civic bodies, etc., are co-operated with. For instance, on the first night, the Twentieth Century club gave a benefit performance of "Cinderella." The actual paid admissions were $1,741. The next week the ladies of the Eastern Star gave "The Martyrdom of Philip Strong," which met with even greater success.

Theater Jottings in Missouri.

Albany, Mo.—Chas. E. Littlewood recently purchased a new machine for his picture show.

Neosho, Mo.—Work is progressing rapidly on the new theater building on Wood street.

Pierce City, Mo.—Charles L. Martin, manager of the Princess theater, has secured a lease on the corner room of the new brick building now in course of construction, where he will put up a modern moving picture show with a seating capacity of 400.

Cushing, Okla.—The Wigwam theater is being repaired and remodeled.

Paulz Valley, Okla.—The Regal theater changed hands March 1, when Tom P. Grant assumes charge, having purchsed same from Bert Hilburn. Mr. Grant has been remodeling the building.

Stroud, Okla.—E. E. Middle of the Killarney theater at Shamrock will succeed Mr. Russell, manager of the Cozy.

New Theater in Hobart, Okla.

Hobart, Okla.—Thompson & Kizziar, of Hobart, are erecting a $10,000 motion picture theater in this city. It is to be a strictly modern building, and will be ready for opening about the first of May, this year. F. C. Thompson, head of the firm, is now managing the Palace theater at Fourth and Washington streets.

Prints Program on Calendar.

Ponca City, Okla.—F. R. Powell, Jr., has utilized an advertising scheme which has met with success other places, thereby bringing capacity audiences to his theater, the Mission. He has had printed and distributed from door to door large calendars, the numbers in red on yellow paper and in big, black type, over each date, is the program at the Mission theater for that particular night.

Two New Members of Lair.

Kansas City, Mo.—Sam B. Stall and C. A. Nichols are new salesmen with the Fox exchange.

Paramount Bracelets Popular.

Kansas City, Mo.—The bracelet of miniatures which the Paramount company is using as an advertising scheme is going big at the Kansas City office, particularly with the exhibitors in the small towns. Every country town high school girl seems bent on getting a full bracelet if she has to bankrupt her father in the attempt. Consequently, business for Paramount exhibitors is booming.

Visitors to Local Exchange.

Visitors in Kansas City recently were: Miss Marie Smith, Pictureland theater, Fort Scott, Kan.; Mr. and Mrs. Reefer and Mr. and Mrs. Donmeyer, Salina, Kan.; Mrs. Viola Brown, Royal theater, O'Neil, Neb.; Joe Mogler, Mogler theater, St. Louis, Mo.; Mr. and Mrs. H. W. Kerr, Little Sue, Iowa, en route to Brownsville, Texas, because of sickness in the family; J. E. Lighm, Garden theater, Odessa, Mo.; J. Crafton, Grand, Mulberry, Kan.; Fraser, Fraser & Nuttman, Palace, Pittsburg, Kan.; L. R. Taylor, Tarkio, Mo.; E. M. Hacket, Fairfax, Mo.

NEW ORLEANS NOTES.

World Man Back from Border.

New Orleans, La.—When Uncle Sam called for his likely boys of the different state organizations to guard his Mexican door last summer, one of the readiest was George M. Cheney, citizen-soldier in a New Orleans artillery company. Cheney has done his tour, and, we rejoice to say, is back on the job for this paper again. We have kept his place open for him with the good help of N. E. Thatcher, a newspaper man of marked ability, and worthy photoplay editor of the Times-Picayune. From this date, Mr. Cheney will represent us as formerly in the important New Orleans territory, and in giving godspeed to Mr. Thatcher we want to thank him for his appreciated services.

New Pfiel Theater Well Under Way.

Clarksville, Miss.—The Pfiel theater is well under way in this city and when completed is expected to be one of the most pretentious motion picture theaters in any of the interior towns in this section of the country. Its ultimate cost is estimated at $150,000 and every appliance for the pleasure and convenience of the patrons is being provided.

A. J. Xydias Buys Lomo Theater.

Hattiesburg, Miss.—The Lomo theater at this place has been purchased by A. J. Xydias of New Orleans, and it is to be opened and operated under the management of James Harvey, an experienced manager of New Orleans. The best feature service is to be run and every requirement for the proper projection of pictures is being provided.

Manager J. C. Landen of the Istrione Theater, of Jackson, Miss.

Gulf State Exhibitors.

Natchez, Miss.—C. H. Newell has resumed the charge of the Princess theater at Natchez, and is making a great success of the enterprise.

New Orleans, La.—The Princess theater in this city has added a six-piece orchestra to the regular attraction of the house and the effect on business is at once apparent.

Lake Charles, La.—Bert Tiller is again at the head of the Southern Amusement company at Lake Charles, La., having been induced to relinquish his holdings in Monroe, La., and return to manage the motion picture houses operated by this company.

Mr Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

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MINNEAPOLIS NOTES.

Supply Companies Are Busy.

Minneapolis, Minn.—Minneapolis' three theater supply houses, the Rialto theater supply, Theater equipment, and Northwestern motion picture equipment companies, are reporting big demand for new machines and accessories. Simplex machines have enjoyed a remarkable demand during the last three weeks, according to J. George Feinberg, of the Theater equipment company.

Midnight Matinee Tickets In Demand.

Minneapolis, Minn.—Tickets for the special midnight matinee to be staged at the Pantages theater here, March 27, for the benefit of the convention fund of the Northwest Exhibitors' corporation are selling rapidly, and some good acts donated by various local theaters to the bill are expected to draw capacity house.

Minneapolis Convention Nears

Local Talk Turns to the Possible Candidates for the Presidency of the Northwest Exhibitors—Some of the Possibilities Who Are Mentioned—Preparations for the Convention Go on Apace.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest a trifle over six weeks distant, and the F. I. L. M. club stirring up things and getting the exhibitors' real ideas to the fore, the wheels of Minneapolis' film row are running along at a rapid clip at the present writing.

Exchange men are keeping the mails busy with letters to headquarters regarding displays at the convention, and exhibitors are beginning to wonder who the new officers will be, and just what will be the result of the gathering. Last year, because of the exposition in connection with the meetings, the convention was poorly attended, but this year, with no exposition, a lively gathering of exhibitors is anticipated. As to who the new officers of the corporation will be, it would be folly to attempt the selection of all of them just now, but there are exhibitors who have already wagered that this or that candidate will be elected.

It is not known whether James G. Gilosky, St. Paul, president for the last two years, will run again, but if he does he will not lack support. It is doubted that Thomas Furniss, Duluth, will run. Mr. Furniss refused to accept the national presidency, and has twice refused office in the Northwest body. As Minneapolis is the headquarters of the Northwest branch, many believe David G. Rodgers, H. P. Greene or Charles Hitchcock will be leaders in the presidential race, while the St. Paul contingent appears strong in its support of Charles W. Campbell, a candidate last year, and president of the St. Paul exhibitors' association.

Preparations for the convention are progressing rapidly, and if promised support develops into reality a tornado will not keep the gathering from being a whooping big success.

The Bijou Charging 10 Cents Again.

Minneapolis, Minn.—The Bijou theater here, for some time a 5-cent house, has returned to the 10-cent admission policy, and has started off with three superior productions, "The Common Law," "The Truant Soul," and "Panthea." Manager Al G. Kells has completed the first part of a big billboard advertising campaign, and, judging from the attendance at the theater Sunday, March 11, this form of advertising is valuable.

Theaters Packed at Children's Matinees.

Minneapolis, Minn.—James A. Keough, spurred on by the success of J. B. Reisman, L. V. Calvert and George Granstrom, staged a special matinee for children at the Strand Saturday morning, March 10, and a packed house of youngsters was the result. Mary Pickford's "A Poor Little Rich Girl" and a Keystone comedy were offered, and the laughter and applause drowned out the music. George Granstrom staged his third "kiddie" matinee at the New Franklin here on Saturday morning, also, and offered "Little Sunset" to a packed house. On March 17 "Robinson Crusoe" will be shown the children.

Programs and Special Films.

St. Paul, Minn.—The Hamline theater here, managed by Henry P. Greene, has booked Paramount pictures for two days a week.

Duluth, Minn.—The Princess theater at Superior, Wis., and the Rex theater here have booked "The Witching Hour."

Minneapolis, Minn.—"War as It Really Is" has begun a week's run at the local Auditorium under the direction of W. B. Tearse, of Winona, Minn.

Minneapolis, Minn.—Manager Lowell V. Calvert of the New Garrick has booked "King Lear," featuring Frederick Warde. The New Princess, St. Paul, has done likewise.

In the Releasing Exchanges.

Minneapolis, Minn.—Newton S. Davis, for over six months assistant manager of the Universal-Laemmle exchange, resigned Saturday, March 10. Mr. Davis did not announce his future plans, but it is expected he will enter some other exchange shortly.

Manager Ralph Bradford of the Universal exchange has returned to his desk after a week's business visit in Chicago. Julius Bernheim, manager of the Bluebird exchange, is now in Chicago conferring with Carl Laemmle regarding future work of his exchange.

Fred S. Meyer, manager of the local General exchange, has been appointed special representative for the North Mississippi valley district, comprising several exchanges, according to reports from the East. Mr. Meyer is well known in Milwaukee, Des Moines and Omaha.

Lee A. Horn, manager of the Selznick exchange, has booked his features in Leo Peterson's Iris theater, Belle Fourche, S. D.; A. J. Rose's theater at Rapid City, S. D.; Latts Brothers' theater, Ashland, Wis., and Axel Nielson's theater, Red Wing, Minn. Mr. Horn reports a big business with "War Brides" at the St. Paul Strand.

Samuel N. Robinson, manager of the Fox exchanges, has sent out to all exhibitors using his service instructions on how to keep films in perfect conditions, and suggestions for patching, cutting and projecting features.

Benjamin Judell, former Minneapolis Mutual manager, and at present Chicago district manager, spent several days of his vacation here visiting friends the week of March 4.

At the State Rights Exchanges.

Minneapolis, Minn.—Sol Lesser, Frisco film magnate, spent an hour visiting local exchange men here last week on his way from New York to the Golden Gate.

The Lochren film corporation has offered "The New Dante's Inferno" at a reduced rate, beginning March 10, and is now bidding for several new feature productions.

Daniel C. McClellan, former Universal and Westcott film corporation road salesman, has been added to the "Civilization" staff of the Supreme feature film company exchange.

The Minneapolis Elks' club has selected M. A. Hoppenrath to secure bookings on the Minnesota national guard film, "Our Own First Regiment." Mr. Hoppenrath got six bookings the first day.

L. E. Dawson, Shakopee, Minn., exhibitor, has secured Minnesota rights on the film feature, "Satan," and has already begun bookings for the feature.

Edward Brehaney, formerly with Elliott & Sherman, has been secured to look after the interests of the road companies James V. Bryson is putting out with "Twenty Thousand Leagues Under the Sea."

Clarence Cuthbert, Loeb Arcade, reports a brisk demand for his feature, "Victory," which includes many patriotic scenes and shows government officers at work.

Duluth, Minn.—The Progress feature film company here has secured territorial rights on "Are Passions Inherited?" a seven-reel feature.

Texas State Censor Bill Dies

Matter of State Board of Censors Settled for This Session of the Legislature—Gross Receipts Bill Also Out—Picture Shows, as Theaters, Under Ban of Sunday Law—The Dallas Censor Case Appeal Rebuffed.

By N. E. Flanagan, 516 North Ervay St., Dallas, Tex.

DALLAS, Texas.—Censorship for Texas is dead so far as this session of the legislature is concerned. A bill had been prepared, and it was supposed to have the backing of the Texas Federation of Women's Clubs. But in a printed interview in "The Austin American," Mrs. Fred Fleming, president of the States Federation, expressed herself as convinced that the work of the federation was not so much in favor of censorship as it was toward creating a wholesome public taste for the right kind of pictures. This settled the censorship matter for this session of the legislature. The sensible statement of the president of the federation, who is recognized as the real leader of the progressive thought of Texas Women clubdom, should be appreciated by the exhibitors, and in the coming year an effort should be made to have only those pictures shown which will popularize the screen and not invite censorship.

Gross Receipts Tax Killed.

The two per cent. gross receipts tax advocated by one of the Texas state departments has been killed. It was thought for a while that this measure was sure to go through. It had, it was reported, the backing of the governor and the revenue department. But when the amusement men took a hand and prepared statements to show that during the past year there had been little or no money made in the show business in Texas all effort was withdrawn to pass the bill. It was due solely to the organization of the amusement interests that this bill was defeated.

A Motion Picture Show Is a Theater.

The Court of Criminal Appeals in Texas has finally decided that a motion picture theater is a theater in fact, and that it comes under the ban against running on Sunday. There is not a leg left for the shows to stand on now if the people desire to close them up Sunday. The case was carried up from Tarrant county in the face of most certain defeat. Had it been left in the lower courts where it had rested, there is no doubt but that the shows would have run along in most of the cities without being molested. It is a singular fact that in most all of the cases taken up from Fort Worth not a favorable decision has been obtained.

Dallas Censorship Case.

The appeal of Kulp Bros., who carried up their case to test local censorship in Dallas, was dismissed by the Court of Criminal Appeals. The case was not tried upon its merits because the court denied itself jurisdiction, setting forth its reason that the fine assessed was not sufficient to give it jurisdiction. The fine was $50, when to get it properly before the court it should have been at least $100. It is hardly possible that a case will get to that court again very soon.

Texas Theater Jottings—Changes.

San Antonio, Tex.—Dr. W. D. Box, of San Antonio, will begin at once to remodel his theater, the Peteclere and make it up-to-date in every way. Most of the San Antonio theaters have undergone extensive repairs this year and have greatly improved conditions.

Austin, Tex.—J. J. Hegman opened the Queen theater at Austin, March 8, with Anita Stewart in "The Girl Philippa." All showings were made to capacity houses, the last one at night when the people were not able to get in who were ten minutes late. Hegman operates the New Crescent at Temple. His Austin house is on Congress and Seventh street.

Ennis, Tex.—John Sayeg, Ennis, Texas, has remodeled his Jewel theater, turning it around so that the screen is next to the street. Sayeg also owns the Grand.

Corsicana, Tex.—M. L. Levine, Corsicana, has remodeled his Ideal theater, making it a 1,200 seat house.

Victoria, Tex.—The Princess theater, Victoria, Tex., has changed hands. Miss Grace Faubion is the new manager.

Jacksonville, Tex.—The Johns theater, Jacksonville, has been sold to Dorbant Bros. of Athens.

Trunk Made for Film Salesmen.

Dallas, Tex.—The Vitagraph Co. of Dallas also has a sample trunk about 2x3 ft. for salesmen. Various sizes of cuts and a reel of films can be carried in it. Fifty subjects can be covered. This cuts out the sidewalk salesmen and the dignified salesman can invite the exhibitor to the sample room of a hotel and display his samples to fine advantage. The last four salesmen traveling from the Vitagraph have been equipped with these handy cases.

"The Secret Kingdom," Vitagraph serial, is scoring a big success in Texas. Since it was released Jan. 22, it has been booked in 25 per cent. of the towns in the Vitagraph territory.

New State Rights Company Formed.

Dallas, Tex.—Albert Russell, one of the former owners of the Metro of Dallas, has opened the Arco picture service at 1911½ Commerce street. He got the name for his new concern by a novel method. He took his initials and added co for company. (This was not intended for a pun.) Mr. Russell says he intends to handle only big pictures and on the state right plan. He is now handling "The Fall of a Nation" and "The Crimson Stain Mystery."

Thanks Due Management of Majestic at Austin.

Austin, Tex.—The amusement managers of the entire state should feel greatly indebted to the management of the Majestic theater in Austin and especially to Gale Wallace. During the recent session of the Texas State Legislature, the Majestic theater turned over one of its commodious offices with all conveniences to the representatives of the association and at all times they were accorded every courtesy and accommodation possible for Manager Wallace to render. It might be well to add that the timely efforts of the Majestic management were of valuable assistance to the theater interests in defending their business against the encroachments of those who would destroy it.

L. B. Reamy, of the Triangle Dallas exchange, was in Austin, March 8, in the interest of his house. Uncle Lou, as he is familiarly called, is always welcome wherever he goes.

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Iowa State Film Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Luncheon to Exchange Men by Exhibitors.

DES MOINES, IA.—The exhibitors of Des Moines who are striving to get together on the admission prices for the smaller downtown houses and suburban theaters, gave a luncheon at the Commercial club, Saturday the 10th, to the exchange men, who are in every sense "with them." The result of the meeting was a committee formed of one or two exchange men and one or two of the exhibitors for the purpose of more definite ideas for the betterment of conditions on the East side. Until the final agreement is arranged, the exhibitors have come to a kind of an agreement on a sliding scale of prices.

F. I. L. M. Club Visits Omaha.

When the F. I. L. M. club of Des Moines went to Omaha for over Sunday, the secretary informs us that the little organization seemed to inject real "pep" into the larger organization. The Des Moines club claims to have gained real benefit from the trip, as well as lots of enjoyment.

Exhibitors' Notes Over the State.

Webster City, Ia.—Colonel Hiatt, of the Iowa Second Regiment, has returned home from the Mexican border, and will again take up the managership of the Orpheum theater in Webster City. Mrs. Hiatt has been managing the theater in his absence.

Mason City, Ia.—The Mid West photoplay company of Des Moines have been trying to convince the exhibitors of Mason City that the people would willingly pay twenty-five cents for a big picture. But after repeated failures they decided to "show 'em." So the Mid West company rented the Cecil theater, one of the largest in Mason City, for two days, and put on Clara Kimball Young in "The Common Law" at twenty-five cents admission. Needless to say they packed them in and gave substantial proof to the Mason City exhibitors that their patrons would pay twenty-five cents for the right kind of a picture.

Mason Ciy, Ia.—Captain Jay McKee Heffner, manager of the Bijou theater in Mason City, has returned from the border and will assume control of the Bijou, which theater his wife has been successfully managing in his long absence.

Cedar Rapids, Ia.—Arthur J. Stolte, formerly a newspaper man in Waterloo, has been managing the Palace theater in Vinton for the past year. Just recently, as a due reward for his capable services, the owners of the Palace in Vinton promoted him to the managership of the Strand theater in Cedar Rapids, one of the largest theaters there. Mr. Stolte will take charge of the Strand the 19th of March, taking full charge of the booking and management of the big house. Mr. Stolte is considered one of the ablest young men in the Iowa motion picture trade.

Hedrick, Ia.—J. H. Ward has sold his Gem theater in Hedrick, Ia., to J. Shaw.

Ft. Dodge, Ia.—H. J. Lego, of the Majestic theater in Ft. Dodge, dedicated his new pipe organ Sunday the 11th of March. Arthur Hayes, the organist at the Garden theater in Des Moines, played the Majestic organ at the opening.

Waterloo, Ia.—W. L. Myers, of the Palace theater in Waterloo, is meeting with great success in the noon day evangelistic services which he gives his theater over to every day.

Mr. Dodge, of Dodge and Baker of the Dodge theater in Keokuk, made the rounds of the Des Moines exchanges last week.

C. H. Cookinham, of the Odd Fellows' opera house in Ayrshire, was in Des Moines last week. He is the manager of one of the most successful theaters in the state in that it has but 300 people in his town. Manager Cookinham uses the Paramount service, and it is not ages old when he shows it, and recently he signed up for the Selznick.

Oelwein, Ia.—Wm Laramore, better known to the Iowa film men by the name of "Tubby," has secured the lease on the Orpheum theater in Oelwein, and will open it the 20th of this month with the Paramount's "Miss George Washington," with Marguerite Clark. Wm. Laramore has renamed the Orpheum the Plaza.

R. E. Carson, of the Lyric theater in Osceola, and Cliff Olmstead, of the Ellsworth Amusement Company of Ellsworth, were callers at the Pathe Exchange last week.

Duhem Company Moving Downtown.

San Francisco, Cal.—The Duhem motion picture manufacturing company, for the past few years located at 700 Hayes street, has secured a lease on large quarters on the fifth floor of the Easton building at 985 Market street, adjoining the exchange of the Greater Vitagraph, and is fitting up a laboratory, manufacturing plant and salesroom. A line of cameras and accessories will be carried and light manufacturing will be done in a specially equipped machine shop. This concern now has a fine microscopic outfit, and has been turning out some unusually interesting scientific work of late. It has made 6,000 feet of film for the California-Hawaiian sugar company, ind is doing considerable industrial work. It recently made four prints of the Ben Brodsky production, "A Trip Through China," now being shown throughout the country. The new location is greatly superior to the former one, being in the very heart of the film district, and easily reached.

New Exchange on Film Row.

San Francisco, Cal.—The M. & R. feature film exchange, recently formed by E. Mayer, of the Alcazar theater, and Charles Rosenthal, Jr., until recently with the Theater St. Francis, has taken over the quarters at 107 Golden Gate avenue, formerly occupied by the Fox Film, and will shortly commence releasing Flora Finch comedies.

San Francisco News Briefs.

J. H. ("Doc") Hart, representing the California film exchange, is making a very successful tour of the San Joaquin valley. The recent rains have improved business conditions there materially.

Ed N. Kaiser, of the El Monterey theater, San Luis Obispo, was a recent visitor here, and selected a new projection machine and a photoplayer for this house, Walter Preddey furnishing the machine.

The demand for Fox comedies has been such that the first releases have been booked solid until well into April. Three men are now traveling out of the local office.

W. O. Edmonds, manager of the Pacific Coast interests of the K-E-S-E, is making a brief business trip to the Los Angeles branch. Charles Goddard, of Sacramento, enjoys the distinction of being the first exhibitor to sign a yearly contract for the new weekly releases of this concern.

E. H. Emmick, of the Peerless film service, came up from Los Angeles a short time ago, making the trip by boat, for a change. He will return shortly to move the Los Angeles branch to new quarters at 802 South Olive street, but will travel by train this time.

Mr. Henning, of the New Empire theater, Red Bluff, Cal., was a recent visitor, purchasing a motor-generator set from Walter Preddey.

The R. N. Burgess company, a real estate concern, has had moving pictures taken showing some of the wonders of San Francisco and vicinity, and recently showed these at the St. Francis hotel.

Northern California Notes.

Santa Rosa, Cal.—The Cline theater company recently held its annual meeting and chose a new board of directors as follows: T. C. Reavis, president and manager; C. W. Reavis, secretary; Frank P. Markwell, treasurer; Mrs. Lucy A. Reavis and Mrs. Frances Reavis.

Visalia, Cal.—The Visalia theater, W. R. Spalding, proprietor, has installed a Minusa gold fiber screen and made other improvements.

Bakersfield, Cal.—Charles Gross, of Grogg's theater, has taken over the Bakersfield opera house and will conduct both places.

Exeter, Cal.—The Una theater is to be reopened soon by E. D. Cook.

Monterey, Cal.—William Von Protz has purchased the Bagby theater.

Governor Helps Open Theater

Governor of California Is Present at the First Show at Charles Goddard's New J Street Theater—Many Brother Exhibitors and Exchange Men Travel Far to Honor the Event—Some Interesting Items.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SACRAMENTO, CAL.—On the evening of March 1 the splendid new moving picture house of Charles Goddard, known as Goddard's J Street theater, was formally opened to the public, the event being one of the most noteworthy affairs of its kind ever held in northern California. Governor Hiram Johnson, who takes a keen delight in moving pictures, and who has proved himself a friend to exhibitors and producers in many ways in the past, attended the opening and made the principal address. Lieutenant Governor Stephens, who is soon to become governor, was also present, together with many other state, county and city officials and men and women prominent in many walks of life.

The wide popularity of Charles Goddard was attested by the number of exchange men and exhibitors who made the 150-mile trip from San Francisco to attend the opening and personally extend their wishes for the success of the new theater. The delegation from the Bay made the journey up the river on one of the fine boats plying between San Francisco and the Capital City, leaving this craft at Walnut Grove and completing the trip by train in order to arrive in ample time.

Among those making the trip were: W. O. Edmonds, with the K-E-S-E, and wife; H. H. Hicks, with the General Film; R. Quive, with the Greater Vitagraph, and bride; Ben F. Simpson, with the Triangle, and wife; O. E. Childs, with the McClure, and wife; Louis Reichert, with the Metro, wife and daughter; Louis Greenfield and Joseph Levin, with the Kahn & Greenfield circuit; Eugene Roth, of the Portola theater, and wife; James Beatty, of the Liberty theater, San Jose, and wife. The California Film exchange was represented by Abe Markowitz.

The trip up the river was a delightful one, and was made especially pleasant and lively by a luncheon tendered to Mr. and Mrs. R. Quive, who were on their honeymoon.

Preceding the opening of the theater an elaborate street parade was held under the auspices of the merchants in the J street district, and an immense crowd congregated. The lobby was filled with flowers and plants, the tokens of admiring friends, the floral display being one of the largest ever seen at the opening of a theater in the West. Following the opening ceremonies, those fortunate enough to secure admission to the house enjoyed a fine program, consisting of the Essanay feature, "Skinner's Dress Suit," and a Triangle production. At the close of the entertainment a banquet was tendered the visiting film men, and speechmaking extended into the wee, small hours.

A Beautiful House.

The new theater is acclaimed to be one of the finest to be found anywhere, no expense having been spared in its equipment, construction or decoration. It has a seating capacity of about 1,600. Music is furnished by a fine Wurlitzer Hope-Jones unit orchestra, and this will be strongly featured. The operating room equipment was installed complete by the Breck photoplay supply company, and includes two Type S Simplex machines, with arc controllers, a Bosch & Lomb dissolver and a Westinghouse motor-generator set.

Charles Goddard is one of the pioneer exhibitors in the northern part of the state, and has served as president of the Exhibitors' league of California, being a firm believer in organization. He has an unusually wide circle of acquaintances in the trade, and is very popular, as was evidenced at this opening event.

Turner & Dahnken Happenings.

San Francisco, Cal.—Rapid progress is being made by Architects Cunningham & Politeo on the new 6,000-seat house to be erected at Eighth and Market streets, and bids for construction will be invited at an early date. E. B. Johnson, secretary of the Turner & Dahnken circuit, is sending many suggestions from the East to be incorporated in this house, which is to be the last word in moving picture theater construction.

This concern has taken over the Hanford opera house at Hanford, Cal., and work is now under way on the remodeling, redecorating and general renovating of this house, which will be opened some time in March.

The great increase in business of the Turner & Dahnken circuit, with the early addition of other houses, has led to the establishment of a central publicity bureau, to have supervision of all publicity work done throughout the circuit. This bureau has been placed in charge of William H. Joblemann, who has been handling the publicity work for the magnificent new T. & D. theater at Oakland since its opening last fall, and who achieved such splendid results that he has been promoted to the new office, with headquarters at San Francisco.

Plans for new houses at Richmond and Sacramento are rapidly assuming form, and it will be but a short time until actual construction work is commenced on these. The new theater at Stockton will be ready for use within a few weeks.

Selig Company Visits San Francisco.

San Francisco, Cal.—The rotunda of the new City Hall, said to be the finest civic building in America, was the scene of much activity this week when it was taken over for a time by a company of Selig players from Los Angeles, under the direction of Colin M. Campbell, scenes being made for a filmatization of the drama, "Cabel Conover." Thirty-nine actors were brought up from the Southern studio, including George Fawcett, William T. Santschi and Tom D. Bates, together with two carloads of furniture and fixtures. Mrs. Selig motored up from Los Angeles to witness the making of the local scenes.

Casino Theater to Open Soon.

San Francisco, Cal.—The Casino theater at Ellis and Mason streets is near completion, and will be opened on Easter Sunday as a vaudeville and moving picture house, under the direction of Charles H. Brown. This fine, new house has a seating capacity of 3,200.

St. Francis Featuring Bluebirds.

San Francisco, Cal.—The Theater St. Francis, recently reopened under new management, has signed a contract for Bluebird features for a period of one year. The house opened with the production, "The Man Who Took a Chance," followed by "The Eagle's Wings" and Joe Knowles in "Alone in the Wilderness."

"Motherhood" Shown in City Hall.

San Francisco, Cal.—As a compliment to the members of the Baby Hygiene Committee of the Women's Collegiate Alumnae, the Board of Supervisors allowed the use of the rotunda of the City Hall recently for a special performance of "Motherhood." This film will be shown publicly at the Theater St. Francis for one week, commencing March 18.

Portland Censors Come to Life

Portland, Oregon, Prepublicity Inspectors Demand Withdrawal of Serial "Patria"—Present International Uncertainty Given as the Reason — Censors Ask United States Official to View the Picture.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—The newest episode in international complications was enacted in Portland on March 9. The Portland censor board demanded that W. W. Kofeldt, manager for Pathe, withdraw the serial, "Patria," temporarily, at least, until the international turbulence, now at a critical stage, quiets down. Manager Kofeldt failed to see the exigency of so doing. Result: More excitement on Film Row than a Gernate note would create.

Mrs. E. B. Colwell, secretary of the censor board, says that numerous complaints have been received by the censor board from people who have called at the City Hall in person and by telephone, commenting upon the fact that the serial depicted intrigue involving Mexicans and Japanese, and that it was an inopportune time to show a picture of that character.

Upon Manager Kofeldt's refusal to withdraw the picture a reviewing by the official censor board was ordered, the specific charge against the picture that would cause it to be banned under the ordinance being that it would tend to disturb the public peace. The aid of a Mr. Rankin, reputed to be in the government service, and evidently Robert R. Rankin, assistant United States district attorney, was enlisted. He sat with the board on the evening of March 9, and five episodes were viewed. These episodes had been previously passed by regular viewers of the censor board, and most of them had been shown in Portland theaters. Mr. Rankin stated to Mr. Kofeldt that he was attending the viewing entirely unofficially, and asked questions concerning the contracts that had already been closed for the picture.

The board did not give a decision immediately after the viewing, evidently taking the matter under advisement.

"Patria" publicity has been the cause of some misunderstanding between government authorities in Portland and the newspapers, the last occasion being when a paper ran a quarter page ad of Mrs. Vernon Castle with the flag, without the copy being O. K.'d by the local exchange.

Secretary Not Censor.

Portland, Ore.—Mrs. E. B. Colwell, secretary of the censor board, is no longer a film censor. Her position is now merely clerical. Under the ordinance recently passed, and reported in these columns, the office of secretary was made nonappointive, and placed under civil service when the ordinance went into effect March 7. The date of the civil service examination has not yet been announced. Mrs. Colwell will take the examination with the other applicants, and, by reason of her experience, stands an excellent chance of passing highest.

Exhibitors Complain of Cancellations.

Portland, Ore.—Another instance of hardships worked on Portland exhibitors by Seattle exchanges attempting to do business here showed itself when a Pugent Sound feature company summarily canceled the bookings of two downtown Portland theaters without apparent reason. The road man for the feature concern solicited the business of the two theaters, named his price, claimed a deposit, which the theater men put up, and signed the contract. The day before the first picture of the newly contracted service was to show, one of the theaters received a wire from the feature company, in substance as follows: "Don't expect films booked by Blank" (road man). And the films did not come.

The action of the feature company was clearly a breach of the contract, the theater men claim, but a lawsuit for damages for the cancellation is impracticable, because it must be maintained in Seattle, the head office of the feature company.

Portland exhibitors are taking exception to being placed in the tail end of Seattle territory, and it is rumored that one large feature company has already come to appreciate the effect of the Portlanders' attitude, and is contemplating placing as agent in Portland a man well known on Film Row.

Picture Shows Quit Vaudeville.

Portland, Ore.—The American and Casino theaters, managed by H. C. Stevens, have discontinued vaudeville and musical comedies, and hereafter will show straight pictures. I. Leeser Cohen, secretary of the Portland amusement company, which owns these theaters, reports business in both houses to be excellent.

Mr. Cohen, who managed the Globe theater when it was owned by the Portland amusement company, is now actively engaged in the theatrical producing game, heading the Adelphia amusement enterprises.

Kofeldt Entertains Exhibitors.

Portland, Ore.—Pathe's "Mystery of the Double Cross" was the attraction at a special show at the Hippodrome theater when W. W. Kofeldt, new manager for Pathe, acted as host to Portland exhibitors March 9.

A New Film Company.

Portland, Ore.—W. A. Stone is back in the film rental game. He has organized the Empire film service, and the location of his office is 14 North Ninth street, the same as the Reliable film service. He has contracted for a line of comedies, and will buy his features on the open market.

Chet Alderman on the Road.

Portland, Ore.—Chet Alderman, booker at the General Film, has been appointed traveling representative for that concern, and Frank Markell, shipper, has been promoted to booker. Jack Tillman, formerly with Mutual, is the new G. F. booker.

A special screening of the new General Film features was held at the Globe theater, March 6, the viewing being invitational to exhibitors.

C. E. Waite Weds.

Portland, Ore.—C. E. Waite, road man for Pathe and International, has returned from California bringing with him his bride, formerly Miss Marjorie N. Knappen of Hollywood, Cal. They were married in Berkeley Feb. 26, Mr. Waite making a combined business and pleasure trip South for the occasion.

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Wisconsin News Letter

By Frank H. Madison, 628 South Wabash Avenue, Chicago.

Theaters Help Boost Milwaukee.

MILWAUKEE, WIS.—The work of the Milwaukee Forward league, which has started a campaign to advertise Milwaukee, has been indorsed by a resolution passed by the Motion Picture Exhibitors' league of Milwaukee. Not only has the league approved the work, but it has tendered the services of seventy-five theaters for the purpose of running slides to further the campaign.

"There certainly is plenty of room for educational work in Milwaukee on what she has to offer," said George Fisher, manager of the Alhambra theater.

Milwaukee Exhibitors Commended.

Milwaukee, Wis.—The Parent-Teachers' association has expressed confidence that exhibitors in Milwaukee are striving to get the best in motion pictures.

This expression was made after a list of questions had been submitted to the managers of local houses. The replies indicated that the exhibitors were trying to get the sort of pictures parents wanted for children.

Free Shows to Combat Objectionable Films.

Monroe, Wis.—Free moving picture shows in the new Lincoln school three nights a week are backed by representatives of various churches, and are declared to be "for the purpose of combating the present type of films" which were shown in local theaters, and which they "believe to have a demoralizing effect upon youth."

About Wisconsin Exhibitors and Theaters.

Delavan, Wis.—L. H. Guhl, of Sauk City, Wis., who has been manager of the Jackson theater in Milwaukee, has purchased the Pastime theater from H. O. Gardner.

Madison, Wis.—Frank Perlman will manage the Varsity and the Pastime theaters, Harry Chapple having gone to Oshkosh, where he has leased the Rex theater. Chapple has changed the name of the Oshkosh theater to the Palace.

Berlin, Wis.—J. D. McWilliams has closed both the Gem and Atlas theaters.

Waupaca, Wis.—C. W. Porter has sold the new Grand theater to J. P. Walter Nelson and William Craig.

Chippewa Falls, Wis.—The new Rex opera house has been leased to Clair M. Waterbury, who since last April has been manager of the Palace theater. Moving pictures probably will be used in the Rex.

Algoma, Wis.—The construction of an opera house is under consideration by business men of the village.

Superior, Wis.—The opening of the Palace theater, erected by the Cook amusement company at a cost of $100,000, was slated for March 19. The plan is to use four acts of vaudeville and two or more reels of pictures at 10 cents for matinees and 20 cents for evenings.

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Seattle News Letter

S. J. Anderson, East Seattle, Wash.

Two Alaskan Exhibitors Buy Equipment for New Theaters.

SEATTLE, WASH.—A. E. Lathrop, owner of a string of theaters in Alaska, is in Seattle making plans for two new houses, one to be built in Valdez and another in Cordova. Both buildings are to be of concrete and are to have space for offices, as well as the theater. The one in Cordova is to be five stories high, the largest building in the city. Mr. Lathrop has bought a $12,000 organ for his theater in Anchorage, and is making arrangements for the purchase of the equipment for his new houses.

Another Alaskan exhibitor who is spending a few weeks in Seattle is Sylvester Howell, of Nenanna. Mr. Howell's theater in Nenanna has just been finished, and he came down to buy the equipment for it. One thousand theater chairs is part of the complete outfit which he purchased from the H. A. Johnson Co.

Mutual's Northwest Force Resigns.

Seattle. Wash.—Owing to the resignation of J. S. Woody, Northwest Mutual manager, O. F. Woody, traveling representative out of the Seattle office; R. R. Nave, booker in the Seattle office; G. A. Reid, Portland's Mutual representative, and J. Harrington, Mutual's representative in the Spokane territory, there has been quite a number of new names added to Mutual's payroll in the Northwest. T. C. Malcolm, Coast supervisor, who has been in Seattle for the past week, announces the following successors to the old force: J. L. Merrick, Northwest manager; A. S. Kirkpatrick, to take over the Portland territory, and C. P. Merwin, as booker.

Roadsho Film Corp. Has Exposition Romance.

Seattle, Wash.—Manager L. Sussman of the Roadsho film corporation, 218 Seneca street, is advertising a brand new and unusual picture showing the San Francisco fair from the Tower of Jewels to the Zone. The story is pictured by Miller Bros.' 101 Ranch, one of the biggest wild west companies in the United States. Two thousand performers are in the cast, and the picture is said to be every foot a knockout. The Roadsho has the Northwest rights to the picture.

Dan Donnelan Goes With Triangle.

Seattle, Wash.—Dan Donnelan, one-time newspaper man, then editor of V-L-S-E Pals, which position he gave up to go on the road for Vitagraph, has now sworn allegiance to Triangle. Mr. Donnelan is one of the best known and most popular film men in the Northwest, and Manager Hill is very much pleased with his catch.

Seattle Exchange Notes.

Seattle, Wash.—An advance showing of "Patria" in the New Washington hotel on February 16 was very well attended. The entertainment was concluded by a dance.

E. R. Redlich, Coast representative for the Max Linder comedies, left Seattle last week on a tour of the Oregon territory.

Al Rosenberg left Seattle last week for a trip through Idaho, and got held up by the snows.

Manitoba Exchange Association Formed

Will Provide Co-Operation on Any Matter Affecting the Film Business in the Province—Officers Elected for the First Year.

By E. C. Thomas, 821 Rogers Bldg., Van couver, B. C.

WINNIPEG, MAN.—For co-operating in any matter affecting film exchanges in the Manitoba territory, the exchange managers of this city recently formed a body to be known as the Manitoba Film Exchange Managers' Association, and the following officers have been elected: J. H. Boothe, of the Mutual, president; Ben Bloom, of the Famous Players, vice-president; Ralph Millar, of the Specialty, secretary and treasurer. The members of the association, including the managers of all the exchanges in this city, meet once every week at luncheon, when questions affecting the exchange business are discussed.

President Boothe informs the correspondent of the Moving Picture World that while they are not anticipating any particular trouble on account of unfavorable legislation such a thing is of course always a possibility. Various restrictive measures directed against the business have been discussed in Winnipeg, and any legislative action will find the exchange managers, as well as the exhibitors, well prepared for united action.

Mr. Boothe states that the Exchange Managers' Association would be glad to hear from any similar organization in the United States or Canada.

E. A. Langley Heads Vancouver Universal.

Vancouver, B. C.—E. A. Langley, formerly connected with the Canadian Pathe distributors in the Eastern provinces, has arrived in Vancouver to take charge of the local branch of the Universal, relieving Jules Levine, who has been in command for the past few months. Mr. Levine will now return to his previous berth as special representative for Western Canada, and is scheduled to start eastward within a short time.

M. H. Hoffman, general manager of the Universal company, accompanied by Mrs. Hoffman, was a recent visitor to Vancouver, stopping over in the city for a few hours. During their short stay Mr. and Mrs. Hoffman were entertained by Mr. Langley and Mr. Levine and S. B. Taube, the former Universalite now with Regal Films, Ltd., World distributors for Canada.

Temporary Decision in Metro Tangle.

Winnipeg, Man.—Putting at least a temporary end to the Metro squabble, as far as Manitoba is concerned, Chief Justice Mathers, of the Supreme Court, recently set aside the injunction and replevin order which had been obtained by Metro Pictures, Ltd., against the Standard Film Service, Ltd. Supplementing his order to this effect, however, Justice Mathers granted a further injunction conditional upon the furnishing of identity of some responsible party in the jurisdiction of the court to answer to any damage that may result.

Herbert Lubin Back in Vancouver.

Vancouver, B. C.—Herbert Lubin, the head of the Standard Film Service, erstwhile Canadian Metro distributors, has returned to Vancouver after a trip taken to New York to confer with the Metro heads there. H. J. Cohen, special representative of the Metro corporation, is also in town, and a definite announcement regarding the future western distribution rights is expected within a few days.

St. Andrew's Day Celebrated by Scottish Picture.

Edmonton, Alberta.—The Artcraft company's Mary Pickford subject, "The Pride of the Clan," recently played a very successful engagement at the Monarch theater here, and on one of the days during the run the entire membership of the local St. Andrew's Society attended the theater to enjoy a real touch of Scottish atmosphere. The idea of setting aside a special St. Andrew's Day originated with Hon. A. C. Rutherford, who decided that the best way to hold a get-together meeting of the organization was by all going to the show.

Silent Sid Taube disguised as a feather mattress, forcing Benny Cronk of the Allen Theater to read some press dope on World Films. The lad with cold hands is H. Nathanson.

Wm. Hanscher Heads Local Regal Staff.

Vancouver, B. C.—S. B. Taube, who recently opened the Vancouver office of Regal Films, Ltd., World distributors, has engaged as head of his local staff William Hanscher, who has for the past few months been acting as assistant to W. P. Nichols, managing director of the National Amusement Company. Mr. Hanscher takes over his new position within a few days. Another Regal recruit is Danny Freeman, for lo-these-many-years the ubiquitous shipper for Universal.

Seven Theaters in Wash. Close Sundays

All Others in State Are Open—Pullman Exhibitors Petition for Right to Open Out of Church Hours—Public Hearing Arranged.

By S. Clarke Patchen, E. 1811 Eleventh Avenue, Spokane, Wash.

PULLMAN, WASH.—Proponents and opponents of Sunday motion picture shows will be given an opportunity to exercise their persuasion over the members of the council at the next meeting of that body, Tuesday evening, March 20, when the members will meet to take action on a petition asking permission to open the moving picture houses from 2 to 6 o'clock Sunday. The meeting will be open to the public, and the council invites participation in the discussion by all who have views on the subject.

The matter was presented to the council by E. F. Emmick, manager of the Grand theater, who stated that the Sunday closing of the theaters here costs each of the houses at least $4,000 a year. He stated that the establishments have no desire to interfere with church hours, but ask permission to open only during the afternoon and early evening. Manager Emmick presented figures to show that of the 368 motion picture houses in the state only seven are closed on Sunday, two of those being the Pullman establishments.

Sentiment in the council at present is divided, some of the city fathers being opposed to the proposition and others favoring the granting of the petition. Citizens also are divided on the question, and considerable interest is expected to be developed before the meeting of the council.

Among Spokane Exhibitors.

Spokane, Wash.—More than 500 Chronicle juniors were guests of Manager C. E. Stilwell at the four theaters of his company, the Casino, Class A, Rex and Unique. The children showed no partiality, and all four of the houses were attended by crowds.

Spokane, Wash.—After three different announcements to the effect that the Strand theater would be reopened, none of which materialized, George Blakeslee has taken a year's lease on the house, and will offer a regular program of vaudeville and moving pictures there, beginning Saturday, March 10.

Spokane, Wash.—A few guests of Manager Ruffner of the Liberty theater witnessed a private showing of the Alla Nazimova photoplay, "War Brides," Sunday, March 16. Mr. Ruffner has also booked "20,000 Leagues Under the Sea."

Spokane, Wash.—Captain F. E. Kleinschmidt presented his "The War on Three Fronts" at the Auditorium theater for three days, beginning Saturday, March 10.

WORLD PICTURES BRADY-MADE

NOW!

as the

RUSSIAN REVOLUTION

is gripping the world's attention

"DARKEST RUSSIA"

Is released by the World Film Corporation at the psychological moment.

Before-revolution conditions in Russia are shown in this picture with startling fidelity.

The liberty-loving groups are shown fighting the "dark powers" of the empire.

The old regime police are seen combatting the forces of light and progress.

ALICE BRADY is the star

The wonderful timeliness of this feature—its vividness, the immense scale on which it is produced, its strength and its tremendous news value—make this a record-breaking business-getter.

Released on the regular World program

Are YOU cashing in on the immensity, timeliness, strength and business-getting force of the World Program by the use of longer runs?

Increase your runs of World-Pictures Brady-Made NOW!

Calendar of Daily Program Releases

Releases for Weeks Ending March 31 and April 1

(For Extended Table of Current Releases See Pages 2170, 2172, 2174, 2176.)

Universal Film Mfg. Company

SUNDAY, MARCH 25, 1917.

REX—The Grudge (Two parts—Drama)	02273
POWERS—The Love Affair of Ima Knutt (Cartoon Comedy) and "Artistic China and Japan" (Dorsey Edu)	02274
BIG U—The Rebel's Net (Drama)	02275
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Special No. 13), The Leap (Two Parts—Drama)	02276
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Epsode No 13) The Mysterious Man in Black (Two parts—Drama)	02277

MONDAY, MARCH 26, 1917.

RED FEATHER—The Fighting Gringo (Five parts—Drama)	02278
NESTOR—Shot in the West (Comedy)	02279

TUESDAY, MARCH 27, 1917.

GOLD SEAL—A STARTLING CLIMAX (Three Parts—Drama)	02280
VICTOR—Never Too Old to Woo (Comedy)	02281

WEDNESDAY, MARCH 28, 1917.

LAEMMLE—Is Money All? (Drama)	02282
L-KO—Dippy Dan's Doings (Two Parts—Comedy)	02283
UNIVERSAL—Animated Weekly No. 65 (Topical)	02284

THURSDAY, MARCH 29, 1917.

IMP—David's Idol Dream (Two Parts—Drama)	02285
POWERS—The Grand Canyon of Arizona (Scenic Edu.)	02286
LAEMMLE—The Mask of Love (Drama)	02287

FRIDAY, MARCH 30, 1917.

IMP—The Perils of the Secret Service (Episode No. 4) The Crimson Blade (Two parts—Drama)	02288
UNIVERSAL SCREEN MAGAZINE—Issue No. 12 (Educational)	02289
VICTOR—Prodigal Papa (Comedy)	02290

SATURDAY, MARCH 31, 1917.

BISON—Steel Hearts (Two parts—Drama)	02291
JOKER—What the ....? (Comedy)	02292

SUNDAY, APRIL 1 1917.

POWERS—Inbad the Sailor (Cartoon Comedy) and The Brightest Jewel on the British Crown (Dorsey Edu.)	02293
REX—Snow White (Three Parts—Drama)	02294
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 14, "Sky Monsters"—Two parts—Drama)	02295
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama)	02296

MONDAY, APRIL 2, 1917.

RED FEATHER—The Bronze Bride (Five parts—Drama)	02297
NESTOR—Mixed Matrimony (Comedy)	02298

TUESDAY, APRIL 3, 1917.

GOLD SEAL—The Magpie (Three parts—Drama)	02299
VICTOR—Please Be My Wife (Comedy)	02300

WEDNESDAY, APRIL 4, 1917.

LAEMMLE—The Star Witness (Two parts—Drama)	02301
L-KO—Nabbing a Noble (Comedy)	02302
UNIVERSAL—Animated Weekly No. 66 (Topical)	02303

THURSDAY, APRIL 5, 1917.

VICTOR—Somebody Lied (Two parts—Comedy-Dr.)	02304
POWERS—Hagenbeck's Wild Animals (Educational)	02305
BIG U—The Dawn of Decency (Drama	02306

FRIDAY, APRIL 6, 1917.

IMP—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama)	02307
UNIVERSAL—Screen Magazine No. 13 (Educational)	02308

SATURDAY, APRIL 7, 1917.

BISON—The Burning Silence (Two parts—Drama)	02309
JOKER—A Boob for Luck (Comedy)	02310
LAEMMLE—The Blue Print Mystery (Drama)	02311

Mutual Film Corporation

MONDAY, MARCH 26, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook") (Two parts—Drama)	05389-90
MUTUAL STAR PRODUCTION—Motherhood (Five parts—Drama)	
MUTUAL STAR PRODUCTION—Sunny Jane (Horkheimer) (Five parts—Drama)	

TUESDAY, MARCH 27, 1917.

GAUMONT—Tours Around the World, No. 21 (Subjects on Reel: Funchal, Madeira; Rostov-on-the-Don, Russia; Ajaccio, Corsica) (Travel)	05391

WEDNESDAY, MARCH 28, 1917.

MUTUAL—Mutual Weekly No. 117 (Topical)	05392
AMERICAN—The Bearded Fisherman (Drama)	05393
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters—Two parts—Drama)	

THURSDAY, MARCH 29, 1917.

CUB—Be Sure You're Right (Comedy)	05394
GAUMONT—Reel Life (Subjects on Reel: Weaving Indian Blankets; The Pulmotor; Swedish Gymnastics; The Famous Herald Clock; Winter Sports in Florida) (Mutual Film Magazine)	05395

FRIDAY, MARCH 30, 1917.

MONMOUTH—"Jimmy Dale, Alias The Grey Seal" Chapter 2, "The Stolen Rubies" (Two Parts—Drama)	05396-97

SATURDAY, MARCH 31, 1917.

VOGUE—Freed by Fido (Two parts—Comedy)	05398-99

MONDAY, APRIL 2, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery") (Two parts—Drama)	05400-01
MUTUAL STAR PRODUCTION—The Devil's Assistant (Fisher—Six parts—Drama)	

TUESDAY, APRIL 3, 1917.

GAUMONT—Tours Around the World No. 22 (Subjects on Reel: Our New Islands in the West Indies—St. Thomas, St. Croix (Travel)	05402

WEDNESDAY, APRIL 4, 1917.

MUTUAL—Mutual Weekly No. 118 (Topical)	05403
AMERICAN—An Artist's Intrigue (Drama)	05404
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Drama)	

THURSDAY, APRIL 5, 1917.

CUB—The Lady Detective (Comedy)	05405
GAUMONT—Reel Life No. 49 (Subjects on Reel: Cultivating Rubber Plants in Northern Brazil; A One-Man Submarine; Magnetism—The Property of Attraction; Making Bread the Modern Way) (Mutual Film Magazine)	05406

FRIDAY, APRIL 6, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter No. 3—"The Counterfeit Five"—Two Parts—Drama)	05407-08

SATURDAY, APRIL 7, 1917.

VOGUE—Why Ben Bolted (Two parts—Comedy)	05409-10

Wid Gunning's Advice:

Wid Gunning is famous throughout the world as a motion picture critic. Several thousand of the leading theatre owners of America depend upon Mr. Gunning's weekly service for information regarding new pictures. Mr. Gunning says:

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Stories of the Films

SELIG.

SELIG-TRIBUNE No. 20.—Poland Springs, Me.—Over the snow clad hills on snow shoes, horse racing on the frozen lakes, and tobogganing, these make Maine winters worth while.

Palm Beach, Fla.—Two items of interest loom large on the local horizon. Mrs. Octyen's turtle catch weighing 600 pounds, and Fred Woodman, who tips the scales at 530 pounds.

Boston, Mass.—Mlle. Nile Devi and Mlle. Madrienne dancing in the snow their own conception of the "Awakening of Spring."

New Orleans, La.—Harry Gardiner, known as the "human fly," climbs the outside of a 15-story building.

Washington, D. C.—Dr. Paul Ritter, Swiss ambassador to the United States, whose task of looking after the German interests grows daily more difficult.

El Paso, Tex.—Taking advantage of the sudden increase in emotional patriotism the local Red Cross unit does some intensive recruiting for cadets.

SELIG-TRIBUNE No. 21.—New York, N. Y.—Steeple jack crawls along horizontal flag staff of the Municipal Building, 300 feet above the ground to untwist halyards.

Houston, Tex.—A typical Hawaiian scene is enacted in the palm bedecked forest of the sunny south, when pretty Myrtle Vail gives her original interpretation of the hula hula.

Boston, Mass.—Handcuff king crawls out of a straitjacket to the amazement of spectators.

Washington, D. C.—Suffragists parade around White House, which is carefully guarded by police.

New York, N. Y.—Onions are accepted as an admission fee to a movie show.

Washington, D. C.—President Wilson is inaugurated a second term before an impressing assemblage.

A QUESTION OF HONESTY (Two Parts).—The cast: Jim Wilson (Carson Ferguson); Mrs. Wilson (Byrdine Zuber); Martin Burns (Fred Eckhart); Jared Keeney (M. C. Von Betz); "Flinty" O'Neal (R. H. Kelly). Written by J. Edward Hungerford. Otis B. Thayer, director.

Jim Wilson, searching for work, sees "Flinty" O'Neal, a crook, take a dollar bill away from Pierre, a crippled beggar. Wilson, after a struggle with O'Neal, rescues the beggar's stolen bill. Burns, a wealthy contractor, has seen Wilson rush to the rescue of the cripple, and rewards Wilson with a position in the Burns company.

Jared Keeney, head clerk for Burns, and a sneak, resolves to plot against Wilson and secure his discharge, for he is jealous of the young man, and of the advancement Wilson wins for himself in Burns' office, to tell Burns that he suspects Jim Wilson of being a crook. Burns is confident that Jim is straight. However he marks several bills and placing them in the safe awaits developments.

Keeney abstracts several of the bills for his own use, not knowing they are marked. He places the balance in Wilson's coat pocket, denounces him as a thief, and has the satisfaction of seeing Burns convinced that Jim Wilson is crooked.

En route home that night, Keeney purchases a cigar and pays for it with one of the marked bills. Burns, entering the cigar store at that juncture, recognizes the money as some that he marked, and has Keeney jailed for the real thief.

Jim Wilson is exonerated and made chief clerk, and the little ones at the Wilson home and his wife are rewarded for many hardships that they have encountered.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

EVERYBODY WAS SATISFIED. The cast: Weary Hikes (John Lancaster); John McKnutt (Wm. Scott); Professor Astro (Wm. Hutchinson); Sara (Irene Wallace); Goldie Lox (Lyllian Leighton). Written by O. A. Nelson. Produced by Norval MacGregor.

John McKnutt, a wealthy and eccentric bachelor, plays the good Samaritan to Weary Hikes, a hobo, bestowing upon the tramp some of his old clothing, neglecting, however, to remove a wallet and some valuable papers. Professor Astro, a fortune teller, is assisted by his sister, Sara. Business is bad and when they read in the papers that McKnutt intends selecting a wife in a novel way, Astro curses his luck in not being able to corral such a "sucker."

Weary visits Astro, and Sara, examining the hat, believes that the hobo is John McKnutt. Astro, put wise, tells Weary that the first woman he meets on leaving the house will be found to be wealthy and willing to marry him. Sara plans to meet Weary, but the plan miscarries, and Goldie Lox, a wealthy but exceedingly homely maiden lady, is encountered by Weary.

John McKnutt has missed his wallet, and following the hobo, arrives at Astro's parlor. He falls in love with Sara at first sight. He wins her in a card game, while Goldie Lox bestows her affections on Weary Hikes.

VIM.

SOMEWHERE IN MEXICO.—Harry and Slats, two ambitious farm hands, after causing their employers much grief, decide to depart for a more exciting field of endeavor, and by chance learn that their employer, Hicks, and his brother, John, are preparing to leave for Mexico to locate a lost treasure.

Harry and Slats, bent upon getting there first, start out immediately. They arrive at the border line, but as they are not permitted to pass they decide to submarine their way across, their baggage serving as the submarines. They succeed in getting on the other side but learn that Hicks and John have reached the treasure ahead of them. After maneuvering for some time they discover where the treasure is hidden.

They array themselves in all kinds of jewels and pose as bull fighters, and soon they are the prides of the town. They enter an arena to beat a bull but when a burro enters disguised as a Spanish bull the crowd leaves in disgust. The little town is then attacked by bandits and our heroes sustain their reputation, but when Hicks and John discover that the balance of the treasure is missing they soon find the robbers and a panic ensues.

IN STUMPLAND.—Doctor Stork leaves a little stranger at Chip's home. Chip tells his little friend, Nell, all about the baby sister, and Nell wants a little sister, too, so Chip and she ask the doctor where he gets his babies. He tells them in the stumps of trees and they both determine to go baby hunting.

On their way they pass the doctor's house, and, seeing his baby carriage, take the baby out and run away with the carriage. They hide the doctor's baby under a clump of bushes, where it falls asleep. After looking in a number of stumps and finding nothing. Chip exclaims "there must have been somebody here before us." Nell is disappointed and starts to cry. At last Chip comes to a large stump, and, looking into it calls to Nell, saying, "There's lots of babies here." He pulls out three little rabbits, and they put them into the baby carriage and start homeward.

In the meanwhile the doctor and his wife have missed their child. Giving up the search they return home, just in time to see Chip and Nell coming through the fields with their missing baby carriage. They are horrified to see Chip and Nell give the carriage a push over an embankment, and it rolls to the bottom. Thinking their baby is in it they rush up to the carriage and drag out the rabbits. The doctor administers a spanking to Chip and all ends happily when the children lead the doctor and his wife to where the baby is hidden.

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ESSANAY.

THE FINISH (Black Cat Feature—Two Parts). The cast: Rene Jarret (Mabel Bardine); Norman Jarret (Ernest Maupain).

It might have fared bad for Rene Jarret had it not been for the finish. Her husband, Norman, employed detectives to track her. They reported she was entirely too intimate with Robert Travis, a wealthy young clubman. Norman pretends he has suddenly been called out of town, departs, then returns home about midnight. He surprises Rene and Travis embracing in his library. Covering the pair with his revolver, Jarret summons a reporter and gives him a front-page story of his wife's perfidy. Travis, disgraced, goes home and ends his life. Rene is just reaching for a revolver to end hers, when two property men, getting into a fight over a crap game, knock down the scene. Sure, it is just a moving picture being filmed.

CANIMATED NOOZ PICTORIAL No. 27 (Cartoon Comedy).—Miss Lotta Spuds, the belle of Palm Beach, is caught by the Canimated camera rejecting the proposals of a bunch of poor millionaires whose only wealth consists of dollars. Miss Spuds recently inherited 1,000,000 potatoes from her late uncle, Peck O. Spuds. At Hard Tack, Minn., is shown Algernon Percival Van Roquefort, champion baggage smasher of the world. He carries 1,000 trunks on his back at a time. The only thing he cannot handle is his wife. Jacques de Tripe, the famous chef, shows how eggs can be boiled in five ways—provided they are fresh eggs. Loading cotton on a "land scow" for shipment is pictured at Snowball, Ala. The High Cost o Living getting higher and higher in the Jinks family concludes the cartoon. How the arid plains of Alberta, Canada, produce luxuriant vegetation forms the other half of the reel.

THE WIFELESS HUSBAND ("Is Marriage Sacred?" Two Parts). The cast: Minerva Stratton Booth (Marguerite Clayton); Milton Booth (Edward Arnold); Virginia Stratton (Lillian Drew); James Stratton (Thomas Commerford); Raymond Bronson (Sydney Ainsworth).

A husband, in Minerva Booth's opinion, is a necessary evil—like a boil. After her marriage to Milton she straightway forgets him in a real estate business she and her mother, Virginia Stratton, have started. Milton, Stratton, another henpecked husband, and Raymond Bronson, a mutual friend, picket the women's office. By intercepting prospective purchasers and buying them off, the men finally cause the budding real estate women to go bankrupt. The latter then turn to their husbands fearfully with pleas for forgiveness, and apologies for losing so much money. Booth and Stratton think the money well spent, however, for it has brought them back their wives.

KALEM.

THE BOGUS BRIDE (Ham and Bud Comedy).—Feeling much out of place in Pottsville, the most married place under the sun, Ham and Bud decide on a little team work as the best means of attaining the free eats, the free homestead and the other free things offered to every couple embarking upon the sea of matrimony.

After a twice-over shave and the use of cosmetics, Bud qualifies for the job of posing as Ham's better half. Now for the parson. It requires all of Ham's ingenuity to produce a ring, but he does it, and the twain are made one. Amid cheers the schemers set off for the home donated by the Anti-Single League of Pottsville, Crocodile County.

Ham objects to his "wife" using tobacco in any form and a fight ensues. It is reported to the constable and poor Ham is thrown into the village lock-up. By flirting with the sheriff, Bud manages to get Ham out of jail. As Ham makes a flying leap for the passing freight he pulls Bud's dresses off, but it is too late for the chagrined Pottsvillians to do more than shake their fists at the fast fading figures of our intrepid explorers.

THE COLLEGE BOYS' SPECIAL (An Episode of "A Daughter of Daring"). The cast: Helen (Helen Gibson); Bob Cotter (L. T. Whitlock); Lineman (G. A. Williams). Directed by Scott Sidney.

Bob Cotter and his chums from college are en route for Lone Point on a camping expedition. Helen, the telegraph operator and station agent at Lone Point, is warned of the boys' fondness for playing pranks, but she promises the conductor to set them down hard if they start tampering with any of the railroad's property.

Bob, impressed with Helen's beauty, tries to steal a kiss and gets a bucket of water thrown in his face. As the boys start off a little child's ball rolls under Bob's feet. He thoughtlessly kicks it down the tracks. The next instant Helen is running toward the child and reaches it just in time to leap out of the path of the onrushing freight with the baby clasped in her arms.

The following week Bob has Helen send a telegram for a freezer of ice cream to be delivered by the down passenger in time for a celebration at camp to which a crowd of girls has been invited. The freezer fails to arrive and the boys start by auto for the next town for it. Their car breaks an axle on the return trip. The boys steal a box car, release the brakes, and start to coast toward Lone Point. Bob has volunteered to act as guardian of the brakes, but the overhanging beam of a bridge knocks him senseless.

Helen gets a telephone message that a runaway freight car has just passed. Helen sees a saddled horse tied to the platform and mounting rides down the track. As the car comes in sight she wheels around and vaults into the open door, where Bob's chums are standing, unconscious of their peril. Helen crawls to the roof of the car and sets the brakes. Bob comes to in time to see Helen disappear down the tracks on her horse. She beats the car to the switch and sidetracks it, not more than two minutes before the Limited thunders by.

The story closes with the boys eating humble pie before Helen and Bob presenting her with his frat pin, the highest honor he could confer.

THE LOST LEGION OF THE BORDER (An Episode of "The American Girl"—Two Parts). —The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); Montana Jack Logan (Ronald Bradbury); A wily half-breed (Edward Clisbee). Written by Frederick R. Bechdolt. Directed by James W. Horne.

Madge King, the carefree daughter of Roger King, millionaire land owner and cattle baron, bids her father and her father's superintendent, Larry Kerwin, good-by, and rides over the hills in search of a stray colt, while the men continue to examine the proposed site of a new dam. As Madge draws near a creek she is overtaken by Pecos Pete, an old time bandit. She is struggling with him as a strange man rescues her.

Madge rides after her father and Larry and overtakes them in the town of Malapi. Madge's father is able to place the rescuer of his daughter as Montana Jack Logan, an old time bandit and one of the squarest outlaws. Unafraid, Madge rides off alone to continue the hunt for the straying colt. Logan and Pete hold a conference at the canyon mouth. Logan provides Pete with a list of names of "all the boys" and orders him to see that no others get by him. There is mysterious business afoot.

Madge finally overtakes the colt. At this moment she hears a rifle shot and through her field glasses is able to make out that Pete has shot one of her father's steers and is now skinning it. With him is the half-breed. Hurrying forward Madge hides in the underbrush and sees Logan's anger when he finds that Pete has killed one of King's steers. Rough looking men, each with a sack of provisions, are arriving every minute. From her place of concealment Madge cannot make out what it is all about, but as the last of them rides off she follows.

Meantime the advance guard has captured King and Larry and tied them up in Malapi, the deserted town. Madge is also captured and taken before Montana Jack. He orders her not to go near the jail. That is the first thing she does and she manages to drop her pocket knife down the chimney so that Larry can pick it up with his feet. In a few minutes the men [illegible]e, but Peter has given the alarm and the three outsiders are again brought before Logan for judgment.

Madge slaps Pete's face and tells of his killing her father's steer. Logan favors turning the Kings loose, but Pete objects. The outlaws take sides and demand action. While some hold the arms of King and Larry, Madge and Pete fight. The sheriff's posse, summoned by the half-breed, comes into town. Madge pleads with the sheriff to let the bandits proceed across the border to establish their own republic, where they hope to live the rest of their days in peace. He yields and the cavalcade, in reality the lost legion of the border, passes forever out of Uncle Sam's dominions.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Universal Film Mfg. Co.

UNIVERSAL FILM MFG. CO.

THE VOICE ON THE WIRE (Episode No. 3, "The Spider's Web"—Two Parts—April 1).—The cast: John Shirley (Ben Wilson); Polly Marion (Neva Gerber); Red Warren (Francis McDonald); Howard Van Cleft (Ernie Shields); Dr. Renolds (Joseph Girard); Jap Valet (Frank Tokonaga); Capt. Cronin (Howard Crampton). Scenario by J. T. Alexander. Produced by Stuart Paton.

John Shirley, detective, arrives at his apartment in time to receive a telephone from the voice on the wire that his colleague, Polly Marion, is in danger. He is about to start to her apartment when he finds that his car has been stolen.

He reports the theft to the police, but finds his car with a note of warning in it. He starts on his mission, but the car explodes from a bomb, and he goes to the police station and explains. He is delayed, but arrives in time to save Polly from being killed by a mysterious hand.

That night he and Polly go to a party at the rooms of the mysterious Red Warren. Red forces Polly to ask Shirley to meet her there. Shirley notices that Warren's hand bears a resemblance to the hand of the morning's adventure. The fact is noticed as Warren is showing him an old family coat-of-arms, telling him that an ancestor of his had a grafted hand.

They leave the party at a late hour, and Shirley is attacked on his homeward journey, succeeding, however, in overpowering his assailants.

Arriving home he finds that Howard Van Cleft, the young millionaire, has sent a note telling him of a contemplated yachting cruise, as he fears to remain in the city longer. Shirley phones for assistance and hurries to the deck, where, in a running fight on the river, he saves the life of Howard and sees him safely started on his journey.

He arrives home after his day's adventure and accidentally reads in a medical journal of a wonderful operation in which a human hand has been grafted upon an arm. He thinks of Warren and recalls the coat-of-arms. He cannot fathom the fact that the mysterious hand was disembodied. The mystery is now deeper than ever.

THE PURPLE MASK (Episode No. 14, "Sky Monsters"—Two Parts—April 1).—The cast: Patricia Montez (Grace Cunard); Phil Kelly (Francis Ford); his assistants (Peter Gerald, Jerry Ash); Pat's aunt (Jean Hathaway).

In the preceding episode Pat had thwarted the purpose of a band of anarchists who had designed to drop incendiary bombs on Wall Street. When the anarchists approached New York in their airship Pat was ready in a biplane to approach them before they reached lower New York, and to attack their aircraft from above. In this she succeeded, and the criminals were glad to escape with their lives.

The exploit of the anarchists attracted the attention of the Government, and when investigation pointed to the "Purple Mask" as having participated in the raid, orders were issued from Washington that the girl must be apprehended. Phil Kelly was called in by Secret Service operatives to assist in the capture.

While Pat was walking through the grounds surrounding her home, the officers captured her, but she was immediately rescued by the Apaches. In a few moments Pat was again at the mercy of the officers who forced their way into a room where the Apaches were in session. The girl refused to submit, and when an opportunity came she smashed the officers over the head with a heavy vase and started a mixup that permitted her to escape through the window.

Secret Service men went in pursuit of Pat. She led them over roofs and housetops, until she attempted to slide to the earth and safety by using the branches of a tree. When she reached the ground there was an officer waiting to handcuff her. The men led Pat to their automobile, but as they were about to drive away the Apaches again attacked them.

With one handcuff attached securely to Pat's wrist, the officers fastened the other bracelet to the framework of the automobile, while they engaged in a fight with the Apaches. Pat's men were overcome, and the episode ends with Secret Service men driving away from the scene in their automobile, with Pat their prisoner.

THE GRAND CANYON OF ARIZONA (March 29).—Views of the Grand Canyon of Arizona were secured by Clyde R. Cook and are released as a Powers educational. We see the sun rise over the rim of the canyon near El Tovar. The opposite wall of the canyon is fourteen miles away. We overlook Bright Angel trail, and then follow the Hermit trail, one of the five known trails into the canyon. The end of the latter is 5,000 feet below the rim. We see the true canyon on the Colorado River from a point 1,400 feet above the waters. Later we see the rapids of the same river, from a point 6,000 feet below the rim of the canyon. It is this river which has hewn out the wonderful cleft.

INDIA, THE BRIGHTEST JEWEL IN THE BRITISH CROWN (Dorsey Edu.—April 1).—Rice is the staff of life in the Orient, and it is the women who cultivate it. The work is difficult and takes many hours each day. Field laborers on the Malba Coast are serfs, and go with the land. We see their primitive irrigating wheel, and a still more primitive device for transferring water from one field to another. The water buffalo is used for plowing. A threshing scene, when the rice is ready for harvesting, is seen in a rich farmer's yard. Finally the rice reaches the household of a poor man, and is pounded into flour by the woman in a primitive hand mortar.

INBAD THE SAILOR (On Same Reel as Foregoing).—Inbad is telling the story of his adventures. He tells how he was wrecked and awoke on a desert island. He has wonderful adventures, but finds it difficult to make his hearers believe what he tells them.

VICTOR.

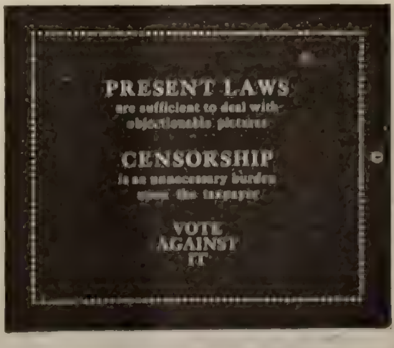
NEVER TOO OLD TO WOO (March 27).—The cast: Harry Thompson (Jack Nelson); Mary Hull (Marjorie Ellison); Henry Thompson (L. M. Wells); Justice Higgins (Bert Law); Widow Hull (Mrs. George Herandez). Scenario by Calder Johnstone. Produced by George Cochrane.

Henry Thompson is a miserly old fellow, and does not approve of his son's wooing of the Widow Hull's daughter. The widow is a gay old lady herself, and is admired not only by Mr. Thompson but by Justice Higgins. A duel between the two for her favor is started by Harry and Mary. Higgins buys a buggy, and Thompson follows suit. Then Higgins gets a Ford, and Thompson a touring car. The widow goes out in the Ford with the justice, but they break down, and she is rescued by Thompson.

Mary and Harry are out in his machine, and see their mother and father coming after them in Thompson's car. They think that they are being pursued and determine to be married. Higgins fixes his car, and the police commandeer it in order to arrest Thompson for speeding. All arrive together at the justice's, and there are two marriages, and many fines for speeding to appease the justice for the loss of the widow.

PRODIGAL PAPA (March 30).—Jane's father goes to the city with his savings amounting to $1,000 in a satchel in response to a letter from two crooks, who promise to increase it to four thousand for him. His daughter finds the letter and shows it to Harry, whom she loves. He determines to follow the old man.

In the city the crooks have prepared a satchel just like the old man's, with counterfeit money in it. Harry traces them, and obtains the satchel containing the real money, by giving a signal which the crooks mistake for that of their pal. Then he leaves for home with the money. When the old man returns with the counterfeit, Henry tells him that it is worthless. He is much broken up until the young man explains what he has done, and then the



PRESENT LAWS
are sufficient to deal with objectionable pictures

CENSORSHIP
is an unnecessary burden upon the taxpayer

VOTE AGAINST IT

Theater managers see page 1944 of Moving Picture World, March 24th issue.

old man says that such a clever fellow may be his son-in-law.

NESTOR.

SHOT IN THE WEST (March 26).—The cast: Edith (Edith Roberts); Sheriff (Lee Moran); His Deputy (Harry Nolan); Mayor (Fred Gamble); Parson's Son (Eddie Lyons). Written by C. B. Hoadley. Produced by Louis Chaudet.

Edith, a Boston novelist in search of local color, arrives at Grizzly Gulch. The boys hear of her coming, and though the town has long since reformed, determine to return to the "bad old days" during the time of her visit, so that she shall not be disappointed. They meet her and the sheriff starts things by shooting a man who steps in front of her. Then he tells of a desperate bandit, "Rattlesnake Ike," who is in the neighborhood. This is none other than Eddie, the parson's son, dressed up for the occasion. He appears and holds up the gang, giving the money to Edith.

She deposits it with her own in the bank, and then "Ratlesnake Ike" holds up the bank. They capture Ike and prepare to hang him, but Edith shoots the rope in two, and forces Ike, at the point of her revolver, to board the train with her. She tells him that she is going to reform him in Boston, and the boys have to watch the disappearance of Eddie, with all their available funds.

JOKER.

WHAT THE ———? (March 31).—The cast: Gale (Gale Henry); Bill (William Franey); The Queen (Lillian Peacock); Milt, the devil (Milburn Moranti); Iceman ("Kewpie" Morgan); Book Agent (Bobbie Mack); Mother-in-law (Martha Mattox). Produced by William Beaudine.

Bill has brought in the wood for the fire, gets it started and sits down in a rocker, where he drops off to sleep. Gale sees his foot-tracks on the floor, picks up the rolling pin and goes after him.

Bill dreams that the devil appears and changes jobs with him. Bill, in Hades, sees the Queen, who smiles at him and invites him to sit on the throne with her.

The Devil, as Bill, has to walk the floor with the baby while Gale sleeps. He returns to Hades, confronting Bill and the Queen. Bill refuses to give up his place and chases the Devil away. The Devil returns to the earth and touches Gale with his fork, causing her to disappear below.

Gale rushes to Bill, who jumps into a red-hot furnace. Bill wakes and finds Gale standing over him with the rolling-pin.

IMP.

DAVID'S IDOL DREAM (Two Parts—March 29).—The cast: Dave (Jay Belasco); Letty (Madge Kirby); Paul Steward (Rex Rosselli); Mrs. Steward (Miriam Shelby); their daughter (Elizabeth Janes). Scenario by Malcolm Strong. Produced by Walter Morton.

Dave is a struggling young artist who has a great penchant for heathen idols. He and Letty, who is an illustrator, are engaged. Dave finishes a painting and takes it to the art dealer's, who that day has had returned to him a hideous-looking idol. Paul Steward had purchased it, but his wife insisted upon its return. While it was in the possession of the Stewards, their small daughter amused herself with stuffing its gaping mouth with everything she could discover, including her mother's valuable string of pearls. The art dealer offers to exchange the idol for the painting, and Dave takes it home.

Letty is angered and breaks their engagement. Dave, disconsolate, falls asleep and has a dream in which he thinks some strange man is trying to take Letty from him. In his excitement he knocks over the idol and the string of pearls falls from the open mouth. Letty, in her room below, hears the thud and hurries upstairs. The lovers become so much engrossed with each other that they forget all about the idol.

Meantime the loss of the pearls is discovered and the Steward chauffeur is arrested for the theft. Detectives trace his movements and find that Steward sent him with the idol to the art dealers. The detectives deduce that the art dealer is the fence. He disclaims having the jewels. They visit Dave's apartments and there discover the jewels hanging out of the mouth of the idol. They remember that the little girl found enjoyment in feeding the idol and the mystery is solved. Happiness comes to the lovers, for Paul gives Dave an order for several paintings.

PERILS OF THE SECRET SERVICE (Adventure No. 4—"The Crimson Blade"—Two Parts—March 29).—The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley (Jay Belasco); Hassan Bey (Frank Whitson); Von Ladenburg (Harry Mann); Cecilia Reginald (Roberta Wilson); Mesrour (C. G. Briden); American Consul (Harry Archer). Written and produced by Bronson Howard.

Herman Von Ladenburg, ostensibly the agent of a Saxonian gun factory, had orders to supply the Filipino rebels with the munitions of war. Yorke Norrow, Secret Agent of the Department of State, was delegated to see that nothing of the sort was done. Von Ladenburg was to start for Hong Kong the following day, but for some reason unknown to Norroy, he was going to stop off in Neropa, Turkey. Norroy told his confidant, Carson Huntley, that it was their business to see he stopped there permanently.

Meanwhile, Miss Cecilia Reginald, an American girl, arrived in the Turkish town of Neropa. Hassan Bey, the assistant Minister of War and autocrat of Neropa, determined to get Cecilia. He ordered his Chief Eunuch Mesrour, to kidnap her that night. Von Ladenburg, Norroy and Huntley arrive at the town where Norroy registered their names as Ludwig Fulda, a Saxonian, and his secretary, Hoffman.

When Von Landenburg went to see Hassan Bey the guard told him to come that evening, and though there would be a different gatekeeper then, he would leave orders for him to be admitted. Huntley, hidden nearby, heard these words. After Von Ladenburg left, Huntley, waiting for a chance to move on, was noticed by Cecilia. She threw a note to Huntley informing him who she was and that she was held a prisoner unless she consented to marry Hassan Bey.

Norroy determined to keep Von Ladenburg's appointment with Hassan Bey. He managed to get the Saxonian in a drunken stupor and hastened to the palace. There Hassan Bey, thinking Norroy was Von Ladenburg, for he had never met the man, showed him firearms and finally brought forth a poisoned dagger.

Huntley had gone to the palace to rescue Cecilia and had been taken captive by Hassan Bey. The guards had taken him to the court where they had begun to torture him. Norroy had found the note left by Huntley saying that he had gone to the palace. While the Turk's back was turned, Norroy snatched up the poisoned dagger and told the man to bring out his prisoners. Though Hassan called his guards, they were appalled at the sight of the dagger and refused to go near Norroy. When the captives were brought into the room, Norroy forced Hassan to phone the American Consul to hasten to the palace. By use of the dagger, they all escaped from the place. The Turk, crazy with anger, ordered Mesrour to follow Norroy and either to kill him or lose his own life.

At the hotel, Mesrour, climbing through the window and mistaking Von Dandenburg, who sat in a stupor at the table, for Norroy, stabbed him in the back. He was just going to kill Huntley, when Norroy entered the room, causing him to flee. Norroy, about to shoot the Turk, lets him go when Huntley says that Hassan will kill him anyway.

GOLD SEAL.

THE STARTLING CLIMAX—(Three Parts—March 27).—The cast: George Telford (Val Paul); Gould Hunter (Fred Church); Harvey Reed (Dan Leighton); Margy Summers (Gertrude Aster); Ormsy (Charles G. Briden). Written by Karl Coolidge. Produced by Geo. Sargent.

George Telford is a short story writer. His friend and critic, Gould Hunter, in discussing one of Telford's stories says that platonic friendship is a rare thing, and that few men would give up their wives without a fight. In his opinion, the public looks for the "different ending."

Margy Summers, an orphan, weary from a day's vain search for employment, enters her rooming-house and is seen by Ormsy, a barbarian of the underworld.

Margy reads an advertisement for a sten-

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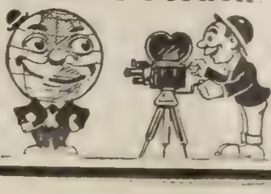

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ographer, wanted by George Telford. She goes to his house and finds him out, but is allowed to wait. Telford engages her and it is not long before both he and Hunter are interested in her. Telford finally proposes, and they are soon married.

Telford begins to suspect that Margy has married him for his wealth. She is constantly in the company of Hunter. The doctor warns Telford that a violent quarrel might cause his death, as Telford has a weak heart. One night, Hunter and Margy return from the opera and Telford sees the stain of crushed violets on Hunter's shirt front. Margy and her husband have a quarrel; he retires to his den. When she enters later she finds him dead.

Telford had a twin brother whose heart also was weak. They heard he had died in South America, but really he had been in prison for fifteen years. The shock of meeting proved too much for him. He died in the room, and Telford exchanged clothes with him and left the house.

Telford stays away for six months. When he returns Margy tells him he is too late, she has come to love Hunter. Telford, confronting Hunter, tells him that he is going to fight for Margy.

The husband does fight to get his wife back, but Hunter declares that it all depends on the sort of a woman you marry.

BISON.

STEEL HEARTS—(Two Parts—March 31).—The cast: David Driscoll (E. C. Wallack); Lucille Lawton (Marie Walcamp) · George Belmont (L. C. Shumway); Jack Belmont (Lee Hill); Lucille's Maid (Gypsy Sontoris).

Lucille Lawton is a ward of David Driscoll, superintendent of the Belmont Iron Works. George Belmont, the head in the industry, is the pampered pet of society. His younger brother Jack is just the opposite. Jack inherited a big block of railroad stock; got a job as a worker on the railroad and is now engineer.

Jack on one of his regular runs is horrified to see a horse dashing toward the train with Lucille dragging from the saddle. Jack calls the fireman to take his place and leaping from the train, succeeds in bringing the horse to a stop. His brother drives up in an auto and Jack surrenders the unconscious girl to him to be taken to a hospital.

It is two months before Lucille fully recovers. She goes to the railroad yard to thank the engineer. Jack comes to his engine and is greeted by Lucille. He promises the girl to call on her the following evening. George has fallen in love with Lucille and promises Driscoll that if he will use his influence to favor his suit, that he will receive a large compensation.

Lucille has become more and more interested in Jack. When Jack calls at the house he finds George there. Driscoll monopolizes Jack's time, leaving the girl to George.

George comes to the office half drunk, Driscoll tells him Lucille will be alone that night and suggests that he call. Lucille has retired when George arrives and forces his way through the door. The maid tries to keep him out and a struggle takes place between them in which the maid is knocked unconscious. Lucille tries to get Jack on the phone and leaves word at the office for him to hurry. She barricades her door, but George, in his drunken frenzy, breaks the door down and attacks her. Jack gets the message. Hastily cutting off the engine, he and the fireman make a dash for the house. Driscoll's auto is wrecked and he is pinned under it. The maid has revived and attacks Belmont again. He throws her down the stairs. Jack breaks in and they have a fight. George is knocked down the steps. Driscoll is found to be only bruised. Learning George's real nature, he is glad that he has received such a good lesson.

LAEMMLE.

IS MONEY ALL—(March 28).—The cast: Mary Ellen (Irene Hunt); Billy (Leo Pierson); Mrs. Sardoni (Roberta Wilson); her husband (Richard Ryan). Scenario and production by Ruth Ann Baldwin.

Mary Ellen worked in a store. Bill, who walked to the store with her every morning, was a good man but he was only a boiler maker. Today was Mary Ellen's birthday. She was hoping that Billy had brought her a wrist watch. But when he met her and displayed the bouquet of violets she rather bitterly replied that she had become used to not having the things she wanted.

Mary Ellen was sent to take a box to Mrs. Sardoni, a wealthy woman. The maid led her to the lady's boudoir. The maid brought in a large box of pink roses with a man's card in them. Mary Ellen thought this was most romantic and envied the lady.

Soon Norman Sardoni, who was made of the stuff of which Mary Ellen's dream heroes were made, entered and saw the flowers. He scowled, while his wife was quite embarrassed. Mrs. Sardoni then looked at the gorgeous dress which had come in the box and told Mary Ellen to return it as it would not do at all. Mary Ellen dreamed all day while at worked of such a man as Sardoni, of a house like his and of clothes like his wife's.

Billy took her to a picture show that evening, but she sat through it unseeing. In the home of which she dreamed, strange things were happening. Sardoni pieced together the torn bits of the card sent with the roses and read the words written by Reggie, a clubman. Hurrying home, he found that the man had been in his wife's boudoir. Reggie had heard his approach and had escaped through the window, leaving his hat. Sardoni threw the bits of the card into his wife's face. Then he drew a revolver and fired straight at her.

When Mary Ellen and Billy were coming from the show she was startled to hear "Extry! All about Norman Sardoni shooting his wife!" Billy bought a paper for her, and sitting down on a park bench she read about Norman Sardoni shooting his wife and then killing himself because of a young clubman. She thought of the pink roses and pictured the whole affair. Unconsciously her hand touched the violets and she told Billy that she didn't want to be rich but just happy. Mary Ellen was through with dreaming.

THE MASK OF LOVE—(March 29).—Carlotta and her old father, struggling for an existence, are befriended by Marino, a hardened character of the underworld. Marino, under the guise of friendship, misleads Carlotta, who puts up a brave fight. She is rescued by Peter, an old friend who happens to come on the scene. In the meantime Carlotta's father, learning of Marino's perfidy, swears vengeance. He soon finds Marino and a fight follows. Marino is about to stab Carlotta's father when he is subdued by Peter. Peter and Carlotta are now happily married and lay plans for a happy future.

RED FEATHER.

THE SCARLET CRYSTAL—(Five parts—March 19).—The cast: Priscilla Worth (Betty Schade); Vincent Morgan (Herbert Rawlinson); Marie Delys (Dorothy Davenport); Maxfield Durant (Raymond Whitaker); Peggy Lovel (Marie Hazelton); Helen Forbes (Gertrude Astor); Billy Van Duyn (Richard Ryan). Written by J. G. Alexander. Produced by Charles Swickard.

Priscilla Worth, an innocent country girl, goes to the city to visit her aunt, a typical society butterfly, who has sent for her, thinking her childlike simplicity will afford a welcome relief to Vincent Morgan, a wealthy bachelor and man-about-town. The plan works well. Vincent marries Priscilla, and takes her on a tour around the world. In Egypt a fortuneteller says Priscilla is the kind of person who can see the inner meaning of things and Vincent buys her a crystal.

On their return Durant, an artist who painted Priscilla's portrait before she married Vincent, lets her know he stil loves her, but she does not at once repulse him. Vincent's friends besiege him to return to the gay life, and Marie DeLys, an actress, is particularly insistent, for she has never forgiven Priscilla for marrying Vincent and longs to get Vincent back into her power. Vincent, however, will not listen. He goes to the studio of Durant to get the portrait of Priscilla and meets Peggy, Durant's model. Her innocence appeals to him, and he promises to befriend her if she ever needs assistance. Priscilla arrives and looking through the curtains sees her husband and leaves.

The next day Durant delivers the portrait. Vincent arrives and is angry at finding the artist with his wife. Later he upbraids his wife for receiving the man, whom gossip declares to be still in love with her. The next day he yields to the invitations of his old friends. He reads that Durant has left town, and that a woman is said to be the cause of his going. He jumps to the conclusion that the woman is his wife, and rushes to his friends. Marie prevails upon him to call upon her.

In a cafe one night, where Vincent has been drinking more than is good for him, he sees an old friend, Billy Van Duyn, escorting Peggy and about to enter a taxi with her. He remembers his promise; goes after the pair and sends Peggy home alone. He returns to the cafe and finally goes home intoxicated. Priscilla has been consulting her crystal and has seen Vincent's condition. When he comes in she rushes upstairs and locks her door. The servant helps Vincent to bed and he dreams that Peggy sacrifices herself to him, and then returns home to find her mother dead.

She then takes drugs to still her conscience, and becomes a drug fiend; seeks out the cafe where he is in the habit of going with Marie and make a scene. Marie, in jealous rage, stabs him and herself. As he falls over her body he awakens. Thankfully he rises and dresses to meet his wife. There is a mutual explanation and they determine to begin again with a better understanding.

THE FIGHTING GRINGO—(Five parts—March 26).—The cast: Mary Smith (Claire Du Bray); "Red" Saunders (Harry Carey); Arthur Saxon (George Webb); Jim (Bill Gettinger); Perez (T. Du Crow); Belknap (T. D. Crittenden); Orinez (Rex de Rosselli); Pedro (Vesta Pegg). Scenario by Maud George. Produced by Fred A. Kelsey.

On their way to Panama "Red" Saunders, a youth, meets Mary Smith and Arthur Saxon. They become friends and he learns Mary is on her way to do missionary work with a Mr. Belknap. Arthur and Mary quarrel frequently and Mary tells him though she loves him, he must prove himself to be a man. Arthur loathes Belknap and denounces him, but Mary is loyal.

At the dock Jim, a rancher, asks the captain for a husky white man who can be trusted. The captain recommends Red. Through his grit Red wins out. Thrown from his horse, he is hurled into the lap of Orinez, a little fat Spaniard, head of the Government party and the ablest man in Panama. Red saves him from three bandits one night and the two men become good friends.

Red goes to see Mary, who demands that he never speak to Arthur. Red goes to the store of Perez where Arthur is working, and finds him in a deplorable condition. Arthur tells him why he has been drinking hard.

From the time they were children he and Mary had been sweethearts. They met Belknap, and Mary became interested in missionary work. One night he had been accosted by a woman who fainted in his arms. He carried her to the store, fed her and then takes her to his room to rest, after which he left. Belknap hastened to tell Mary. When Arthur next saw her she told him that his presence was an insult.

Red goes with Perez to his home. Orinez rushes into the room and tells them he had seen Belknap meet Zampeto, the leader of the revolution, and heard him promise to make the converts join the revolution, if Zampeto would endow his mission.

Red hears the revolutionists on their way to the ranch, so with the help of three men he barricades the store and hurls cans of tomatoes at the crowd, but is wounded severely by the time a troop of soldiers come to their rescue.

Orinez, Perez and Jim arrange to trap the revolutionists that night. When Red finds out about their plans, in spite of his helpless arm, he joins Arthur and the other men; fires at Arthur, wounds him in the arm, and states he wants to tell Mary he is wounded and he couldn't tell a lie to her.

The revolutionists are caught and Red with Orinez and Perez goes to the mission. Belknap enters and lunges at Red with a knife, but Red thrusts his revolver in his face and gives Belknap an hour to make his escape. Mary rushes into the room. He tells her Arthur is wounded. She demands to be taken to him. When Belknap tries to follow them, Perez and Orinez remind him he has only an hour.

Though Mary refuses to listen Red insists upon telling her the whole story. They hurry to the hut. Arthur puts his good arm about her as she flings her arms about his neck. Red turns away and goes alone toward the town.

UNIVERSAL.

ANIMATED WEEKLY No. 63 (March 14). Janitors Go on Strike.—Hundreds of flat

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house "czars" throw down brooms and mops, demanding more pay.—Chicago, Ill.

After 8 Months' "War"—12th and 69th Regiments given warm greetings on return from Mexican border.—New York City. Subtitles: 12th's armored motor cars. Fighting 6th.

"Suffs" Make Last Appeal.—Seekers of "Votes for Women" march around White House on day before Wilson is inaugurated.—Washington, D. C.

Preparing for '17's Battle.—Chicago National Leaguers arriving at coast for spring training. —Pasadena, Cal. Subtitle: First time in '17's uniform.

Germans' Prison Ship.—Japanese steamer Hudson Maru, taken by sea raider and used to carry ashore prisoners from other ships.—New York City. Subtitles: The officers and crew. Broadsword practice. A member of the crew in native dress. Corns never trouble him.

To Scatter Death.—Great Britain bending every effort to rush ammunition to front.—Somewhere in England. Subtitles: Ammunition leaving factory. Taking powder to cannon. Boom! Torpedoes ready for warships.

Teachers for Preparedness.—1,700 school ma'ams visit students at naval training station. —Lake Bluff, Ill. Subtitles: Drilling in giant hall. Teachers sample sailors' food.

Playing War in Air.—Men studying to be airmen in U. S. Army pursue "enemy's" scouts. —Mineola, L. I. Subtitles: Starting armed biplanes. Trying new incendiary rocket. Battle in air These rockets are controlled by aviator's foot while in air. Airmen fall to earth. No one hurt.

Women Can Aid in War.—Films show "weaker sex" at some of the occupations that would free men for fighting.—New York City. (Courtesy New York Hippodrome.) Subtitles: Hundreds can drive autos. Could carry mail easily. Sympathetic to injured. Some could handle freight. Fine looking traffic cops!

Cartoons by Hy. Mayer.

UNIVERSAL SCREEN MAGAZINE (Issue No. 12—March 30).—This issue starts with views of the Life Saving Station, many of which dot the entire coast line of the United States to guard our shores.

We then visit the alligator farm in Southern California. Then comes a cooking lesson, by Mrs. A. Louise Andrea. She shows us how to make apple snow. The reel then gives us interesting views of the process of making unbreakable dolls for the kiddies. It ends with a few moments with Willie Hopkins, who models a study of Joe Martin, the Universal ape, which seems to come to life as we watch it.

UNIVERSAL SCREEN MAGAZINE No. 13. (April 6).—This animated reel brings to you in motion pictures the activities of the world's work.

What we eat: A modern hotel's kitchen. Preparations of food in these establishments is under the constant supervision of inspectors detailed by the Department of Health. Subtitles: Health Department inspector demands medical cards. Each employe is manicured daily. Each order given to the steward is transmitted to the kitchen by a telautograph, an automatic writing machine. The chef receives the order. The kitchen receives meat for cooking. A squad of cooks is continually at work. Bread and butter served without handling. The dish washing machine is a time saver. It cleans hundreds of utensils a minute.

Industries: Porpoise fishers. These huge fish are taken by the thousands each day off the Atlantic coast. Subtitles: Off for the daily net planting. A porpoise at play. Oil extracted from this fish, a member of the whale family, sells for 40 cents an ounce. It is used to lubricate the works of chronometers and fine watches. Hauling in the nets. The full grown porpoise weighs about 200 pounds. The hide of the porpoise makes an excellent leather.

Preparedness: Making of shells. In this mill old junk, gathered from the four corners of the earth, is transformed into the death dealing missiles of war. Subtitles: Some of the junk utilized by the plant. The junk is handled by a huge magnet. The blast furnaces in which the metal is melted. A vat of the molten steel. The molds are filled with the molten steel. The finished casings leaving the mill.

Beauty hints: Be your own manicure. The proper care of finger nails, illustrated by Miss Justine Johnstone, Broadway musical comedy star. Subtitles: First the nails are properly shaped with a flexible steel file. Cuticle must not be cut. It is removed with an orange stick tipped with absorbent cotton. The nails are rounded with emery bo rd. Whitener is applied under the nails with the pointed end of the orange stick. The finishing touches are made with both paste and cake polish. A small quantity of each gives a brilliant and lasting luster.

Art: Miracles in mud, produced by Willie Hopkins, noted sculptor. "America, May She Always Be Right."

REX.

SNOW WHITE (Three Parts—A[illegible]

The story opens in the ante-room of th[illegible] bed-chamber. The queen dies. S[illegible] mother of Snow White. A year later the king brings home a wicked queen. Snow [illegible] presented to her stepmother. The queen sees in her magic mirror a message that Snow White will be prettier than she. The king leaves the country for a short period. No sooner is the king gone, than the queen compels a hunter to carry Snow White to the woods and slay her. The hunter weakens and sets Snow White free. He kills a rabbit, and in the blood of the slaughtered animal dips his handkerchief, which he shows to the queen as proof that he has carried out his mission.

Snow White sees a cottage in the distance, and goes to it. Finding it apparently vacant, she enters and searches through the rooms. In the fireplace a pot is boiling. The table is spread. The beds are made. She lies on one of the beds and falls asleep.

Seven little men are at work in a mine. At the close of the day they stop their labor and march home in military fashion. The leader finds Snow White. He summons his mates and they awaken the sleeper. Snow White agrees to keep house for the little folks.

The queen, through her mirror, [illegible] that the hunter has played her false. The next day she goes in disguise to the hut. She gives Snow White a poisoned comb. Snow White falls unconscious. When the dwarfs return they soon discover the trouble and remove the comb, restoring Snow White.

The next day the queen returns. In spite of the warnings of the dwarfs the queen is admitted by Snow White. The queen induces her to eat of a poisoned apple. Snow White falls dead. The dwarfs bemoan the loss of their princess. The queen learns of the death of Snow White. The glass tells her: "Oh, queen, there is none in the land so beautiful as thou."

A prince now comes upon the scene. From a hill he sees a strange sight. He dismounts and approaches a casket of glass, surrounded by seven mourning little men. He leans over the casket and kisses the face of the still figure within. Immediately Snow White comes to life.

The king and queen are at the head of the court assembling to greet a new prince and his bride. It is the prince and Snow White. The queen is exposed and turned out. The king welcomes his restored daughter and her prince and gives the two his blessing.

L-KO.

"DIPPY DAN'S DOINGS" (Two parts—March 28).—The cast: Speedometer Bill (Dan Russell); The Judge (Vin Moore); The Manicure (Marjorie Ray); The Judge's wife (Jean Hathaway).

The cops put a rope across the street to discourage speeders, but all they could catch was a cow. Later they were more successful, when Dan, the chauffeur, came along with the manicure in his machine. They were taken to the police station. Dan and the judge were interested in the manicure, but the judge had the disadvantage of possessing a jealous wife. She hired Dan's car, and he ran her over a rough road, and then was arrested for speeding again, and taken before the judge again.

As they have already encountered each other over the manicure, Dan is afraid that he will get a long sentence. But the little manicure comes into the court room, carrying the hat which the judge has forgotten and left with her. The judge is in terror, because his wife is in the courtroom. Dan thinks he is going to get off after all, but the judge creates a disturbance by pulling a gun, and Dan crawls on a board from the window of the courtroom to that of the opposite hotel. He is not aware that he has entered the judge's rooms.

The judge goes to his room. Dan hears him coming. and disguises himself in the sheet, putting on a pillow-case for a cap. He takes up a feather duster, and pretends to be the housemaid. The judge enters, and happens to step on the sheet. It is pulled off, and the judge recognizes the chauffeur. Dan beats it hastily and hides in the mail-bag in the office of the hotel.

The judge and his wife decide to leave town.

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Dan, in the mail-bag, is loaded onto the same train which they take. The clerk finds him, but allows him to take refuge in a Pullman. The judge and his wife are seated in the drawing-room. A man tries to flirt with the wife, and the judge angrily sends her back to their compartment. She leaves her coat, and when Dan comes into the car, he disguises in it.

The judge takes him for his wife, and sends him into the compartment, too. Dan and Mrs. Judge confront each other, and hearing the judge returning, they hide Dan in the berth. The porter comes in to make it up and Dan is discovered. The chase leads to the top of the car, and they race back and forth over the roofs of the cars. An engine full of police is pursuing them, and Dan finally is forced to dive from a bridge into the river below.

Mutual Film Corporation

CUB.

BE SURE YOU'RE RIGHT" (March 29).—The cast: Jerry (George Ovey); His Sweetheart (Claire Alexander); Her Father (E. E. Browne); The Lieutenant (George George); The Colonel (C. E. Horn).

Jerry and Tiny are in love, but Tiny's father will not consent to his daughter's marriage to anyone but a military man. He therefore favors a lieutenant as a fine husband for his daughter.

A happy idea strikes Jerry. He will become a military man and win the consent of Tiny's father. Accordingly he visits a second hand shop and buys a complete outfit of military regalia. Dressed in it he visits Tiny's home, but father and the lieutenant, noticing the deception, drive him from the place.

Tiny's father is booked to make an address in the town hall of a nearby village. His car is waiting outside of his home to take him on his journey. Jerry commands the use of the car and starts for the distant town.

When Tiny's father is ready to leave he finds his car gone. The Colonel loans him the use of his own machine, and the two, accompanied by privates, proceed in it to the nearby village. As they arrive they spy father's car and hear the band playing and the crowd cheering, and immediately conclude that Jerry has been up to one of his tricks. They enter the town hall just as Jerry is in the midst of making a romantic talk in which he recounts his heroic deeds on the front.

When the party enters Jerry sees he is doomed. At the Colonel's command Jerry is seized and placed in charge of the constable who takes his prisoner to the jail to lock him up. But Tiny will not stand by and see her lover imprisoned, and stealing the constable's gun she holds up the officer of the law, obtains Jerry's release, and before the amazed officer knows what has happened the loving pair make their way down the road in a machine safe from the law's arm.

MUTUAL

MUTUAL WEEKLY 116 (March 21).

Havana, Cuba.—Government troops off to the front. Leave here to quell revolution in the provinces.

New Orleans, La.—Forest giants for ship masts. These two logs are valued at $100 per foot.

West Palm Beach, Fla.—Sun dance celebration. Seminole Indians arrive here for annual festivities.

Havana, Cuba.—Ambassador Gerard arrives at this port, after perilous voyage, from Germany, Spain. Subtitle: Going aboard the steamer for Key West.

Washington, D. C.—Mr. Gerard and his party arrive here.

Somewhere-in-France.—Monster balloons are used for observing movements of the enemy. Gas-making machines for inflating the bags are mounted on wheels.

Somewhere-in-France.—British offensive delayed. Spring thaw and deep mud delay drive on the Somme.

Los Angeles, Cal.—Auto racing season opens. Earl Cooper wins sweepstakes in 100-mile speed duel.

Washington, D. C.—Autopeds displace bicycles. Postoffice here equips messengers with speedier machines.

San Francisco, Cal.—First unit in United States auxiliary fleet. The "Great Northern" will be used as converted cruiser in the event of war.

San Diego, Cal.—Uncle Sam adopts new sea sled. It will be used for rescuing aviators at sea and transporting officers from forts in time of war. Subtitle: It has a 200-horspower engine, and can make sixty miles an hour.

Washington, D. C.—Father and son are national legislators. Senator John Bankhead and his son, William Bankhead, are returned to same Congress from Alabama.

San Diego, Cal.—Greatest radio station placed under guard. Every precaution taken to protect wireless towers, which are 600 feet high.

New York City.—Medically trained young women will fight for Uncle Sam. Pledge selves to hospital service if war comes.

Long Beach, Cal.—Uncle Sam's newest subsea boat, the L-6, has successful trial trip.

Paris, France.—A section of American ambulances leaving for the front.

Cincinnati, Ohio.—Tornado hits Middle West. Many dead; hundreds injured. Two million dollars in property loss.

Newcastle, Ind.—Cyclone wrecks this city.

MONMOUTH.

JIMMY DALE, ALIAS "THE GREY SEAL." THE GREY SEAL (Episode No. 1)—Two parts—March 23).—Henry La Salle, uncle of Marie La Salle, plots with Travers, a lawyer, to gain control of Marie's fortune. While this is going on, Jimmy Dale, a wealthy young bachelor, who has taken to all manners of erratic crimes, plans to rob the safe of Goldweather & Frost, the fashionable jewelers. Henry La Salle organizes a band of unscrupulous society blackmailers and crooks into "The Crime Club." "The Crime Club" decides that Marie must die in order that her uncle may obtain her fortune. Jimmy succeeds in robbing the jewelers' safe, and escapes with his booty despite the efforts of the police to arrest him. As always, he leaves as a mark that it is his work, "The Grey Seal" upon the cracked door of the safe.

JIMMY DALE, ALIAS "THE GREY SEAL" —(Episode No. 2, "The Stolen Rubies"—Two parts—March 30).—Marie having learned of the plot against her life, has left the home of her uncle and taken refuge with a society matron. At a reception at the latter's home, Jimmy, in his character of the society man, meets Marie and falls in love with her. He is half determined to abandon his exciting secret life, but is urged on by a note from a mysterious influence, which signs itself "Tocsin." He is persuaded to go to the aid of a victim of Perly, a gambler. The victim has been persuaded by Perly first to gamble away his money, and then to steal some priceless rubies. Jimmy breaks into Perly's den, and compels Perly to hand back the rubies. They are then mailed to their rightful owners, and Perly's dupe is set upon the right path by the persuasion of Jimmy Dale, who thus once more shows that his depredations while they may have had variances with the laws of society, still work for good in the end.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 21 (March 10).

Jersey City, N. J.—The last of the Empire State regiments, the fighting 69th and the gallant 12th, return from the border. Subtitles: A familiar vision. Welcome home again—ready and able for further service.

Poultney, Vt.—The Vermont quarries are supplying a large quantity of the slate used by the Allies in placing their huge guns. Subtitles: Blasting the thick strata. The rock is also cut for school slates.

New York City.—Potatoes are accepted for admission to a juvenile movie show, the valuable collection to be given to the needy. Subtitles: Guarding the day's receipts. The members of the Bronx Woman's Club who arranged for the benefit.

Seattle, Wash.—The call for national preparedness is answered by Washington University, whose students organize a battalion. Subtitle: Getting some real experience in trench digging.

On the Somme.—The use of the aerial observation sentinel grows ever more important as the armies mass for the final drive. Subtitles: Up high above the smoke and din of battle the enemy's positions are carefully noted. The secret artillery posts located by the observer are then bombarded.

Mineola, N. Y.—The army aviation field is a busy place as the daring birdmen prepare to patrol the coast in case of need. Subtitles: One airplane meets with a slight mishap in the deep snow. Testing a new incendiary rocket.

Scituate, Mass.—The three-masted schooner Henry Withington is hurled on the sands of Peggoty Beach by the gale driven seas. Subtitle: The vessel is constantly pounded by the heavy surf.

San Antonio, Tex.—The supply train of the New York division, the only complete unit on the border, ends its 300-mile desert journey. Subtitles: Pack trains, which are used for remote sections or difficult roads. General Pershing, new commander of the Southern Army, directs the movement.

New York City.—The American liners still lie idle as President Wilson's call for arming ships is held up by the Senate's filibuster. Subtitles: Even as Congress denies protection to American citizens, a German spy, Hans Schwartz, is arrested in Hoboken, N. J. Senator La Follette, leader of the wilful twelve, against whom the nation rises in indignant wrath for failing to uphold its immemorial rights.

Freedom of the seas.—A cartoon by T. E. Powers. Animated by Will Powers.

HEARST-PATHE NEWS, NO. 22 (March 14).

Los Angeles, Cal.—Many noted drivers enter their dashing autos in the opening race of the season at the Ascot Park Speedway. Subtitles: Changing a tire in 30 seconds. Earl Cooper wins the first trial of daredevil speed.

New York City.—The S. S. Adriatic, the largest liner in present transatlantic service, arrives safely from the U-boat zone. Subtitle: Mrs. Vernon Castle, one of America's foremost actresses now starring in "Patria," is one of the passengers.

Venice, Cal.—Open air schools keep open in this sunny climate even while Eastern tots master R's in steam heated rooms. Subtitles: The facilities for study are inspiring indeed. Class dismissed.

In France.—Alpine Chasseurs honor the memory of their famous chief, General Serret, on the aniversary of his heroic death. Subtitles: The regiment which brought glory and honor to France and her cause. The end of the French Front on the Swiss border.

In the Trentino.—The Italians get ready large powerful battleplanes of the latest type, as all strive for the supremacy of the air. Subtitles: The wounded are not forgotten. It is not all shot and shell on the battlefield, and some moments are found for quiet repose. Their step is light and quick—animated by the soul—stirring "La Marcia Reale."

Washington, D. C.—Senator J. H. Bankhead and Representative W. Bankhead, the first time father and son serve in the same Congress.

San Diego, Cal.—Uncle Sam's fastest sea-sled, capable of making fifty miles an hour, is tested for quick patrol service on the Pacific. Subtitle: Elaborate precautions are taken to guard the world's greatest radio station at Cholles Heights.

Marlin Springs, Tex.—The National pastime comes into its own again, and the N. Y. Giants train zealously to make a pennant-winning team. Subtitles: Manager McGraw watches the work of his promising players. The hope of New York—the Giants' pitching staff. Chicago Cubs eagerly begin their spring training at Pasadena, Cal.

Barnegat, N. J.—After months of stubborn resistance, the U. S. Transport Sumner succumbs completely to the might of the sea. Subtitles: Rescuing a windlass from the forecastle: Sinking gradually to its watery grave.

Brownsville, Texas. Mexican strife is happily ended, and General Pershing and staff pay a friendly visit across the Rio Grande. Subtitles: They are warmly greeted by the authorities at the International Bridge. Peace at last on the Mexican boundary line.

PEARL OF THE ARMY (Episode No. 15, "The Colonel's Orderly"—Astra—March 11).—The cast' Pearl Dare (Pearl White); C. D. Adams (Ralph Kellard); Major Brent (Theodore Friebus); The Silent Menace (? ? ?).

Pearl has at last unmasked the Silent Menace as he lay unconscious on the ground. Major Brent, Pearl's fiance, who was suspected of being the Silent Menace, is cleared of all suspicion and his manhood getting the better of his desire for money, he goes to Bertha and the lovers of former days are finaly united again.

Adams, also being clear of suspicion, recalls to Colonel Dare and the other officers the wreck of the Southwestern Limited in the second episode, while Captain Ralph, who was convicted of treason, was being taken to prison to

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serve a life sentence. It was immediately after this wreck that Adams mysteriously appeared on the scene. Payne was generally believed to have been killed.

All this clears the way for the marriage of Pearl to the man she really loves. It also shows the nation roused to wakefulness by the exposure of the Silent Menace, preparing to maintain peace and prosperity.

PATRIA (Episode 10, "War in the Dooryard"—Astra—Two Parts—March 18).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Bess Morgan (Marie Walcamp).

Huroki, the foreign intriguer who is in hiding to escape arrest on account of the Black Tom disaster, resolves to frustrate Patria's plans and thus deter other great manufacturers from following her example in putting the country in a state of "preparedness." He has long been organizing and drilling military units composed of all foreign employes within a wide radius of every great industrial center, and he orders all of those in striking distance of Channing's to assemble there at night and cause a riot. They do so, and begin to shoot up the town.

The Channing military organization being prepared repel the attack under the leadership of Captain Parr. The rioters are routed and flee, hotly pursued by the Channing forces. Meanwhile, Huroki has informed Patria in New York that the riot is in progress, and she rushes to the scene. Huroki has torn up a rail on a high trestle and the train is wrecked, but Patria being on the rear platform of her car is thrown clear of the wreck and her fall is broken by the telegraph wires.

Captain Parr, in an automobile pursuing the fleeing tools of Huroki, arrives and rescues her. Together they continue the pursuit, singling out Huroki's car, he having determined to escape the country. The chase is hot and furious, until Huroki, in desperation, deliberately drives his car off a cliff and falls with it to the water below.

WORLD-PICTURES.

AS MAN MADE HER (Five Parts—March 26).—The cast: Claire Wilson (Gail Kane); Mason Forbes (Frank Mills); Grace Hughes (Gerda Holmes); Harold Forbes (Edward Langford); Claire's maid (Miss Layton); Nurse (Miss McDonald). Directed by George Archainbaud.

After working her way through finishing school, Claire Wilson goes out into the world to make her way. While at school she attracted the attention of Mason Forbes. With the aid of an unprincipled woman, Mason gets Claire into his power, and forces his attentions on her. Her promising career blighted, Claire lives with Mason as his mistress. After a few years Mason tells Claire he is going to leave her—that his duty to society demands that he marry and have a home and family. She begs him to marry her, but he laughs at her pleas.

Mason's young brother, Harold, home from college to attend the marriage ceremony, meets Claire, now one of life's derelicts. Harold is much attracted to the still beautiful woman, and, after college days are over, he pursues the friendship. Although she cares nothing for the unsophisticated youth, Claire decides to marry him, so as to obtain a position in society. Mason is now a disappointed married man, his wife thinking only of her dresses and dog, and caring nothing for him.

Harold announces to this disillusioned couple that he is married and wants them to meet his wife. Mason is amazed to meet in Harold's wife Claire. Anxious to save his younger brother, he tries to buy her off, but she scorns his offer of money. He tells her he knows she does not love Harold, and if she will give the boy up he will come back to her, but she still refuses.

Motherhood brings no joy to Claire's unregenerated soul, and she leaves the care of the child to its nurse and its father. As time goes on, realizing her power over Mason, Claire determines to use it to punish him for the wrong he had done her. One night, after celebrating with Mason at a gay cafe, Claire returns home to find her baby at the point of death. At last her mother love is awakened, and she prays earnestly for her child's recovery. Her prayers are answered, and over the baby's bed husband and wife are happily reunited.

The awakened love for husband and baby causes Claire to realize the baseness of the game she is playing with Mason. She tells him she was done with the old life. Declaring that he will not live without her, Mason threatens if she refuses to go with him he will kill her and himself. Just as he prepares to put his threat into execution, the door is burst open and Harold stays the madman's hands. Enraged at being overpowered, Mason tells Harold that Claire belonged to him before she married. Harold springs upon him. Claire tries in vain to hold Harold back. Finally throwing herself upon him, she cries "It is true—it is true." Harold releases his hold, his head bowed in shame, but after listening to his wife's story of a wrecked girlhood he clasps her to his heart in tender forgiveness. Driven out by his wife, Mason

BLUEBIRD PHOTOPLAYS, INC.

THE GIFT GIRL (5 Parts, March 26).—The cast: Rokaia (Louise Lovely); Marcel (Emory Johnson); Malec (Rupert Julian); Marquis De Tonquin (Wadsworth Harris); Dr. D'Eglantine (Frederick Montague); Usun Hassan (Winter Hall); Major Abercrombe (Rex Roselli). Scenario by E. J. Clawson. Directed by Rupert Julian.

While Major Abercrombie and wife were hurrying through a Persian forest, in order that Mrs. Abercrombie might reach an English settlement to bear her child, a tent was hurriedly pitched, and there a little girl was born. The mother surrendered her life and Major Abercrombie went mad with grief. He ran into the forest and was killed by lions.

Usun Hassan, while passing with his huntsmen, discovered the tent and sent Malec, his secretary, to investigate. Malec found the dead body of Mrs. Abercrombie and heard the faint cry of her baby. The body of the woman was buried and the babe was carried to Hassan's harem. There she grew to become a beautiful girl, with Malec acting as her tutor. They called her Rokaia.

Hassan having decided she should marry a merchant whom she loathed, Rokaia readily listened to Malec's proposal that she go with him to France. Having provided her with clothes, money and tickets, Malec was detected while helping the girl escape. Malec hid himself away to save his head, while Rokaia proceeded to France.

Arriving at Marseilles the girl was robbed of her purse, thus becoming easy prey for a young gallant who made her acquaintance and started to take her to his apartments. Rokaia was struck by an automobile and her admirer found safety in flight.

The motor was owned by Marquis De Tonquin, who helped Rokaia into the tonneau and drove her to his home. There she was found to be little hurt. The Marquis about this time received a letter from the Parisian college where his son, Marcel, was being educated, stating that the boy was incorrigible. Believing that there must be a "woman in the case," the Marquis prevailed upon Rokaia to go to Paris as his son's companion.

Marcel did not look upon the girl as his father would have him, but secured separate lodgings for her, where he lived, and treated her with utmost respect. The day Rokaia arrived in Paris she halted before a Persian bird-vendor and asked the directions to Marcel's lodgings.

It so happened that Malec had just arrived from Persia and lived at the Asiatic lodgings where the bird-vendor stopped. He heard the man's gossip about the girl who spoke in his own tongue and bought his birds. Malec believed he was on the trail of the girl he sought, and went to the address the bird-vendor gave him, and there found Rokaia. Through hypnotic influence he controlled the girl so far as to cause her to go away with him.

Marcel was informed by his fellow students, when he returned, after a brief absence from his lodgings, that Rokaia had just departed, and the note she left for him confirmed the story. When a drayman called for Rokaia's trunk, Marcel learned her address, and, leading a party of students, went to her rescue. The happy ending was attained when Marcel and Rokaia were married.

PARAMOUNT-BURTON HOLMES.—On the Great Glacier—March 12).—The great glacier of the Selkirks in the Canadian Switzerland is equivalent to thirty Switzerlands of the Overseas. In this picture you are accompanied by genuine Swiss guides up the face and into the crevasses of a giant glacier which has pushed its way across the shoulder of the Canadian Rockies.

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The Illecillewaet glacier and the Asulkan glacier are also shown with their peculiar and charming surroundings.

Many interesting moments are shown with Mr. Holmes and his guides on the famous ice peaks. The party finally turns westward past Kamloops lake and through the canyon of the Thompson river which is an excellent introduction to the travelette which is to follow when Mr. Holmes takes you through the Canadian Rockies and along the famous Fraser river.

PARAMOUNT-BRAY PICTOGRAPHS, No. 58 (March 12).

Safeguarding the City's Health.—The answer to the popular song, "How Do You Like Your Oysters?" would never be given as raw, raw, raw, were it not for the watchful eye of the Health Department of the city of New York where eight billion oysters are consumed yearly, and by far the greatest bulk of them right off the shell.

Farming for Feathers.—The United States is no longer dependent upon Australia for fine feathers. California is taking the place of the desert of Sahara or the burning sands of Arabia for the ostrich industry. This picture not only shows where the feathers for the ladies' hats come from but brings in an amusing incident in showing the proverbial ostrich's appetite. An ostrich will eat most anything that is not nailed to the ground, whether it be a ten-penny nail, a careless bullfrog or a chunk out of the sidewalk. In order to remove the feathers from the ostrich's tail it is necessary to slip a black cap over his head, then the bird is entirely manageable.

Reviving the Weaver's Craft.—One of New York's most interesting little shops is the studio of Lorenz Criser, where the weaver's craft has been revived. This tapestry designing will be of greatest interest to schools and women's clubs.

Quacky Doodles Food Crisis.—An amusing picture for the children. Shows how the food crisis affects Duckland and how father Doodles is turned out of doors because he doesn't provide the proper morsels for his starving family and how Danny Daddles finally finds a way which will have to be seen to be appreciated.

THE DUMMY—(Famous Players—Five parts—March 19).—The cast: Barney Cook (Jack Pickford); Babbings (Frank Losee); Mr. Meredith (Edwin Stanley); Mrs. Meredith (Helen Greene); Beryl Meredith (Ethelmary Oakland); Rosie Hart (Ruby Hoffman).

The Merediths, in reality much in love, have quarreled and agreed to separate but cannot agree as to the disposition of their little daughter Beryl. All this is opportune for the plans of Spider, a notorious kidnapper and his gang, who plot to steal Beryl while her nurse flirts in the park with one of their pals. The scheme works out as they plan and the child is taken to a deserted gambling den. The father and mother, in desperation, each apply to Babbings, a celebrated detective, although each accuses the other of having kidnapped the child.

Babbings privately suspects Spider's gang, whom he knows to be in town, but intends to make sure, so he has Spider shadowed. His men discover that Spider is receiving telegrams in code. It is necessary to get this code, so Babbings and one of his trusted men go to the hotel where Spider is stopping.

Here they are at a loss until Barney, one time messenger boy, comes whistling into their office to apply for a position with "reglar deetectuvs," and carries Babbing's bag to the hotel. Babbings has noticed the boy's shrewdness and asks him what he can do. Barney replies that he can "hold his tongue and talk deaf and dumb." This appears to please Babbings, who hires the boy at once and starts him to work by telling him to get the code book from Spider's room. The lad, disguised as a bell hop, accomplishes this and Babbings tells him the real plan, which is for Barney to masquerade as a wealthy deaf and dumb boy going to a sanatorium with an attendant. Spider will undoubtedly think this is a rich morsel for himself and will take Barney to the spot where he is hiding little Beryl, thinking to receive still another big ransom.

This happens as Babbings has foreseen and Barney finds himself in the deserted house with little Beryl and Spider's gang. He manages to phone his information to Babbings in the night and the latter comes to the house disguised as a member of the gang. He gives the password and all would have been well had not Mrs. Meredith, summoned by the gang for the purpose of wringing money from her, entered and exclaimed his name, warning the crooks.

They succeeded in making a get-away, but take Beryl and Barney with them. Barney is nearly discovered in his efforts to speak to Babbings but manages to disarm their suspicions and later signals to a small town sheriff whom he sees reading the notice of the thousand dollar reward offered by the Merediths.

The sheriff, however, objects to sharing the reward with Barney and locks him and Beryl in a room while he goes to town to get it. Barney escapes, however, and an automobile race to town follows in which Barney is the victor by a few seconds.

THE SPIRIT OF ROMANCE—(Pallas—Five parts—March 22).—The cast: Vivian Martin, Herbert Standing, Colin Chase, Elinor Hancock, George Fisher, Percy Challenger, Daisy Robinson, Beatrice Burnham, Dr. H. F. Crane, John Burton.

Abby Lou is the niece of the crabbed old antique dealer, Richard Cobb. Old Richard Cobb has a son who possesses all the qualities that his father seemingly was born without. This son, Tom Cobb, loves Abby Lou and is working on his great invention—a kettle that will not boil over. Finances are the only drawback to its successful achievement. Tom approaches wealthy old Joseph Snow for assistance but is turned down. Snow, though a hard man in money matters, in private life is also an unsuspected follower of Romance. In his home he has a secret chamber from which through the eyes of his portrait he can observe what goes on in his absence.

Snow sees Abby in the antique shop and his charity offering of money to the ragged little girl is scorned. It amazes him—for the first time in his life his money is refused. It puzzles him and that night he decides on an eccentric test. The next day Abby Lou is notified that she is the heiress to deceased Snow's wealth. The lawyer takes her away to the mansion and she is surrounded by the parasitical Mrs. Rollins and her son Percival, relatives of Snow. Percival is in love with Marguerite D'Arcy but is as poor as a church mouse.

Snow from his point of observation through the eyes of his picture watches Abby set up Percival in business, secretly finance Tom's invention to success, reinstate his old and faithful employee Mace, and seemingly make everyone happy—with his money.

A new understanding of Life and its meaning comes to Snow and the night of the mask ball Snow steps through the secret panel in costume, masked and apparently a guest. Then the denouement happens in a marvelously happy way and the Spirit of Romance, her mission finished, disappears forever.

ROUGH AND READY REGGIE (Klever Komedy—March 26).—Reggie Travers is a wealthy mollycoddle. Despite his manner, Reggie is in love with Vera Goode, who is athletic and revels in out-door sports. Reggie conceals his love and is tortured by jealousy at Vera's apparent regard for "Boots" Martin, an athlete. Reggie despises "Boots," who nicknames him "Sweet Evening Breezes."

"Boots" and a couple of others are rivals for the hand of Vera. To settle this matter, Vera tells him that she will marry the man who defeats the others in a boxing contest of three rounds. Reggie in despair realizes that he hasn't a chance in the boxing stunt and drowns his sorrows in ice cream sodas. At a bazaar given for the benefit of the Red Cross Society, an incident happens which changes the whole course of Reggie's life. At one of the booths in the bazaar is a collection of western and Indian curios for sale. Reggie, Vera, "Boots" and others are interested in the articles. The man selling the curios hands "Boots" a large bloodstained bowie knife and explains that it belonged to a western sheriff. Reggie shudders at the sight of blood. "Boots" snatches the knife from Reggie's hand and in so doing the knife makes a cut in Reggie's wrist. He faints. Vera binds up the wound with her handkerchief. "Boots" buys the knife and finds that the blood stains have disappeared.

That night Reggie, in a suit of pale pink

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pajamas, and wearing a boudoir cap, is lying in bed asleep with his bandaged wrist lying outside the coverlet. The spirit of "Black Hart" appears beside the bed, and, taking Reggie's wrist, tells the sleeping man that he has been inoculated with his blood from the knife blade and from now on he will be a red-blooded fighting man.

Reggie is transformed by the action of the desperado's wild blood in his veins. He determines to win Vera and even up with "Boots" in true western style. One night at the country club he throws his lariat over "Boots" and drags him behind his horse to a tree on the bank of a swamp, suspending 'Boots" to a limb. He goes back and orders the girls to kiss him and orders the men to kiss each other, and finally, ordering all of them to stand on their heads, leaves.

The night of the boxing stunt, for Vera's hand, arrives, and she and her girl friends crowd the hall. "Boots" has knocked out all the men and is about to claim Vera when Reggie enters in a boxing costume half masked. The announcer tells the crowd that the unknown is a gentleman who will fight, masked, for Vera's hand, and at the finish of the bout will reveal his identity, win or lose.

Reggie takes off his bathrobe, and his costume is seen to be decorated with ribbons, even to the gloves. The fight starts and Reggie wallops "Boots" proper in the different rounds, between which his seconds perfume him and give him chocolates to eat. Reggie finally knocks "Boots" out and then bounds over the ropes to Vera, kisses her and then takes off the mask as he stands with one foot on the body of "Boots." Vera gets in the ring and throws her arms around Reggie and the spirit of "Black Hart" is seen waving his hat and cheering as the scene fades out.

FOX FILM CORPORATION.

A TALE OF TWO CITIES (Five Parts—March 12).—The cast: Charles Darnay and Sidney Carton (William Farnum); Lucie Manette (Jewel Carmen); Marquis St. Evremonde (Charles Clary); Jacques De Farge (Herschel Mayall); Madame De Farge (Rosita Marstini); Dr. Alexandre Manette (Josef Swickard); Roger Cly (Ralph Lewis); Gabelle (William Clifford); Mr. Jarvis Lorry (Marc Robbins); Miss Pross (Olive White); Mr. Stryver (Willard Louis); Gaspard (Harry De Vere). Directed by Frank Lloyd.

For years preceding the French Revolution, the people of France were the serfs of the aristocracy. Famine stalked throughout the land. Dr. Alexander Manette, a physician, was separated from his wife and baby daughter, and taken to the Bastile, because he was in possession of a secret involving the Marquis Evremonde. For ten years he was kept in solitary confinement, until rescued by Jacques De Farge, a former servant.

De Farge communicated with Jarvis Lorry, of Tellson's International Bank, with headquarters in London. Lorry had taken care of the doctor's daughter, Lucie, after the death of the doctor's wife. Lorry, with Lucie, now started for Paris. The meeting or the daughter with her father was one of pathos. Preparations are made to remove the old man to England. On board the ship they met Charles Darnay, son of Marquis Evremonde, who had renounced his titles, and was on his way to England to earn his living as a teacher of the French language.

Darnay, in England, betrayed as a spy, is tried in Old Bailey. Lucie and her father were summoned as witnesses. During the progress of the trial, Sidney Carton, a barrister, and a clerk working for Mr. Stryver, who was defending Darnay, saved the prisoner's life through the former's remarkable resemblance to the accused. Thereafter, a friendship between Lucie, Carton and Darnay was formed, and the two men, alike as twins, became frequent visitors to the young lady's home.

Darnay later asked her hand, and was accepted. Carton, who secretly worshipped the girl, continued to revere Lucie. After the wedding Carton begged the right to still visit as before. Lucie overcame the opposition of her husband, and granted Carton's request.

In France, meanwhile, the populace revolted. Members of the nobility were imprisoned and beheaded. Mr. Lorry was sent to Paris to look after the interests of Tellson's Bank. He was followed by Darnay, who had been apprised by letter of the arrest of the Evremonde caretaker, who begged the young man's assistance. Darnay left a letter telling his wife of his purpose, and promising a quick return.

On his arrival in France Darnay was placed under arrest by the Republican Guards, and taken to La Force prison in Paris, and there Lucie learns through Mr. Lorry that her husband is in prison and in danger of being guillotined. Through De Farge, who had become one of the Revolutionary leaders, Dr. Manette became a hero. Darnay is tried, and through Dr. Manette's zeal is acquitted and returns to a happy family. But their joy is short-lived, as Darnay is soon rearrested.

Sidney Carton, learning of Lucie's trip to Paris, followed. He hears of Darnay's plight. In trying to help Lucie, he runs across an English spy, Barsard, who had been instrumental in having Darnay arrested in England. Barsard was one of the Revolutionists and an official at La Force prison. Under threats of exposure Carton unfolds a plan, and elicits a promise of aid. This plan Carton confides to Mr. Lorry the day before Darnay is to be retried. The Tribunal declared Charles Darnay guilty, and sentenced him to death. The wife is carried out of the courtroom by Carton.

The morning set for Darnay's execution Carton gained admission to Darnay's cell, through the connivance of Barsard. He prevails upon the prisoner to change clothes with him. Carton overpowers Darnay, chloroforms the prisoner, and has him removed to a waiting coach, while Carton remains a prisoner in the cell.

A coach containing Lucie, her daughter and Doctor Manette awaited the arrival of Darnay. The fugitives were safely on their way to England. Carton answered to the name of Darnay, and was driven to the guillotine, and made the supreme sacrifice for the woman he loved.

HEARTS AND SADDLES (Two parts—Foxfilm—March 12).—The cast: A Sagebrush lover (Tom Mix); his rival (Sid Jordan); the girl (Victoria Forde); her father (Pat Chrisman); express agent (Victor Potel).

Out in the land where the cactus flourishes there dwelt a sweet young girl whose father owned a ranch. Two of father's cowboys fell in love with her.

One of them bought her a box of flowers and the other substituted a pair of corsets for the bouquet so that when the presentation was made, the presenter was forthwith out of the running. The fight that followed resulted in the discharge of the rivals.

One got a job as bartender and bouncer in a saloon. He was unsuccessful as a bartender for his first ambition seemed to be to decorate the bar and those who had been admitted thereto with a fresco of "Tom and Jerry." Then a keg of beer got beyond his constrol and nearly drowned fourteen regular saloon attendants. So be was discharged. He entered a stage driving contest in which his competitor was his rival for the hand of the ranch owner's daughter. At the same time the two leading burglars of the town stole $10,000 from the express office and secreted themselves in his stage coach.

The race started, the Sagebrush lover inadvertently driving off with his sweetheart's father tied by the feet to the rear axle. This piece of villainy was pulled by the narrow-gauge express agent. After both coaches had been wrecked, the Sagebrush lover was declared the winner. The bandits were captured and the express agent was foiled.

HIGH FINANCE (Five Parts—March 26).—"High Finance" has to do with the adventures of Preston Platt and Patricia West. Platt is a rich young blood whose allowance is cut off by his millionaire father. Preston becomes a valet in an effort to earn his own living. He is employed by Ethelbert Vanderpool, whose mother hires Patricia West as a secretary.

Patricia is endeavoring to show her wealthy uncle of what metal she is made. When Mrs. Vanderpool travels westward to do some archaeological researching in a deserted mine, she takes Ethelbert and her two newly employed servants with her.

Preston salts the deserted mine and has Pringle disguise himself as a mining expert and call upon both T. Morgan Jenks, Miss West's uncle, and Jonathan Platt, Preston's father. Both men hasten west each hoping to outdo the other and get possession of the mine.

Pringle gets $100,000 from old Platt. From Jenks, he takes the niece with whom, of course, he has long since fallen in love.

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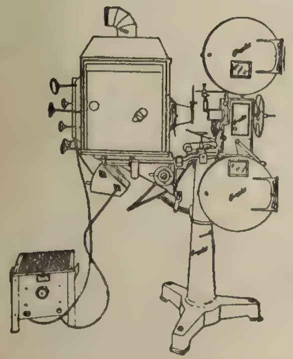

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TRIANGLE FILM CORP.

DODGING HIS DOOM (Mack-Sennett Keystone—Two Parts—March 11).—The cast includes: Chester Conklin, Dora Rodgers, Dale Fuller Guy Woodward.

Conklin and Dora, his wife, own a millinery store. Guy Woodward makes love to Dora and Chester threatens him. Later Woodward places clothes along the river bank to give the impression that he is dead—first having shown a threatening note from Conklin to the chief of police.

In the meantime Conklin's twin brother arrives and while arguing about the settlement of his estate, Conklin is arrested, tried for murder, found guilty and placed in jail.

Later Woodward returns, finds Conklin's twin brother and Dora running the store. He becomes a partner and makes love to Dora.

Conklin escapes from jail and the guards arrest his brother and put him in. Conklin returns to the store, sees Woodward making love to Dora, and a shooting occurs.

Conklin's twin back in jail is about to be hanged. Conklin's wife rushes to the rescue and after a chase between Conklin and Woodward the latter loses his disguise and both Conklin and his twin are cleared—just in the nick of time.

A WOMAN'S AWAKENING—(Fine Arts—Five parts—March 25).—The cast: Paula Letchworth (Seena Owen); Paula's mother (Kate Bruce); Allen Cotter (A. D. Sears); Judge Cotter, his father (Spottiswoode Aitken); Lawrence Topham (Charles Gerrard); Cousin Kate (Alma Reuben); Mammy (Jennie Lee).

Paula Letchworth, a girl of 18 or 20, has grown up in an atmosphere where no hint of a new womanhood has ever entered. The men are of the chivalrous, protecting kind; the women, wonderful beings to be cherished, loved and protected. The only shadow in Paula's life is that her mother is an invalid.

The trustee of the estate is Allen Cotter, a rising young lawyer. Allen has come to love Paula. She is not wholly indifferent to him. She meets Lawrence Topham, a crafty society man, who with facile talk of the new world of woman's equality with man, charms her. Blinded by the glitter of the new life, Paula weds him.

Once married, Lawrence gains control of the estate and begins to tread the primrose path. At home Lawrence taunts Paula about Allen and flies into an apparently jealous rage, accusing her of being false to him in order to blind her to his own ways of life. So bitter become their quarrels that Paula half confesses to Allen.

A short time later a crisis comes, as Lawrence has hypothecated all the remaining stock and bonds of the estate, and placed the money in one big gamble in Wall Street. A pinch comes and he cannot recover himself. In a drunken frenzy he tells Paula that everything is gone. She tells her husband that she will go to Allen.

During the night an idea comes to Lawrence—perhaps Paula can get money from Allen sufficient to cover the margins on his gamble. He goes to her, and though she listens disdainfully, she tells him, "Don't worry, I will get the money from Allen for you." Allen, who has come in response to Paula's appeal, enters just in time to hear this, and supposes that Paula has betrayed him in the interests of Lawrence. He asks how much they want, and after writing a check leaves the apartment.

That evening, sure of a great fortune, Lawrence determines to desert Paula. He writes a note to her. As he writes, a shot is fired and Lawrence slips from his chair dead. Allen arrives as the shot is fired. Paula rushes in just as Allen enters, and seeing a pistol near the door of the library, where it has fallen from the hand of the assassin, each thinks that the other has done the deed.

In another room, as others rush into the library, Allen and Paula stand by the wheel chair of the mother. He tells Paula that he will always love and care for her. She is horrified that this slayer of her husband, as she supposes, should talk of marrying her. He notices her reluctance and says, "I know you were driven to it, but no one shall ever know." By a superhuman effort the mother makes them understand that it was she who did it.

Allen says, "No, it was suicide." And as suicide it is entered upon the police blotter. And now comes womanhood's real awakening. Paula no longer yearns for a new freedom. Her thoughts turn longingly to the old homestead, where the daughters of the Letchworths have ever been the objects of the tender care of true men. She goes to Allen's arms.

THE SQUARE DEAL MAN.—Ince-Kay Bee—Five parts—March 25).—The cast: Jack O'Diamonds (William S. Hart); Virginia Ransome (Mary MacIvor); Two Spot (Joseph J. Dowling); Blossom (Mary Jane Irving); Colonel Ransome (J. Frank Burke); Pedro (Darrell Foss); Anastacio (Thomas Kurthara); Preaching Dan (Milton Ross); Broadway Hammersley (Charles O. Rush).

Jack o' Diamonds and his partner, Two Spot Hargis, are known as square sports in the desert town of Oxide. Jack gives liberally to all charities, and is surprised when one day a pioneer missionary refuses to take his money as he considers it ill-gotten. About this time Col. Ransome enters Jack's gambling place. The colonel, a big ranch owner, intoxicated and loaded down with money received in a cattle deal, insists on a game for the highest stakes. Jack consents, wins the colonel's money and also a deed to the ranch. In the fight that follows Colonel Ransome is shot by one of his own foremen, Anastacio, who has previously planned to rob his master and hates to see the money get away from him. The onlookers think that Jack killed the colonel, but as there is a general shooting no fuss is made about the matter.

Jack becomes disgusted with his present mode of life and quits the gambling game. He takes up the ranch that has been deeded to him by the dead colonel. When Jack and his partner, Two Spot, arrive at the ranch they discover that the colonel has left an only daughter, Virginia Ransome, who is being educated in New York. Jack determines to put the ranch in order and hand it over to the rightful heiress. When things are in shape he writes to Virginia to come West.

When Virginia arrives she treats Jack as a hired servant. He still keeps on with the work around the ranch, but is hampered by Virginia's attitude, as this encourages Anastacio and the hands to almost open mutiny. After plotting to dethrone Jack and secure both the ranch and Virginia for himself, Anastacio tells Virginia that Jack Diamond is the murderer of her father. Virginia dismisses Jack and makes Anastacio her foreman. Jack and Two Spot leave the ranch, but determine not to leave "the little lady" to the mercy of Anastacio.

Jack dispatches Two Spot to the nearest fort for the rangers and returns in time to rescue Virginia from Anastacio and the rangers arrive in time to clear up the ranch. One of Anastacio's associates tells Virginia that her father was shot by Anastacio and not by Jack. Virginia apologizes to Jack for her past unkindnesses and offers to turn over the ranch to him as rightful owner. Jack will only entertain a proposition that involves a half ownership, and eventually wins Virginia as his wife.

THE DARK ROAD (Ince-Kay Bee—Five Parts—April 2).—The cast: Cleo Murison (Dorothy Dalton); Carlos Costa (Robert McKim); Capt. James Murison (Jack Livingston); Cedric Constable (Jack Gilbert); Sir John Constable (Walt Whitman); Lady Mary Constable (Lydia Knott).

Jim Murison, an English army officer, and a man of ancient lineage, marries Cleo, a woman of doubtful parentage. Cleo is a woman of startling beauty and strange fascination, utterly unscrupulous, devoid of conscience, and uses her charms recklessly to secure luxuries that her husband, a poor man, cannot provide. Murison is infatuated with his wife, believing her to be all that is beautiful, pure and noble.

The European war breaks on the world like a thunderbolt from a clear sky, and Jim is ordered to the front with his regiment. Before leaving he places his wife in the custody of his kinsfolk, Sir John and Lady Constable, who live in an old family manor house, and are the great people in their own county. They live quiet lives, saddened by the memory of two sons who have given their lives for their country in earlier wars. One son is left to them, Cedric, their youngest, and Lady Mary is loath to let him enter the army.

Jim leaves his wife amid these placid surroundings, and joins his regiment in France. Cleo, quickly tiring of the quiet country life, for sheer deviltry makes a play for Cedric, who is

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an unsophisticated youth and quickly falls for her lures. The call of king and country sounding through the land, however, proves irresistable, and Cedric, tearing himself from the embraces of his charmer, enlists in the army. Before leaving, Cleo gives him a note of passionate declaration that he, only, has her love, and then forgets all about him and her passing diversion. She, at the same time, sends an identical note to her husband, now in the trenches.

Shortly after Cedric's departure, the manor house is visited by a great art connoisseur, who wishes to see the far-famed contents of the Constable gallery. This man, Carlos Costa, occupies a commanding place in the art world. His judgment on pictures is infallible, and a certain mystery about the man adds piquancy to his criticisms. Posing as a Spaniard, and moving in the highest social circles, by means of forged credentials, he is really the illegitimate son of a great Teuton prince and a Moorish woman, and he is also one of the most powerful agents in the German secret service.

On his visit to the Constables', Cleo, who is bored to extinction, uses all her arts to entrap Costa. This time, hower, she is dealing with no callow youth, but with a dominant personality, who soon makes the enchantress his fascinated slave. Costa and Cleo leave the country house at different dates and on divers excuses, and meet in London, where Costa establishes his mistress in a luxurious apartment, and Cleo, madly in love, throws discretion to the winds, and braves the opinion of the world. A letter from her husband in France gives, under secrecy, the movements of the British troops, and is taken from her by Costa and forwarded by him to the German authorities. During the fighting in France, Murison meets his cousin, Cedric. Cedric is killed by a chance bullet, and Jim, in going over his effects, finds Cleo's letter, and, for the first time, becomes aware of her intrigues.

At this time a surprise attack is made on the outpost commanded by Jim, and, when the German troops are repulsed, a note is found on a captured Prussian colonel. It is Jim's letter to his wife, giving her the information of the intended movement of the British troops. Summoned by his colonel to explain the matter, Jim is given an opportunity to go to London and track down Costa, whose name has been revealed in the transaction. Jim hurries to London, and, with the aid of detectives, breaks into Costa's apartment, to find his wife in the spy's arms. Costa is lead away to face a firing squad, in the Tower, and Jim faces his wife alone. A long struggle ends in the death of Cleo, but Jim, disillusioned and weary of life, throws himself from the window of the room, his mangled corpse being the third and last tribute to a soulless siren.

EDUCATIONAL FILM CORP.

THE LIVING BOOK OF NATURE—(Foreign Deer—Feb. 26).—Few except the naturalist understand that the deer family is made up of a large number of species ranging in size from small and extremely delicate creatures to big and dangerous animals. This picture relates to deer that live in South America, Europe and Asia. It is surprising to note the variety of forms in antlers among the large and small kinds of deer. Only the males are provided with branching head weapons, and the use of the antlers in fighting is illustrated by a furious series of attacks on the part of a majestic stag.

THE LIVING BOOK OF NATURE—(The Beaver Prepares for Winter—March 5).—A story of animal intelligence. The portrayal commences during the heat of midsummer, but the animal workers are steadily making plans for the time when the woods and streams will be ice-bound during the winter's cold and food can no longer be obtained without fighting a way through the snow. The beaver attains a weight of about forty pounds and has chisel-like teeth. Its food consists of bark. It lives in houses built of masses of sticks. placed in mid-stream. The entrance of the house is hidden below the water level, and to keep this entrance submerged the members of the colony dam the stream below the house, thus regulating the height of the water.

The scenes show the animals cutting down small trees to store branches near the house as winter food. Close views of these wilderness "engineers" show the form of the animal that furnishes the fur so much in vogue of late. The beavers are seen towing six-foot saplings and attaching them to the food levee, diving with branches that these may be later reached beneath the ice and carrying more portable food into the house. The foliage changes as the work progresses and autumn comes on, and the final scene portrays the silent winter woods with the beavers' house buried under a foot of snow.

THE LIVING BOOK OF NATURE—(Jungle Vaudeville—March 1[illegible]).—The scenes are arranged as if the animals were giving a jungle entertainment and the aggregation of performers appears from all parts of the world. There are leaping and diving contests, acrobatic exhibitions and drolleries among the animals assembled to look on.

GREATER VITAGRAPH.

THE SECRET KINGDOM ("The Portrait of a King"—Fourteenth Episode—Two Parts—April 2).—Phillip and Juan reach Paris, where they read in Le Temps of the situation in Alania and receive a message from Paul Barreto, who has escaped from prison, recommending an immediate visit to Alania by Philip, for Simon's rule is oppressive to the people and Phillip, the lost Prince of Alania, as he is now referred to, would be wildly and gladly hailed as the rightful king. So they start for Alania at once.

Count Ramon and Savatz arrive in Alania with Princess Julia in their custody. Princess Julia accuses her father of assassinating Phillip's parents, but he feigns sudden heart failure and in her distraction she forgets the matter for the moment. Count Ramon, with a plan in mind, wants to get hold of the papers proving Phillip's claim which Madame Savatz holds. But she is suspicious of her lover's anxiety and withholds them.

Ramon is received by Simond, who demands the proofs. Ramon tells him he cannot have them until he agrees to force Princess Julia to marry him (Count Ramon). Simond is enraged at this, but when Ramon threatens to make public the proofs of Phillip's right to the throne, he is forced to give in.

While Ramon has made Simond think he has the proofs in his possession, Madame Savatz has, in reality, possession of them. To her Ramon goes and tries to induce her to give him the proofs. "You can have them the day you marry me," she spits at him vengefully.

Simond, in the palace, finds Julia gazing at a large portrait of King Phillip II, Phillip's father, which hangs in the great hallway. She notes the resemblance and again accuses her father, who evades the matter by telling her that reasons of state dictate her immediate marriage to Count Ramon. Horrified, she refuses. Just then the large picture falls and Simond, seeing in this a ghostly manifestation, is moved to confess his crime to his daughter.

Ramon meanwhile has laughed to scorn Savatz's proposal that he marry her, and he attacks her in an effort to get the papers. But she has craftily hidden them. Surprising him as he searches, she disarms him and forces him to retire from the palace in discomfiture.

CHRISTIE FILM CORP.

SAUCE FOR THE GOOSE (March 19).—The cast: Mrs. Newlywed (Betty Compson); Mr. Newlywed (Neal Burns); Swami Bumba (Eddie Barry); Kitty Isis (Ethel Lynne). Scenario by Epes Winthrow Sargent. Directed by Al. E. Christie.

Neal and Betty, young and happy though married, have no clouds on their horizon until the Swami Bumba appears and Betty embraces his strange religion—the mysteries of the sacred word "O-o-o-m." Neal's house is the meeting place for all the "culters" and the Swami drinks up all his liquor. Then Betty begins feeding Neal exclusively on rice, as the Swami recommends. Neal rebels, but it does no good.

Neal has an idea and offers Betty an agreement providing "complete liberty of religious observance" for both parties, which Betty gladly signs. Then Neal goes to an agency, gets a bunch of chorus girls in Egyptian costume, takes them home and installs there the worship of Isis. The noise of the kettle-drums interrupts the ceremony of Bumba, and Betty rushes into the living room to find Isis being honored by tinkling cymbals and sinuous dances. She is horrified and indignant, but Neal recalls the agreement.

Bumba, seeing the jig is up, decamps with the silver, but a policeman brings him back and one of the Isis priestesses recognizes him

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as a former husband, who owes her back alimony. Betty is disillusioned and when Neal proposes that Isis and Bumba be fired out together, Betty is more than willing and the agreement is torn up.

K-E-S-E.

SATAN'S PRIVATE DOOR (Essanay—Five Parts—March 19). The Cast: Edith Conway (Mary Charleson); Joseph Chatterton (Webster Campbell); Thomas Chatterton (John Cossar): Anne Vance (Hazel Daly); Richard Vance (U. K. Houpt); Mrs. Ordway (Alice McChesney); June Rose (Virginia Valli). Directed by Charles Haydon.

The house of Thomas Chatterton is divided against itself. Joseph, the son, is an inebriate, and Anne, his sister, a social butterfly, neglectful of her babe and husband. The old man lives in solitude.

Edith Conway comes to visit the Chattertons and finds herself distinctly out of place. She is of a different type. Thomas Chatterton finds in Edith a long-wished-for companion. Joseph accuses the girl of designs on his father's wealth. The boy, in a delirium, attempts to stab his father, but Edith stops him. From then on the girl exercises a peculiar influence over the entire family. Slowly she spreads the gospel of love and kindness hitherto unknown there.

Anne is drawn back to her babe and husband on the eve of becoming entangled with a designing young society man. Joseph renounces his alcoholic yoke and weds Edith, and the house of Chatterton is no longer divided against itself.

MAX WANTS A DIVORCE (Essanay—Two Parts).—Max gets into trouble at the altar. He has just kissed his bride when he espies over her shoulder a pretty girl sitting in a front pew. Max cannot help giving her a wink. His bride sees him. Whack — and she lands on him—right before the preacher and congregation.

They continue the battle in their honeymoon apartment. After all the furniture is broken up they decide to break up housekeeping—even before they have started. Mrs. Max agrees that her flirtatious spouse shall compromise himself with the girl in the pew so she can get a divorce.

Max leases an apartment, invites the girl to meet him there, then tips off Mrs. Max to raid them with detectives. But Max and the girl mistake the apartment and get into a private sanitarium for lunatics. The professor chucks them into padded cell No. 89 with a dozen crazy people. Mrs. Max and her detectives make the same mistake. All of them come face to face in No. 89. The girl berates Max for getting her into such a mess. Max and his bride look at each other, then at the crazy people. They decide life might be worse and fall into each other's arms. Max doesn't want a divorce, after all.

METRO PICTURES.

THE GREAT SECRET (Chapter XII, "Caught in the Web"—Two Parts—March 26).—After The Spider has shot at Strong and missed, he flees. Strong and Beverly dart back to the house. A policeman who gave chase returns and reassures them, and they resume their way to the Charity Bazaar.

In a tea-room Dr. Zulph and Sara Loring are having refreshments and congratulating themselves on stealing the papers from Strong's desk. Detective Rodman Sears and his assistant, Cochran, are watching Zulph and his partner, and suspect that the papers are in the black bag on Zulph's table. Sears orders his assistant to turn out the lights and see what Zulph will do. The moment the lights are out Zulph grabs his bag and rushes into the street. But the keen eyes of Sears have seen him and he follows. He meets The Shadow, and together they trail Zulph. Wee See happens along, and they ask him to join them.

In the meantime, at the Charity Bazaar, Strong and Beverly are sightseeing and purchasing. They come face to face with Eunice Morton, Strong's former fiancee, who has charge of one of the booths. It proves an embarrassing moment, and Miss Morton turns aside with scorn.

Dr. Zulph, closely followed by Sears, The Shadow and Wee See, enters a deserted mansion in a secluded part of the city, which was a favorite haunt of his. The Shadow and Wee See look through a window and see him remove his disguise, and place the black bag on a table. With difficulty The Shadow climbs to the roof preparatory to going down the chimney and entering Zulph's room. Wee See enters a room adjoining Zulph's and seeks to distract his attention by imitating the cries of a cat. Cats have always been the pet aversion of Zulph, and immediately he rushes to the outer room to discover the annoying animal. While he is searching for the supposed cat, The Shadow enters and opening the bag, recovers the valuable papers. He re-closes the bag and escapes through a window. Zulph returns to the room, lights a cigar and sits down to gloat over his triumph. Becoming curious, he opens the bag to look once more at the treasure, but is astounded to find it is gone. He becomes excited and departs for his home.

At the Bazaar Strong and Beverly are enjoying themselves. Eunice Morton, with true vanity, is carelessly flashing a diamond necklace that attracts the attention of a band of crooks who determine to get it. They succeed. An alarm is given, and Strong asks everybody to remain quiet as there is a thief in the room, and no one must escape. An excited crowd gathers, and in the mix-up the crook who had stolen the necklace slips it into the pocket of Strong. The crooks are searched and demand that Strong, too, be searched. Strong does the searching himself. He puts his hand in his pocket, and much to his amazement finds the diamond necklace. But a girl absolves him from guilt and points out the real thief. In pulling the necklace from his pocket Strong displays the $4,000 that had come to him in the morning mail. This the thieves are quick to see, and they at once make plans to get the money.

Strong, having become separated from Beverly, is searching for her when two men tell him she has just entered a room. He goes there, but finds it vacant. The two men follow him, close the door, and demand his money. With a blow he knocks one of the robbers down, but the other draws a pistol and compels him to throw up his hands.

THE HIDDEN CHILDREN (Yorke Film Corp.—Five parts-March 26).—The cast: Euan Loskiel (Harold Lockwood); Lois de Contrecoeur (May Allison); Jeanne de Contrecoeur (Lillian West); Mayara (Henry Herbert); Amochol (George MacDaniel).

Two women unknown to each other, in the early history of the nation, decide to make of their babies "hidden children," in accordance with the Indian custom of giving children to foster-parents until maturity. A girl and a boy thus "hidden," when informed of the truth, returned to their people and were expected by marrying to bring a fresh spirit into the tribe.

Marie Loskiel, hard beset by the St. Regis Indians, gives her child, Euan, before she dies, to Guy Johnson, an English Colonial officer. He and Mayaro, a Sagamore of the Mohicans, who is Johnson's chief scout, take charge of the child. Jeanne de Contrecoeur, wife of the commandant of the French garrison at Lake George, amuses the officers and their wives by her gift of clairvoyance. She implores her husband not to go out to battle with the Indians, as she has a premonition that he will be killed, and that the child to be born will never know a father. But duty calls Capt. de Contrecoeur, and he is slain by the Iroquois.

Jeanne herself is captured by them, and taken to the stronghold of the Six Nations at Catherines-town. The Erie sorcerer Amochol is about to sacrifice Jeanne's new-born daughter, Lois, to the Moon Witch, but she makes of Lois a "hidden child," sending her to a colonist named Calvert. Jeanne is about to be killed by Amochol when she correctly interprets a dream for him, and she becomes the White Sorceress of the Iroquois.

Each year Jeanne sends secretly to little Lois a pair of moccasins, embroidered with a symbol indicating that she is a hidden child. Calvert cannot read the inscription, but when he dies he tells Lois of her origin, and it becomes the girl's one thought to find the trail to Catherines-town where her mother is held captive. Euan Loskiel, grown to manhood, is given a commission in Morgan's rifles as Lieutenant and Chief of Indian Scouts. General Sullivan wishes to crush the tribes of the Six Nations in the "Long House" of the Iroquois Confederacy, and the only man who can lead him to Catherines-town is Mayaro the Sagamore, whom Euan brings to the General, and the Sagamore becomes the trusted messenger of the northern Colonial army.

Lois disguises herself as a camp-follower in rags to follow Euan, Mayaro and Lieut. Boyd to Catherines-town. Mayaro saves her from the insults of a drunken officer, and though she has thus far distrusted all men, she has complete faith in the Sagamore. He reads the message of the moccasins, discovering that she is a hidden child, and protects her from all the mischances of the journey.

Euan Loskiel falls in love with this strange girl in rags, but it is with difficulty that he wins her confidence, since, wandering alone since Calvert's death, she has seen nothing but the baser side of men's natures. Finally, however, her fears are stilled by Euan's nobility of character, and she, Euan and Mayaro, become close friends, the red man and Euan going through the sacred ceremonial of the blood brotherhood. Lois at last confesses her love for Euan, but will not permit his caresses until she has found her mother. She undertakes the perilous journey into the heart of the Iroquois empire, following the army secretly, since they will not consent to her accompanying them on such a dangerous mission. Mayaro, who shares the secret, blazes the trail so that she may find the way. When she overtakes them, the Indians insist that the ceremony of the White Bridal be performed over these two sacred "hidden children," Lois and Euan.

They reach Catherines-town in time to witness the Feast of the Dreams. Amochol is about to put the White Sorceress of the Iroquois (Jeanne de Contrecoeur) to death for interpreting ill fortune. Her prediction comes true when the warriors of the Six Nations defeated by Sullivan's men return. The executioner is about to strike her when his arm is transfixed by a shaft from Mayaro's bow. The priests take Jeanne prisoner, but Euan and Mayaro, following them to the Vale Yndaia, kill them and rescue her, and Mayaro slays Amochol in hand-to-hand combat. Lois is at last folded in the arms of the mother who has watched and waited for her all these years, and then Jeanne de Contrecoeur, having been reunited with her "hidden child," puts her hand in that of the gallant scout, Euan Loskiel, and their White Bridal is completed.

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Precision Machine Co. 2163

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Radium Gold Fibre Screen, Inc. 2166

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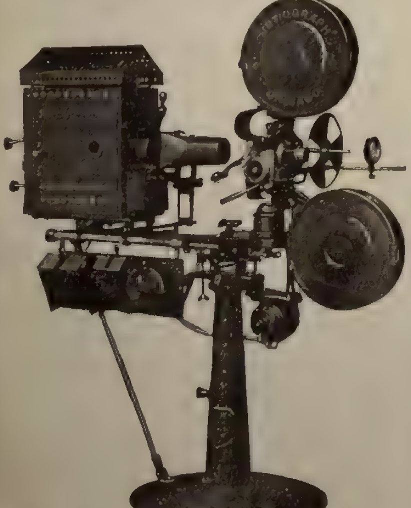

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 2152.)

BROADWAY STAR FEATURE.

The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)...

His Little Spirit Girl (Comedy)....... 21669

The Valley of Lost Hope (Three parts—Drama) 21678-74-75

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....

The Seventh Son (Drama).

The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).

Missing (Two parts—Drama).

The Meeting (Drama).

The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).

Up and Down (No. 8 of "The Dangers of Doris" —Comedy-Drama).

Dimple's Baby (Two parts—Comedy-Drama).

The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).

Dimples, the Diplomat (Two parts—Drama).

The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).

Post One at Rooney's (First of O. Henry Series —Two parts—Drama).

ESSANAY.

The Hoodoed Story ("Black Cat Feature"—Two parts—Drama) 21706-7

Canimated Nooz Pictorial No. 24 (Cartoon Comedy) 21709

Alaskan Scenic on Same Reel......... 21709

Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama) 21715-16

The Lighted Lamp (Black Cat Feature—Two parts—Drama).

All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.

Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).

A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).

The Extravagant Bride (No 11 of "Is Marriage Sacred?"—Two parts—Drama).

The Invisible Web (Black Cat Feature—Two parts—Drama).

Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.

Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).

The Five Dollar Bill (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.

The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).

Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).

The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."

The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).

The Finish (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).

The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).

The Ham What Was (Black Cat Feature—Two parts—Drama).

The Shooting Star (Comedy) and Harvesting in Alberta, Canada (Educational).

Meddling With Marriage (Is Marriage Sacred? —Two parts—Drama).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).

"Mentioned in Confidence" (Four parts—Dr.).

KALEM.

The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama) 21693

The Death Siding (No 117 of "The Hazards of Helen"—Drama).... .. 21700

Ghost Hounds (Comedy) 21708

T[illegible] of "Grant, Police Reporter"—Drama) 21712

The Prima Donna's Special (Drama).. 21717

The Model Janitor (Comedy).

Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).

The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).

A Flyer in Flapjacks (Comedy).

The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).

The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).

In the Path of Peril (an episode of "A Daughter of Daring"—Drama).

The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).

Efficiency Experts (Comedy).

Bulls or Bullets (Comedy).

The Phantom Mine (an episode of "The American Girl"—Two parts—Drama).

The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).

The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).

In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).

The Registered Pouch (an episode of "A Daughter of Daring"—Drama).

The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).

The Bogus Bride (Ham and Bud Comedy).

The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).

The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50

Crossed Trail (Three parts—Dr.)...21690-91-92

The Beloved Vampires (Three parts—Drama).

SELIG.

The Luck That Jealousy Brought (Dr.) 21677

Lost and Found (Two parts—Dr.).... 21678-79

Selig-Tribune No. 9 (Topical)......... 21681

Selig-Tribune No. 10 (Topical)........ 21688

The Saddle Girth (Drama)............ 21701

Cupid's Thumb Print (Two parts—Drama) 21702-3

Selig-Tribune No. 11 (Topical)......... 21705

Selig-Tribune No. 12 (Topical)......... 21710

A Strange Adventure (Drama)........ 21718

The Redemption of Red Mullin (Two parts—Drama).

Selig-Tribune No. 13 (Topical).

Selig-Tribune No. 14 (Topical).

For Reward of Service (Comedy—Drama).

The Great Treasure (Two parts—Drama).

Selig-Tribune No. 15 (Topical).

Selig-Tribune No. 16 (Topical).

A Brother's Sacrifice (Drama).

Selig Tribune No. 16 (Topical).

Selig Tribune, No. 17 (Topical).

An Actress' Romance (Two parts—Drama).

No Place Like Home (Comedy).

Selig-Tribune No. 18 (Topical).

Selig-Tribune No. 19 (Topical).

A Pearl of Greater Price (Two parts—Drama).

Over the Garden Wall (Comedy).

Selig-Tribune No. 20 (Topical).

Selig-Tribune No. 21 (Topical).

A Question of Honesty (Two parts—Drama).

Everybody Was Satisfied (Comedy).

VIM FEATURE COMEDY.

It's All Wrong (Comedy)............ 21670

The Other Girl (Comedy)............ 21689

A Job for Life (Comedy)............ 21694

Nora Declares War (Comedy).

The Newlyweds' Mistake (Comedy).

Happy Nat's Dilemma (Comedy).

Art and Paint (Comedy).

Harry's Pig (Comedy).

Seeing Double (Comedy).

This Is Not My Room (Comedy).

A Deal in Furniture (Comedy).

Deep Stuff (Comedy).

Willie Walrus Pays Alimony (Comedy).

In Stump Land (Comedy).

Wanted, a Bad Man (Comedy).

Somewhere in Mexico (Comedy).

Nellie's Nifty Necklace (Comedy).

OFFICIAL WAR FILMS, INC.

February—The War (A Weekly Release).

Pathe Exchange, Inc.

ASTRA.

Mar. 11—Pearl of the Army, No. 15 ("Colonel's Orderly"—Two parts—Drama).

Mar. 18—The Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two parts—Drama).

Mar. 25—The Mystery of the Double Cross ("Episode No. 2, "The Masked Stranger"—Two parts—Drama).

Apr. 1—The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Astra—Two parts—Drama).

GOLD ROOSTER.

Mar. 4—Her Beloved Enemy (Thanhouser—Five parts—Drama).

Mar. 11—The Empress (Popular Plays and Players—Five parts—Drama).

Mar. 18—Pots and Pans, Peggie (Thanhouser—Five parts—Drama).

Mar. 25—Told at Twilight (Five parts—Balboa —Drama).

Apr. 1—Mary Lawson's Secret (Thanhouser—Five parts—Drama).

PATHE.

Mar. 11—Florence Rose Fashions, No. 22, "As the Day Wanes" (Fashions), and "Birds of Gay Plumage" (Parrakeets) (Colored Educational)

Mar. 11—Max in a Difficult Position (Max Linder Comedy) and Skinny Routs a Robber (Rolin — Comedy — Split Reel).

Mar. 18—Florence Rose Fashions, No. 23 (Fashions), and Nomads of the North (Lapland) (Educational).

Mar. 25—Florence Rose Fashions No. 24 ("Fads and Fancies") (Fashions) and The Gardener's Feathered Friends (Colored—Edu.—Split Reel).

Mar. 25—Max's Feet are Pinched (Max Linder Comedy) and Skinny Gets a Goat (Rolin Comedy—Split Reel).

Apr. 1—Florence Rose Fashions (No. 25, "A Glance Ahead"—Fashions) and Childish Carefree Days (Colored—Juvenile) (Split reel).

COMBITONE.

Mar. 18—Know America, the Land We Love—Southern California (Scenic).

Apr. 1—Know America, the Land We Love No. 3, "New Mexico"—Scenic).

HEARST-PATHE NEWS.

Mar. 17—Number 23 (Topical).
Mar. 21—Number 24 (Topical).
Mar. 24—Number 25 (Topical).
Mar. 28—Number 26 (Topical).
Mar. 31—Number 27 (Topical).
Apr. 4—Number 28 (Topical).
Apr. 7—Number 29 (Topical).

INTERNATIONAL.

Mar. 11—Patria No. 9 (Two parts—Drama).

Mar. 11—Krazy Kat—Roses and Thorns (Cartoon Comedy) and In the Heart of the Cascades (Scenic—Split Reel).

Mar. 18—Patria (Episode No. 10, "War in the Dooryard"—Two parts—Drama).

Mar. 18—Jerry on the Job—He Takes a Day Off (Cartoon Comedy) and Artificial Flower Making (Industrial—Split Reel).

Mar. 25—Happy Hooligan—The Double Crossed Nurse (Cartoon Comedy) and Rope Making (Industrial—Split Reel).

Mar. 25—Patria No 11 ("Sunset Falls"—Two parts—Drama).

Apr. 1—Katzenjammer Kids—The Captain Goes a-Flivving (Cartoon Comedy) and From Baguio to Manila (Scenic) (Split reel).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).
Mar. 11—Hooey Heroes (Comedy).

ROLIN.

Mar. 18—Lonesome Luke's Lively Life (Two parts—Comedy).

Apr. 1—Skinny's False Alarm (Comedy) and Skinny's Shipwrecked Sand-Witch (Comedy).

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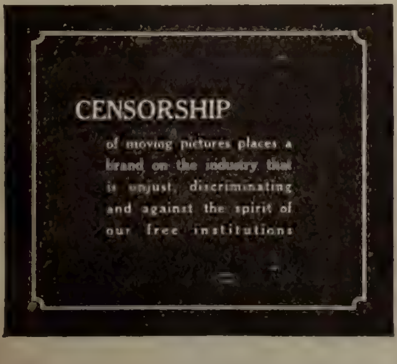

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MOVING PICTURE WORLD,
17 Madison Avenue, New York

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 2152.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Mar. 7—Number 62 (Topical).
Mar. 14—Number 63 (Topical).
Mar. 21—Number 64 (Topical).
Mar. 28—Number 65 (Topical).
Apr. 1—No. 66 (Topical).

BIG U.

Mar. 7—A Soldier's Dream (Drama).
Mar. 8—Good for Nothing Gallagher (Drama).
Mar. 15—For Honor's Sake (Drama).
Mar. 18—The Hidden Danger (Two parts—Dr.).
Mar. 25—The Rebel's Net (Drama).
Apr. 5—The Dawn of Decency (Drama).
Apr. 8—The Terrors of War (Two parts—Drama).

BISON.

Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).

GOLD SEAL.

Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).

IMP.

Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).
Mar. 9—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"—Two parts—Drama).
Mar. 11—The Man of Mystery (Two parts—Dr.).
Mar. 14—Sins of a Brother (Drama).
Mar. 16—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"—Two parts—Drama).
Mar. 23—The Perils of the Secret Service (No. 3, "The Dreaded Tube,"—Two parts—Drama).
Mar. 29—David's Idol Dream (Two parts—Drama).
Mar. 29—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade—Two parts—Drama).
Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama).

JOKER.

Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wanta Make a Dollar (Comedy).
Mar. 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).

LAEMMLE.

Mar. 3—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).

L-KO.

Feb. 21—After the Balled Up Ball (Two parts—Comedy).
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar. 16—Love on Crutches (Comedy).
Mar. 21—Defective Detectives (Two parts—Comedy).
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).

NESTOR.

Mar. 5—A Bundle of Trouble (Comedy).
Mar. 12—Some Specimens (Comedy).
Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).

POWERS.

Mar. 11—Mr. Fuller Pep—His Day of Rest (Cartoon Comedy).
—The Mysterious City (Dorsey Educational).
Mar. 18—The Tail of Thomas Kat (Cartoon Comedy) and Foreign Legations in China (Dorsey Educational).
Mar. 22—The Strangest Army in the World (War Special).
Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).
Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Dorsey Educational. (Title not yet decided.)

RED FEATHER.

Feb. 28—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).
Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).

REX.

Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).

VICTOR.

Mar. 1—They Were Four (Comedy).
Mar. 6—Good Morning Nurse (Comedy).
Mar. 9—The Beauty Doctor (Comedy).
Mar. 13—A Woman in the Case (Comedy).
Mar. 15—Dorothy Dares (Two parts—Comedy).
Mar. 20—Black Magic (Comedy), and Landmarks of France (Scenic).
Mar. 22—The Hash House Mystery (Two parts—Comedy).
Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy).
Apr. 3—Please Be My Wife (Comedy).
Apr. 5—Somebody Lied (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

Mar. 9—Number 9.
Mar. 16—Issue No. 10 (Educational).
Mar. 23—Issue No. 11 (Educational).
Mar. 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).

UNIVERSAL SPECIAL FEATURE.

Mar. 18—The Purple Mask (Episode No. 12, "The Vault of Mystery"—Two parts—Drama).
Mar. 18—The Voice on the Wire (Episode No 1, "The Oriental Death Punch"—Two parts—Drama).
Mar. 25—The Purple Mask (Episode No. 13, "The Leap"—Two parts—Drama).
Mar. 25—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"—Two parts—Drama).
April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama).
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4, "The Next Victim"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 3—Cupid and a Brick (Comedy—Drama).
Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).

CUB.

Mar. 1—Jerry's Romance (Comedy).
Mar. 8—The Flying Target (Comedy).
Mar. 15—Jerry's Triple Aliance (Comedy).
Mar. 22—Minding Baby (Comedy).
Mar. 29—Be Sure You're Right (Comedy).

NIAGARA FILM STUDIOS.

Mar. 7—The Peril of Our Girl Reporters (No. 11, "The Meeting"—Two parts—Drama).
Mar. 14—The Perils of Our Girl Reporters (No. 12, "Outwitted"—Two parts—Dr.).
Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).

GAUMONT.

Mar. 14—See America First, No. 80 (Subjects on reel: On the Mississippi River from New Orleans to Baton Rouge (Scenic). and "They Say Pigs Is Pigs" (Kartoon Komic).
Mar. 15—Reel Life, No. 46 (Subjects on reel: A Club-Rifle for the Police: The Fluid of Life (blood under microscope); Making the Cactus Useful; Gold Mining in Alaska; Sprites of the Moonlight (Dance).
Mar. 20—Tours Around the World, No. 20 (Subjects on Reel: Montenegro Island of Guerney, Cintra, Portugal—Travel).
Mar. 22—Reel Life No. 47 (Subjects on Reel: Making Food Cheaper; A Home Made Motor Sled; Artificial Exercises; A Winter Pageant; Pineapples Under Glass; A Snail Race Under Water—Mutual Film Magazine).
Mar. 27—Tours Around the World No. 21 (Subjects on reel: Funchal, Madeira; Rostov-on-the-Don, Russia; Ajaccio, Corsica—Travel).
Mar. 29—Reel Life (Subjects on reel: Weaving Indian Blankets; The Pulmotor; Swedish Gymnastics; The Famous Herald Clock; Winter Sports in Florida—Mutual Film Magazine).

MONOGRAM

Feb. 26—The Adventures of Shorty Hamilton (No. 7, "Shorty Hooks a Loan Shark"—Two parts—Drama).
Mar. 5—The Adventures of Shorty Hamilton (No. 8, "Shorty Traps a Lottery King"—Two parts—Drama).
Mar. 12—The Adventures of Shorty Hamilton (No. 9, "Shorty Trails the Moonshiners"—Two parts—Drama).
Mar. 19—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves"—Two parts—Drama).
Mar. 26—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook"—Two parts—Drama).

(Mutual Releases continued on page 2174.)

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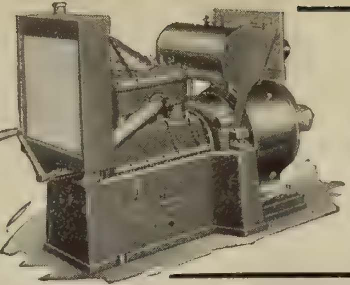

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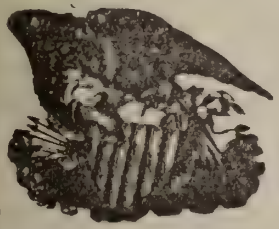

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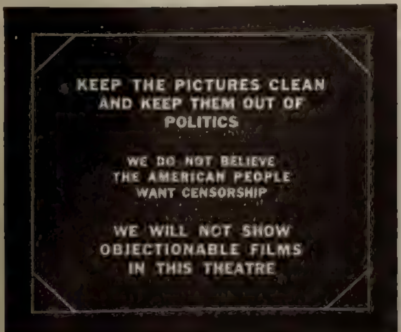

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 2152.)

(Mutual Releases continued from page 2172.)

MUTUAL.

Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Feb. 21—Number 112 (Topical).
Feb. 28—Number 113 (Topical).
Mar. 7—Number 114 (Topical).
Mar. 14—Number 115 (Topical).
Mar. 21—Number 116 (Topical).
Mar. 28—Number 117 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Mar. 23—Jimmy Dale, Alias the "Grey Seal" (Chapter One—Two parts—Drama).
Mar. 30—Jimmy Dale, Alias "The Gray Seal" (Chapter 2, "The Stolen Rubies"—Two parts—Drama).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).
Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 171).
Mar. 5—The Girl from Rector's (Five parts—Drama—No. 172).
Mar. 12—My Fighting Gentleman (Five parts—Drama).
Mar. 19—The Morals of Men (No. 1, "The Painted Lie—Five parts—Drama).
Mar. 26—Motherhood (Five parts—Drama).
Mar. 26—Sunny Jane (Horkheimer—Five parts—Drama).

VOGUE.

Feb. 18—Lured and Cured (Two parts—Drama).
Feb. 25—The Butcher's Nightmare (Two parts—Comedy).
Mar. 4—A Rummy Romance (Two parts—Comedy).
Mar. 10—His Bogus Boast (Two parts—Com.).
Mar. 17—A Matrimonial Shock (Two parts—Comedy).
Mar. 24—A Studio Stampede (Two parts—Comedy).
Mar. 31—Freed by Fido (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama)
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 20—The Hidden Children (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).

SERIAL PRODUCING CO.

Feb. 12—The Great Secret (Episode No 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).
Mar. 5—The Great Secret (Episode No. 9, "Cupid's Puzzle"—Two parts—Dr.).
Mar. 12—The Great Secret (Episode, No. 10—"The Woman and the Game"—Two parts—Drama).
Mar. 19—The Great Secret (Episode No. 11, "A Shot in the Dark"—Two parts—Drama).

METRO COMEDIES.

Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 22—He Did It Himself (Comedy).
Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).

FAMOUS PLAYERS.

Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).

KLEVER COMEDY.

Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).
Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).

LASKY.

Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).
Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Mar. 5—The Yoko Valley (Scenic).
Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Feb. 26—56th Edition (Subjects on reel: Colonel Heeza Liar, Detective—Cartoon Comedy); Swapping Foundations Under Sky-Scrapers; Experiments With Light Rays (Educational).
Mar. 5—57th Edition (Subjects on reel: Bobby Bumps Adopts a Turtle—Cartoon Comedy); Industrial Paradise; Fitting Heads to Hats; Birdland Romance (Educational).

Triangle Film Corporation.

FINE ARTS.

Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).
Feb. 25—Stage Struck (Five parts—Drama).
Mar. 4—Betsy's Burglar (Five parts—Drama).
Mar. 11—A Love Sublime (Five parts—Drama).
Mar. 18—A Daughter of the Poor (Five parts—Drama).
Mar. 25—A Woman's Awakening (Five parts—Drama).

KAY-BEE.

Feb. 18—A Princess of the Dark (Five parts—Drama).
Feb. 25—The Last of the Ingrahams (Five parts—Drama).
Mar. 4—Back of the Man (Five parts—Drama).
Mar. 11—The Little Brother (Five parts—Dr.).
Mar. 18—Blood Will Tell (Five parts—Drama).
Mar. 25—The Square Deal Man (Five parts—Drama).

TRIANGLE KOMEDY.

Feb. 25—Done in Oil (Comedy).
Mar. 4—Her Cave Man (Comedy).
Mar. 4—A Film Exposure (Comedy).
Mar. 11—Caught With the Goods (Comedy).
Mar. 11—Hobbled Hearts (Comedy).
Mar. 18—His Rise and Tumble (Comedy).
Mar. 18—A Self-Made Hero (Comedy).
Mar. 25—Her Candy Kid (Comedy).
Mar. 25—A Tuner of Notes (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 18—Stars and Bars (Two parts—Comedy).
Feb. 25—Maggie's First False Step (Two parts—Comedy).
Mar. 4—Dodging His Doom (Two parts—Com.).
Mar. 11—Her Circus Knight (Two parts—Com.).
Mar. 18—Villa of the Movies (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).

SUPERPICTURES, INC.

Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Mar. 1—Pride and the Devil (Apollo Pictures, Inc—Drama).
Mar. 8—The Cloud (Van Dyke—Drama).
Mar. 22—A Man and a Woman (U. S. Amusement Co.—Drama).
Mar. 29—The Law That Failed (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD HOTOPLAY, INC.

Feb. 26—The Saintly Sinner (Five parts—Dr.).
Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 5—Hell Morgan's Girl (Five parts—Drama—Special Release).
Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26—The Gift Girl (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

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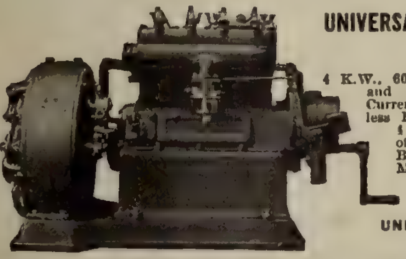

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 2152.)

EDUCATIONAL FILM CORPORATION.

Mar. 12—The Living Book of Nature ("Jungle Vaudeville"—Educational).
Mar. 19—The Living Book of Nature ("Feeding the Fish-Eaters"—Edu.).
Mar. 26—The Living Book of Nature ("Feeding the Bears"—Edu.).
March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).

FOX FILM CORPORATION.

Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—Melting Millions (Five parts—Drama).
Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—Love's Law (Five parts—Drama).
Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—High Finance (Five parts—Drama).

FOXFILM COMEDY.

Mar. 5—Her Father's Station (Two parts—Comedy).
Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E. INC.).

Mar. 12—Arsene Lupin (Six parts—Drama).
Mar. 12—Footlights and Fakers (Comedy).
Mar. 12—Captain Jinks' Alibi (Comedy).
Mar. 12—The Secret Kingdom (Episode No. 11, "The White Witch"—Two parts—Drama).
Mar. 19—Aladdin from Broadway (Five parts—Drama).
Mar. 19—Bombs and Blunders (Comedy).
Mar. 19—Captain Jinks, the Plumber (Comedy).
Mar. 19—The Secret Kingdom (Episode No. 12, "The Shark's Nest"—Two parts—Drama).
Mar. 26—The More Excellent Way (Five parts—Drama).
Mar. 26—Turks and Troubles (Comedy).
Mar. 26—Captain Jinks' Great Expectations—Comedy).
Mar. 26—The Secret Kingdom (Episode No. 13, "The Tragic Masque"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).
Feb. 26—Max Comes Across (Two parts—Com.).
Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).
Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.)

HENRY J. BROCK.

March—The Mothers of France.

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama)

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

March—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS. INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. JUST, INC.

Jan.—The Porter (Two parts — Comedy — Drama—All Colored Performers)

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama)

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.)

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr)

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

WARRENTON PHOTOPLAYS.

Mar. 15—The Birds' Christmas Carol.

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FOR MANAGERS and OPERATORS

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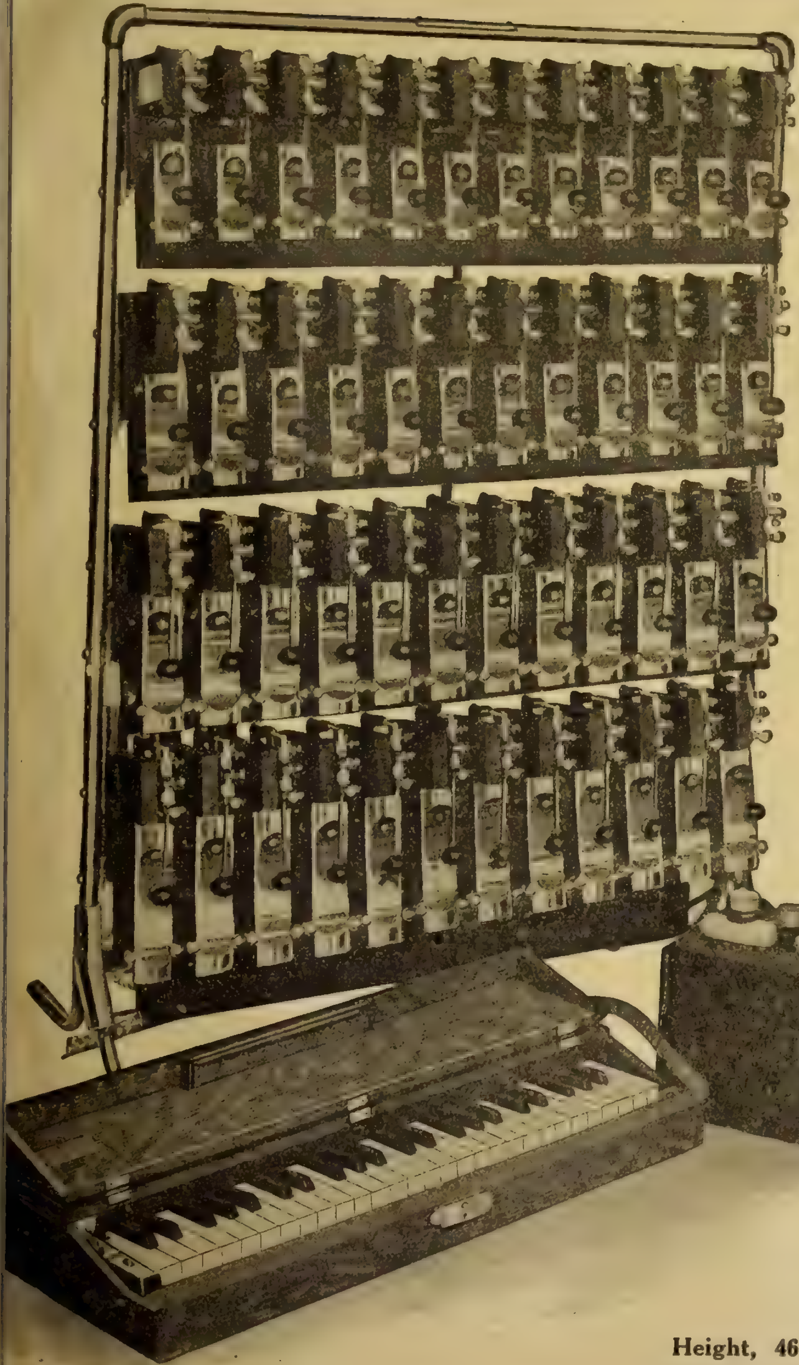

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